

High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

AUGUST

50 CENTS

African Torture Test

proves **LR** Audiotape

immune to extreme heat and humidity

"The Ituri Forest provides the worst possible conditions for recording work. Our camera lenses grew mushrooms, even on the inner surfaces. All leather molded in four days. Our acetate-base tapes became unuseable. But the LR Audiotape always unwound without sticking and showed no tendency to stretch or curl."



COLIN M. TURNBULL, noted explorer, made the above comments on his recent return from a year-long recording expedition through the arid deserts and steaming jungles of Africa, where Audiotape on "Mylar" polyester film was subjected to the "worst recording conditions in the world." Its performance speaks for itself.

Here's positive proof that all hot-weather recording problems can be entirely eliminated by using the new LR Audiotape on Mylar[®] polyester film.

During his trip from Morocco to East Africa, through the Gold Coast and the Congo, Mr. Turnbull recorded 45,000 ft. of Audiotape on 1 and 2 mil "Mylar". Not an inch of it gave any trouble, either in desert sun (125° temperature, 25% humidity) or in the Congo forests (85° temperature, 90% humidity).

That's a real torture test for tape and proof of the superiority of the new, longer recording Type LR Audiotape. Made on tough but thin 1-mil "Mylar", it gives you 50% more recording time per reel, yet is actually far stronger than 1½-mil acetate-base tape under humid conditions. For better recording in *any season*, ask your dealer for "Mylar" Audiotape—now available in 1, 1½ and 2 mil base thickness. Write or ask for a copy of Bulletin No. 211 containing complete specifications.

AUDIO DEVICES, Inc.

444 Madison Avenue, New York 22, New York
 Offices in Hollywood - Chicago
 Export Dept., 13 E. 40th St., N. Y. 16, N. Y., Cables "ARLAB"

Table I TESTS AT 75 F., 50% RELATIVE HUMIDITY

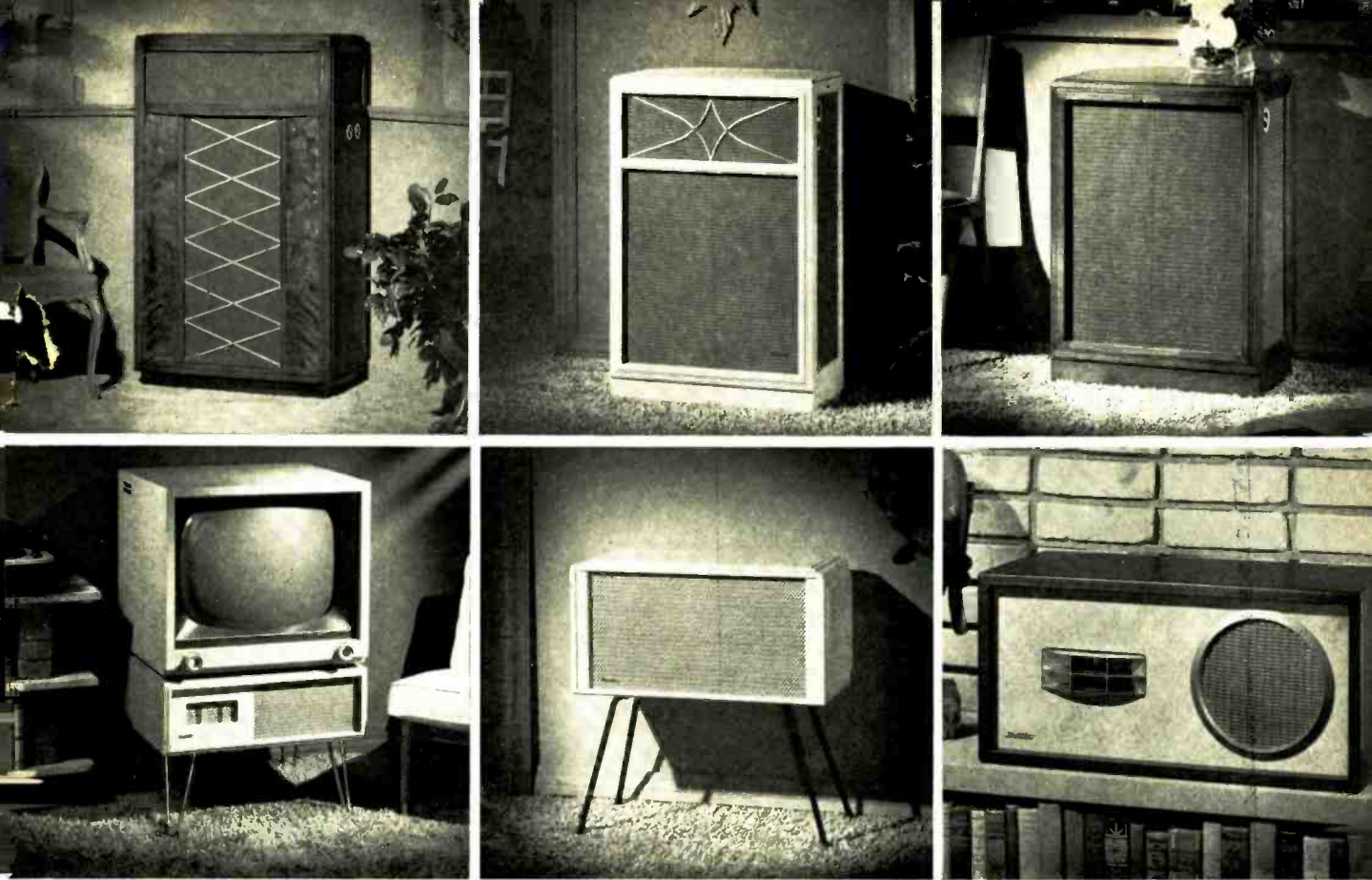
	Yield Strength	Breaking Strength
1 mil Acetate	3.7 lb.	3.9 lb.
0.9 mil Mylar	4.2 lb.	7.4 lb.
1.45 mil Acetate	5.0 lb.	5.5 lb.

Table II TESTS AT 75 F., 90% RELATIVE HUMIDITY

	Yield Strength	Breaking Strength
1 mil Acetate	1.8 lb.	2.5 lb.
0.9 mil Mylar	4.1 lb.	7.0 lb.
1.45 mil Acetate	3.0 lb.	4.1 lb.

The above test data, taken under conditions of both winter and summer humidity, show the marked superiority of 1-mil "Mylar," not only over the thin cellulose acetate base, but over the standard 1.45-mil acetate as well.

*DuPont Trade Mark



You're looking at excitement in your life!

Excitement is the word for it . . . your reaction when you first hear *music* . . . music re-created through a Jensen *authentic* high fidelity loudspeaker.

And you'll feel this excitement again and again . . . with every added hour of musical revelation, with each new disc or tape you try.

You probably won't try to analyze the exhilaration, the sense of complete satisfaction that grows with time; you don't really need to, for the sound speaks for itself.

But naturally there are good reasons why Jensen is not only a hobbyist's choice in high fidelity, but also is winning instant acceptance in the homes of music lovers everywhere.

Listening is easy, smooth, comfortable. There is realism without trace of nerve-tensing shrillness or vaguely disturbing mechanical effects. You're

free, ready to hear what the artist wants to say. This is due to fine balance, smoothness, wide frequency range, absence of appreciable distortion, false coloration and overemphasis—all in notable degree . . . with a finesse culminating over a quarter-century's specialization in fine loudspeakers.

You can set your own standard of high-fidelity with Jensen. Make it as high as you like. You're in for excitement in your life!

(top left) PR-100 Imperial, 3-way system \$525.00 in Mahogany; \$535.00 in Blonde. (top center) TP-200 Tri-plex, 3-way system \$312.70 in Mahogany; \$316.80 in Blonde. (top right) CT-100 Concerto, 2-way system \$164.50 in Mahogany; \$168.00 in Blonde. (lower left) DU-500 TV-Duette, 2-way system \$85.50 Blonde Oak, brass hairpin legs. \$82.50 in Mahogany, wood legs. (not illustrated) DU-400 TV-Duette \$49.50 Blonde or Mahogany finish, wood legs. (lower center) DU-300 Duette "Treasure Chest" 2-way system \$76.50; wrought iron legs \$4.25. (lower right) DU-201 "Duette" Reproducer, 2-way system \$62.50 in Burgundy pigskin-grained Fabrikoid.

Jensen MANUFACTURING COMPANY • 6601 SOUTH LARAMIE, CHICAGO 38
DIVISION OF THE MUTER CO., IN CANADA, COPPER WIRE PRODUCTS, LTD. LICENSEE

WORLD'S QUALITY STANDARD FOR MORE THAN A QUARTER CENTURY




... and leaders today!

Ask those who know—the experienced professionals and the veteran hi-fi owners—and you'll get answers like these:

"Pickering was first to introduce many high fidelity features that have become accepted standards today."

"Pickering has always been the pace-setter in the race for perfection."

"Pickering still sets the goals to which others aspire."

There are good reasons for such praise. Every product bearing the Pickering name is *precision engineered* to give optimum performance. Each individual component is rigidly tested before it reaches the dealer ... subjected to the severest quality control procedures to make sure that every  component comes up to the high standards expected of Pickering equipment.

If you want the *best* that high fidelity can offer ... if you are willing to invest just a *little* more to get a *lot* more listening pleasure, now is the time to ask your dealer for a demonstration with Pickering components. See if you, too, don't *bear* the difference!



PICKERING and company incorporated • Oceanside, L.I., New York

PICKERING PROFESSIONAL AUDIO COMPONENTS

"For those who can hear the difference"

... Demonstrated and sold by Leading Radio Parts Distributors everywhere. For the one nearest you and for detailed literature: write Dept. H-8

High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

This Issue. In the many months since last we carried an article by G. A. Briggs, Yorkshire's contribution to the art of loud-speaker making and mounting, we have had many, many letters from readers asking for more. This we cannot give them, just now. However, we can offer the next best thing, which is an article *about* Mr. Briggs — and one which will serve to explain, too, why he has no time currently for literary endeavors. He is too busy preparing and presenting lecture-demonstrations, in which high quality sound reproducing equipment is pitted against live performers in concert halls. The latest of these covered by Robert Marsh on page 31, took place in May at London's new Festival Hall. The Briggs show sold it out (or very nearly) twice in rapid succession. Come to think of it, we can offer, or at least suggest, to Briggs-admirers, something as good or better than a Briggs article — i.e., Briggs, in person. He has arranged to hire Town Hall, in New York City, twice in October, during Audio Fair time, for demonstrations like those in Festival Hall. Enough said?

Ah, to be in Bayreuth, now that Wagner's there, to hear Siegfried's horn sound in the world's only horn-loaded auditorium. However, the town couldn't hold us all, so perhaps it is well that some of us are constrained by circumstances to haunts nearer home. And you can acquire some topnotch Wagner lore here, too. In fact, all you need do is page through the record section till you come to James Hinton, Jr.'s fascinating discography of Wagner's later works.

CHARLES FOWLER, *Publisher*

JOHN M. CONLY, *Editor*

ROY H. HOOPES, JR., *Managing Editor*

Associate Editors

ROY F. ALLISON FRANK R. WRIGHT

ROY LINDSTROM, *Art Director*

Editorial Assistants

Liam D. Manning, Cora R. Hoopes

ROLAND GELATT, *New York Editor*

Contributing Editors

C. G. BURKE

JAMES HINTON, JR.

ROBERT CHARLES MARSH

MANSFIELD E. PICKETT, *Director of Advertising Sales*

WARREN B. SYER, *Business Manager*

CHRISTINE KORTE, *Circulation Manager*

Branch Offices (Advertising only): New York: Room 600, 6 East 39th Street. Telephone: Murray Hill 5-6332. Fred C. Michalove, Eastern Manager.- Chicago: John R. Rutherford and Associates, 230 East Ohio St., Chicago, Ill. Telephone: Whitehall 4-6715.- Los Angeles: 1032 West 6th Street. Telephone: Madison 6-1371. Edward Brand, West Coast Manager.

Volume 5 Number 6

August 1955

Noted with Interest	4
AUTHORitatively Speaking	10
Swap-a-Record	14
Letters	20
As the Editors See It	27
Music's Great Dane, by Kurt Stone	28
<i>An appreciation of Carl Nielsen, with discographic overtones.</i>	
Yorkshireman in Festival Hall, by R. C. Marsh	31
<i>An on-the-spot account of a G. A. Briggs concert-scaled audio demonstration.</i>	
The Science of Music in Ancient China, by F. A. Kuttner	32
<i>When an acoustical engineering experiment might easily last five centuries!</i>	
Creeping Distortion and What To Do About It, by Irving M. Fried	35
<i>First aid for shrieks, hums, whistles — and sudden silences.</i>	
No One's Going To Emancipate Me, by Christopher Faye	37
<i>Sage suggestions by an unreconstructed audiophile.</i>	
Music Makers, by Roland Gelatt	41
Record Section	43-69
<i>Records in Review; Dialing your Disks; Building your Record Library; Wagner on Microgroove, Part II, by James Hinton, Jr.</i>	
Tested in the Home	71
<i>Webster 97-0 Preamp and 97-10 Amplifier; CBC Voltage Regulators; Wilcox-Gay 4F10 Recorder; Edi'Tall Jr. Tape Splicer; GE Record Compensator/Filter; Rauland Golden Gate Tuner; Snyder 5-D Indoor Antenna; Argos AD Speaker Enclosures; Fairchild 220 Cartridge; Mobawk Midgetape.</i>	
The Listener's Bookshelf, by R. D. Darrell	90
Professional Directory	92
Traders' Marketplace	93
Advertising Index	95

High Fidelity Magazine is published monthly by Audiocom, Inc., at Great Barrington, Mass. Telephone: Great Barrington 1300. Editorial publication and circulation offices at: The Publishing House, Great Barrington, Mass. Subscriptions: \$6.00 per year in the United States and Canada. Single copies: 50 cents each. Editorial contributions will be welcomed by the editor. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage. Entered as second-class matter April 27, 1951, at the post office at Great Barrington, Mass., under the act of March 3, 1879. Additional entry at the post office, Pittsfield, Mass. Member Audit Bureau of Circulation. Printed in the U. S. A. by the Ben Franklin Press, Pittsfield, Mass. Copyright 1955 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.

hear the miracle of multi-flare

The *Stan White* ESQUIRE

New Deluxe 3-way
Multi-flare Horn
which outperforms
speakers selling at
twice the price—
only \$19400



THE *Esquire*

An exponential multi-flare horn system of unusual quality. The base horn (30-150 cycles) has an equivalent axial length of 15 feet. Two eight inch speakers placed on each side of cabinet with phase shift network for simulated three dimensional effect produce 150- to 2000 cycles. High frequencies (2000-16,000 cycles) have axial horn length of 32 inches. The feeling of a large sound source is created by the non-resonant bass horn and electrical phase shift network. The clarity and smoothness are the result of unique phasing chambers and heavy air loading of the diaphragms. Capacity: 25 watts. Impedance: 16 ohms. Available in Blonde Korina, Walnut, Red Mahogany and Ebony. Three coats of lacquer hand rubbed to a lustrous finish. Satin finished brass legs. 36 x 24 x 16 inches. Weight: 60 lbs.

Other Stan White Cabinet Speakers

LePetitte—19"x12"x9"49.50 Hi-Fi—48"x30"x20"645.00
LeSabre—24"x15"x12"79.00 4-D—60"x36"x24"994.00

See your Hi-Fi
distributor
or write...

Stan White INC.
Dept. F-8, 725 South LaSalle Street
Chicago 5, Illinois
A Division of Eddie Bracken Enterprises



Antenna Testimony

We have harped in this column and elsewhere, again and again, on the advantages of a good FM antenna installation. Not long ago, we harped once more, at Philadelphian C. J. Elliott. Here's his story, from a letter he wrote us recently:

... The recommendation to use the best available outside FM antenna was the difference between no reception and amazing reception. The first week-end I had the equipment in the Harrisburg apartment, the only antenna was the standard 300-ohm built-in affair that comes with the . . . tuner that we had selected. I had purchased from Danby an eight-element broadband Yagi but had not had the opportunity to put it up. With the built-in antenna we got nothing but a few local and near-by FM stations and then only by using considerable power and accepting considerable noise along with the reception. Since Harrisburg is a notoriously difficult area for all types of radio and TV reception, because of the surrounding mountainous terrain, I was not at all surprised. The following week-end I was able to get the FM Yagi up by simply adding it to our existing TV mast but using a separate lead-in which consisted of standard, flat 300-ohm wire of approximately 90 feet from mast to set. (TV mast is on the roof of an eight-story apartment house and our apartment is on the fourth floor.) We do not have a rotator and I pointed the Yagi toward Allentown, approximately 80 air miles away, in the hope of receiving their 'good music' station which rebroadcasts the New York WQXR afternoon and evening programs. To my amazement, we received this station perfectly with just a touch of the volume turned on; no fading, no drifting, no noise of any kind. To my further amazement we also discovered that we could receive the same kind of perfect reception from good

Continued on page 9



THE 310 FM TUNER

"...seems as close to perfection as is practical at this time."

HIGH FIDELITY
July, 1955

Here's why top audio experts agree that the 310 FM Tuner gives you performance found in no other tuner.

Very high sensitivity, combined with excellent rejection of noise and interference, makes distant stations sound as good as the locals. HIGH FIDELITY (July, 1955) says: "... sensitivity is extremely high; we haven't worked with any tuner that was better in this respect."

Now you can hear stations you never knew were there. For the first time, you can easily separate stations that are so close to each other on the dial they can't even be found with conventional tuners. Exceptional I.F. selectivity is the key to this unusual performance.

Radically New Wide-band Design

New wide-band circuits — the latest development in FM tuner design — make weak or strong stations tune alike. The wide-band design gives drift-free performance that removes all need for A.F.C. There is never the danger of weak signals being pulled out of tune by a strong nearby signal, which often happens when A.F.C. is used. And the wide-band design, combined with the use of silver-plated chassis, assures that strong local signals *do not* appear at more than one point on the dial.

The automatic gain control continuously and automatically adjusts for best performance, no matter how much the signal strength may vary. The A.G.C. also prevents distortion from overloading by strong local signals.

**H. H. SCOTT Inc. 385 Putnam Ave.
Cambridge 39, Massachusetts**

Fast Single-sweep Tuning

Single-sweep tuning lets you select any station in an instant — no more tedious knob twisting. A vernier control, together with a combined signal strength and tuning meter, permits critical tuning for very weak signals.

An interstation noise suppressor removes the annoying FM "roar" between stations. This suppressor is adjustable from the front panel to meet different signal conditions.

Other convenient features include: a tape jack for "off-the-air" recording; a LEVEL control on the front panel; and a compact metal cabinet that enables you to use the tuner "as-is" on a shelf or table.

Once you have seen and operated the H. H. Scott 310 FM Tuner, you'll agree with HIGH FIDELITY's comment: "... the 310 has everything. We can't think of any change that would make it better."

Ask your dealer to let you try the 310, so you can see for yourself the outstanding operating characteristics and features of this radically new tuner.

Write today for free Technical Bulletin.

TECHNICAL SPECIFICATIONS

Sensitivity — 2 microvolts with 20 db of quieting.
Circuit Features — 3 stages of full limiting; 2-megacycle limiters and detector.
Capture Ratio of 2½ db — This assures noise-free reception of stations only 2½ db stronger than interference on the same channel.
Antenna — 300-ohm input.
Audio Output — maximum output voltage 4 volts for 75kc deviation.
Custom Installation — accessory escutcheon available for cabinet mounting.
Prices — East Coast: \$149.50 net. West Coast: \$156.98 net.

by
H. H. Scott

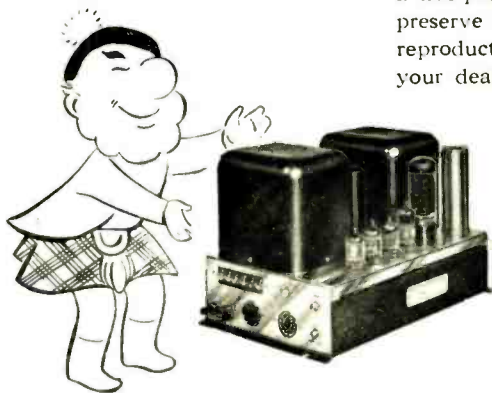
*Exclusive
Flexibility*



McIntosh

C-8 PROFESSIONAL AUDIO COMPENSATOR and PRE-AMPLIFIER

The beautiful new McIntosh C-8 puts at your fingertips complete and precise audio control. The ultimate in playback performance is achieved with five Bass (turnover) and five Treble (de-emphasis) switches which operate independently and cumulatively. Innumerable compensation settings create fine degrees of sound shading. (Bass switches provide *progressive* turnover from 1200 to 280 cycles per second. Treble switches provide *progressive* roll-off from 0 to -25 db in 1 or 2 db steps!) Additional features: separate wide-range bass and treble FINE controls, a five-program-source selector, a rumble filter, an aural compensator to preserve correct tone balance at low listening levels. Hear the flawless reproduction possible with McIntosh *uncompromising* audio control at your dealer's.



\$88.50

for C-8 less cabinet; C-8M in cabinet illustrated, \$96.50 (for use with McIntosh amplifiers); self-powered model C-8P (less cabinet) \$99.50; C-8PM (with cabinet) \$107.50.

Here's a miracle in music — unbelievable realism and clarity without listening fatigue. The incomparable McIntosh MC-30 main power amplifier sets a new standard of performance — GUARANTEES full 30 watts (60 watts peak) at all frequencies 20 to 20,000 cycles. Full reproduction of the highest and lowest frequencies is assured with unparalleled low distortion. Harmonic distortion guaranteed below 1/3% at 30 watts, 1/10% at 15 watts; IM distortion below 1/2% even at full 60 watts! Inaudible hum level, highest efficiency, longest life — more plus values from the exclusive patented McIntosh Circuit with Unity Coupling*. At your dealer's. \$143.50. * Patented 1949.

Why McIntosh has GREATER LISTENING QUALITY

The McIntosh C-8 is the most flexible audio compensator ever devised. It is fundamental to High Fidelity sound reproduction principles, which are reviewed below.

Why is compensation, or equalization, for the recording process necessary?

The recording process requires that the loudness of the music over portions of the sound spectrum be artificially raised or lowered to get the most on the record. To obtain realism in playback results we must exactly reverse this curve, thus equalizing its effect.

Why is so much flexibility necessary?

There are over 1000 recording companies using various and changing recording curves. The McIntosh can reproduce any recording curve, present or future. More important even, is its ability to adjust precisely to varying room conditions, ear preferences and speaker characteristics. The vast tonal possibilities of the McIntosh let you be your own conductor. Weathers, or constant amplitude cartridges can be switched into the equalizer, if desired, for full compensation control.

Is the McIntosh easy to operate?

Your ear will quickly get you acquainted with the tonal effects of this flexible instrument. The switches are large and easily seen. Operation is surprisingly easy and satisfying.

How do I know how to set the controls for a particular record?

Recommended playback characteristics are often given on the record jacket. McIntosh supplies a convenient Record Compensation Chart covering 55 record manufacturers, and giving 32 progressive bass turnover and treble roll-off settings.

Can control settings be relocated accurately?

The finest degree can be re-located quickly and exactly. Your own preference, once selected, can be permanently indicated on a McIntosh label and applied to the record or jacket for ready reference.

Can I connect the McIntosh to my present equipment?

Any system can now be easily altered to professional standards with the self-powered C-8P. Separate power supply, 5½" x 4¾" x 2¾", allows smaller main control unit and prevents any possible induced hum problem.

MORE EASE IN INSTALLATION

Versatile back panel features five inputs (can include two phonograph cartridges), three outputs, equalization switch for magnetic or amplitude cartridges. Variable load resistor (1,000 to 100,000 ohms) adjusts for optimum magnetic cartridge performance. Three AC outlets for master system on-off feature. Great stability, adequate frequency response and typical McIntosh *lowest* distortion—less than .3% at full 4 volts, 20-20,000 cycles. All controls silently operated.

Send today for details and McIntosh Master Compensation Chart for finest playback results.



Pioneer Specialists in High Fidelity Amplification

McIntosh LABORATORY, INC.

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

Cable: SIMONTRICE N. Y.

A Universe of Tonal Pleasure!

the  **oice** **M** of **M** **usic**

High Fidelity tape-o-matic® Recorder!

*Treasure ALL the sounds
you want to save!*

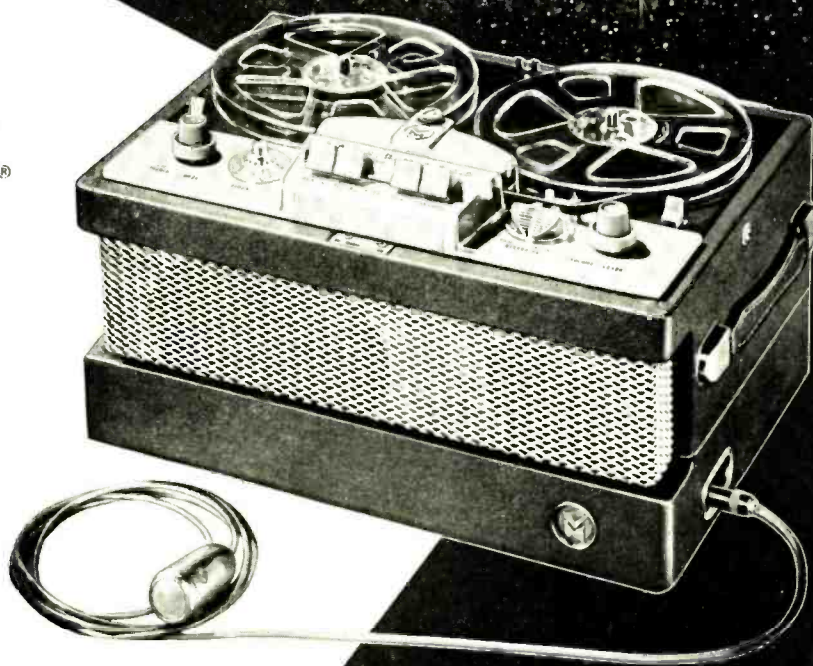
YOUR versatile V-M tape-o-matic can bring you a universe of sound enjoyment with push button ease—to possess and treasure forever!

Preserve your records at their "newest" with a high fidelity tape-o-matic. Save every fleeting sound you want, from FM's musical moments. Make a professional quality recording library of the best of the orchestras, and singers, family and friendly gatherings. They are at your pleasure, to hear again at any time through the magnificent V-M tape-o-matic dual-speaker system.

Ask for a demonstration.

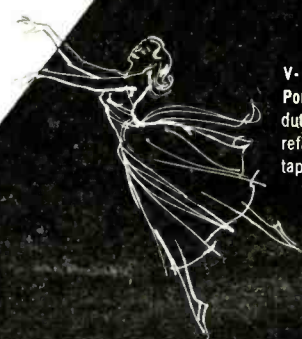
See your Voice of Music Dealer!

*Slightly higher in the west. UL Approved.



Among the V-M tape-o-matic's TEN Top Features (many not found on expensive models) are dual input and output jacks! Use your tape-o-matic as a PA system . . . playback through external speakers, if you wish! And, it's only \$179.95!

V-M Model 25 Deluxe
Portable Speaker. Heavy-
duty 12" speaker in bass
reflex case. St. led to match
tape-o-matic. \$46.50



V-M CORPORATION • BENTON HARBOR 1, MICHIGAN
World's Largest Manufacturer of Phonographs and Record Changers

NOTED WITH INTEREST

Continued from page 4

music stations in Lancaster, Pa.; Philadelphia (95 air miles); Bridgeton, N. J. (105 air miles), and Baltimore (75 very mountainous air miles at more than a 90 degree angle from the direction in which the Yagi had been pointed). In addition, many Philadelphia and New York FM 'non-good-music' stations are received well. From directly across a mountain range to the North, again at right angles to the direction of the antenna, we pick up a very clear, strong signal from Sunbury, Pa. If this is not a strong argument or demonstration of what a difference an antenna installation makes in FM reception, then I shall bow out to those not willing to give it a try. . . ."

Star Record Products

We received recently a record cabinet, adhesive tabs, and catalogue, designed by a layman, Dr. Alexander Lowen, of New York City, who simply had a record file-and-find problem and solved it. He had run up against the constant, frustrating problem of wanting to play a particular record, say, for a guest, and being unable to locate it, giving up in disgust.

The cabinet he designed is quite simple: small, wooden, compartmented box which will hold fifty long-playing records with ease, each of the five compartments holding ten records. It comes nicely finished in mahogany, walnut, natural, or ebony, for \$9.95 (or unfinished for \$7.95). Its outside dimensions are 12 $\frac{3}{8}$ in. deep by 13 $\frac{3}{4}$ high by 11 wide, all smooth, straight sides which allows for group placement or record library-shelf installation.

The ingenious catalogue which Dr. Lowen also devised is a bit too involved to describe here. We can say, however, that there's nothing to be said about a record for which there isn't a specified space to say it in the catalogue. You index a record by composer as well as by title of piece, assign a removable, adhesive tab number to the record and record the tab number on the "Title" page of the book. So if you're looking for your recording of Respighi's *Pines of Rome*, turn to the Yellow page marked "Classical," find "Respighi" which will tell you on which composer-composition page you

Continued on next page

ALWAYS IN STOCK AT ALLIED BOGEN *Quality Hi-Fi!*



Famous "Saturday Review" Custom Phono System

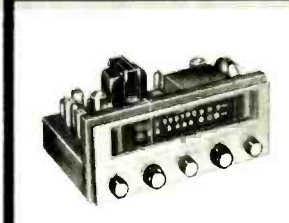
only
\$156.50

Here is the extremely popular combination of high fidelity components based on recommendations made by the noted "Saturday Review" hi-fi book. While it is very moderately priced, this system provides exceptional audio fidelity and smooth, dependable performance. System includes: 1. **Bogen DB110 10-Watt Amplifier** (± 1 db, 15 to 50,000 cps; calibrated bass and treble controls; record compensation; shock-mounted preamplifier; attractive gold and turquoise chassis). 2. **Garrard RC-80 3-Speed Record Changer** with jewel-mounted arm; 4-pole, shaded-pole motor (less 45 rpm spindle). 3. **G.E. Cartridges, RPX-040** with sapphire stylus for 78 rpm records, and **RPX-061** with diamond stylus for microgroove records. 4. **Electro-Voice SP12-B 12" Speaker** for remarkably clean bass and treble response. System comes complete, ready for easy installation. For 110-120 volt, 60 cycle AC operation. Shpg. wt., 60 lbs.

94 PA 132. Complete Phono System. Only \$156.50

SYSTEM WITH FM-AM TUNER. System as above, with addition of the **Bogen R640 FM-AM Tuner**, noted for high sensitivity (includes drift compensation and automatic frequency control).

94 PA 133. FM-AM-Phono System. Only \$261.25

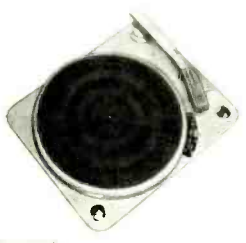


New Bogen Deluxe FM-AM Tuner With "Autolock"

Latest model R765 Tuner-Preamp. Tunes "on station" in any area by means of delayed AFC with "Autolock" feature. AFC is off when tuning between stations; comes on automatically when signal is present; locks-in for perfect tuning. No interstation noise on FM. Exclusive "red dot" controls for simplified operation. Tuner response: $\pm .5$ db, 20-20,000 cps. Sensitivity: FM, 2 mv for 30 db quieting; AM, 5 mv for 30 db signal-to-noise ratio. Preamp response: ± 1 db, 10-200,000 cps. Controls: Tuning; Record Equalization; Bass; Treble; Volume-On-Off; Loudness Contour Selector; Input Selector; 3 inputs; 2 outputs; 16 tubes. 6 $\frac{1}{2}$ x 14 $\frac{3}{4}$ x 9" deep. For 110-120 v., 60 cycle AC. Shpg. wt., 17 lbs.

93 SX 887. Bogen R765 FM-AM Tuner. Net \$199.50

EASY TERMS:
Hi-Fi is available from ALLIED on easy payments: only 10% down, 12 full months to pay. Write for the attractive details.



Bogen B50-4LC Variable-Speed Turntable

A quality manual record player with speed variable from 29 to 86 rpm. Speed control notched for quick selection of 33 $\frac{1}{3}$, 45 or 78 rpm. 12" weighted (3 $\frac{1}{2}$ lbs.) turntable has rubber padded surface for record protection. Less than 1% fluctuation in speed on line voltage variations from 95 to 125 volts. 4-pole, heavy-duty motor. Ball-bearing mounted pickup arm has adjustment for stylus pressure. Takes any standard cartridge. Supplied with one plug-in head, 45 rpm record adapter, 3-foot phono cable, and 6-foot AC line cord. Mounting space: 15 x 12" and 3 $\frac{1}{2}$ " above mounting board; 2 $\frac{1}{2}$ " below. For operation from 110-120 volts, 50-60 cycle AC. Less cartridge. Shpg. wt., 15 lbs.

96 RX 696. Bogen B50-4LC Turntable. Net \$40.40



FREE!
ALLIED'S 68-PAGE HI-FI CATALOG

Your guide to a complete understanding of Hi-Fi, including tips on how to select systems at lowest cost, as well as installation ideas—plus the world's largest selection of complete systems and individual components from which to make your money-saving choice. To own the best in Hi-Fi for less, you'll want this FREE book. Write for it today.

ALLIED RADIO America's Hi-Fi Center

ALLIED RADIO CORP., Dept. 49-G-5
100 N. Western Ave., Chicago 80, Ill.

Send FREE 68-Page Hi-Fi Catalog No. 144.

Ship me the following:.....

.....\$.....enclosed

Name.....

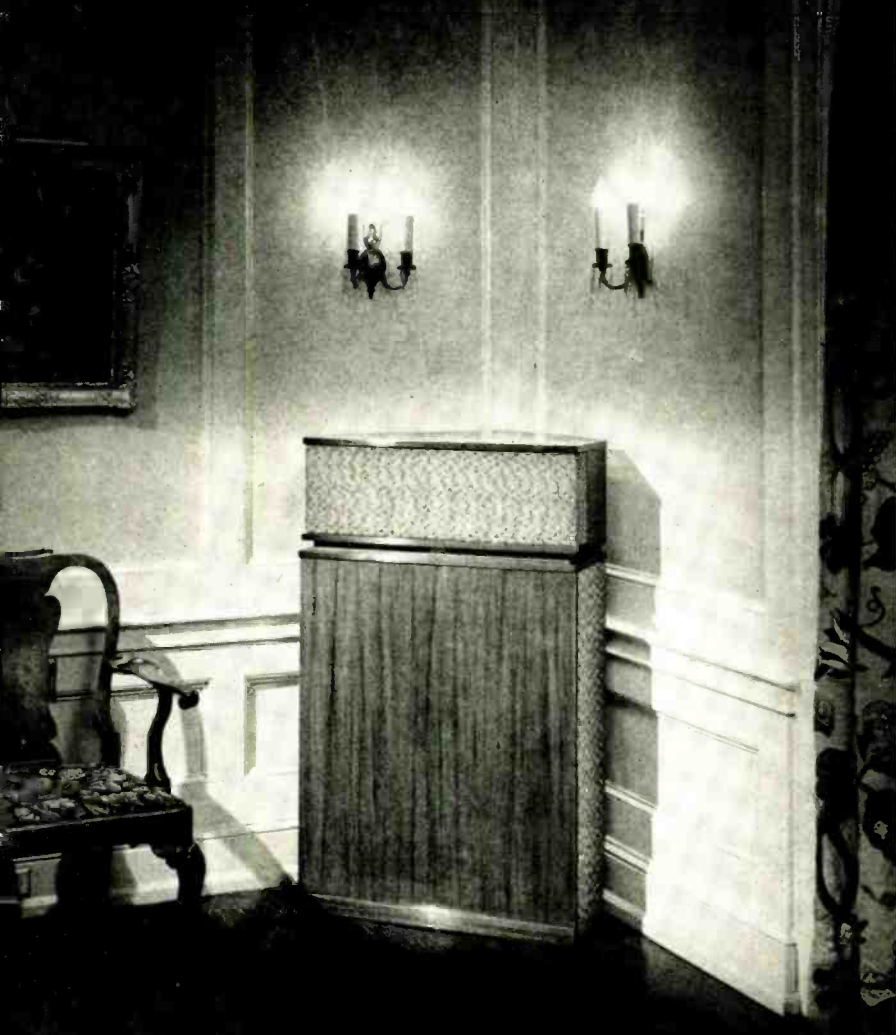
Address.....

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

Klipschorn®

CORNER HORN
LOUDSPEAKER SYSTEM

... the finest creation of Paul W. Klipsch,
fabricated individually under
his personal supervision.



Write for the name of your
Klipschorn distributor and our
latest literature on the Klipschorn
and Shorthorn speaker systems.



KLIPSCH AND ASSOCIATES
HOPE, ARKANSAS

TELEPHONES PProspect 7-3395
 PProspect 7-4538
 PProspect 7-5575
 PProspect 7-5514

NOTED WITH INTEREST

Continued from preceding page

will find his works listed, and then behind this composer-composition page will be White Title pages where you will find *Pines of Rome* listed and the Tab number of the record. Confused? Well, fear not; if you have enough records to feel the need of a catalogue to keep track of them, and you want to give this one a try, there are lucid directions in the front of the book for using it.

The deluxe edition of the catalogue which will keep track of 500 records under as many as 120 composers' names, sells for \$3.95. The standard catalogue for 300 records and up to 80 composers costs \$2.45. The tabs come in sheets of 100 and sell for 39¢ a sheet.

We were a little disappointed in the Star Tabs. They are self-adhesive and removable, but there is no way to attach them so that they will protrude from the record album for easy finding. A better method might be to have the tab numbers on a stiff piece of cardboard, say, with double strips of

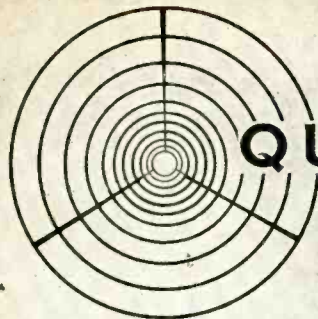
Continued on page 12

AUTHORitatively Speaking

Born in Germany, Kurt Stone studied at Hamburg University until the Nazis came into power. Thereupon he crossed into Denmark and entered the Royal Conservatory, where he studied musical theory, history, piano and old keyboard instruments — and first heard of Carl Nielsen, as he relates on page 28. Now Editor-in-Chief at Associated Music Publishers, Inc., his tastes run to the very old (editing ancient choral and keyboard works) and the very new (writing about Hindemith and arranging for modern dance groups).

If a South African incunabulist, paleographer, linguist and missionary had not come to this country in 1920 and married the first woman to graduate in accountancy from the University of Minnesota, Christopher Faye wouldn't have been born in 1926, and we wouldn't be able to offer you his deadpan industrial advice on page 37. (Ex-hale.) Faye is an officer of a midwestern tire and fuel company, and was very nearly an officer in the armed forces, having accepted commissions in both Army and Air Force before being drafted as a private, in 1953. His wife plays the piano, pipe organ, violin, viola and saxophone. Faye's own instrument is the tape recorder.

Next issue's Discography: The Vocal Music of Bach by Nathan Broder.



QUALITY SPEAKS..

TELEFUNKEN

Moderately Priced High Fidelity Radios...

With great pride, the manufacturers of the world famous TELEFUNKEN Microphones present their latest engineering triumphs. Never before have you heard such unbelievably perfect sound from table model radios. Actually, these fine sets are more than just radios, they are complete high fidelity audio systems incorporating superb FM-AM-Short Wave tuners. There are inputs for your turntable or record changer, and your tape recorder as well as outputs for additional speakers or the recorder. The hand finished solid French walnut cabinets are truly masterpieces of design and craftsmanship.

2 SPEAKERS
50 TO 15,000 CYCLES
FREQUENCY
RESPONSE

An amazing value-priced unit. Built-in FM dipole antenna. Armstrong FM circuitry. Cabinet dimensions: 18 3/4" x 13 1/4" x 7 3/4".

GAVOTTE



3 SPEAKERS
30 TO 18,000 CYCLES
FREQUENCY
RESPONSE

Approximately 5 watts output. Armstrong FM circuitry. Both a built-in FM dipole antenna and a rotating ferrite antenna for standard band. Cabinet dimensions 23 1/4" x 15 1/2" x 10 7/8".

RONDO



those who seek **QUALITY** find **TELEFUNKEN**

Sold at leading stores-everywhere!

Write for free literature and technical data on this and other TELEFUNKEN products.



Products of
Free Western Germany
Imported and distributed
exclusively by



**AMERICAN
ELITE, INC.**

DEPT. H - 7 PARK AVENUE - NEW YORK 16, N. Y.



America's TOP Tuner!

THE FISHER

FM TUNER MODEL FM-80

World's Best by LAB Standards

FOR almost two decades we have been producing audio equipment of outstanding quality for the connoisseur and professional user. In the cavalcade of FISHER products, some have proven to be years ahead of the industry. THE FISHER FM-80 is just such a product. Equipped with TWO meters, it will outperform any existing FM Tuner *regardless of price!* The FM-80 combines extreme sensitivity, flexibility and micro-accurate tuning. Despite its full complement of tubes and components, the FM-80 features an unusually compact chassis of fine design. *Chassis Only, \$139.50 Mahogany or Blonde Cabinet, \$14.95*

Outstanding Features of THE FISHER FM-80

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

Price Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

NOTED WITH INTEREST

Continued from page 10

the self-adhesive tape at one end to straddle the record album. For this you would have to pay, though, certainly more than 39¢ per hundred.

These Star Record Products may be ordered separately by mail from Korman Bros., 572 Westchester Ave., Bronx, N. Y. They will be sent post-paid upon receipt of check or money order.

Music Festival

We are very happy to note that The Pro Musica Antiqua will be at Stockbridge, Mass., again this year to present musical masterpieces of the Medieval, Renaissance, and Early Baroque periods, employing authentic reproductions of musical instruments used by musicians of those periods. Musical Director Noah Greenberg has announced the following schedule of performances for this summer's festival:

Aug. 13: French Chansons and English Madrigals

Aug. 20: Italian Baroque Music

Aug. 27: William Byrd: Sacred and Secular Works

Sept. 3: The Virgin in Medieval and Renaissance Music

Sept. 4: Music of Spain and Germany

Series subscription is \$10.00; single admission: \$2.40. Address inquiries to them at Box 31, Stockbridge, Mass.

Pre-Recorded Tapes

Neu Tape Center, 2233 W. Roosevelt Dr., Milwaukee 9, Wis., is a new enterprise operating exclusively in the field of pre-recorded monaural and binaural tapes. They handle seventeen brands including all we have heard of and some we didn't know existed, and plan to handle European and British tapes when they are available. They specialize in mail orders, so write to them if you can't fill your tape desires locally.

Back Copies

Wanted: The following are looking for a copy of Vol. 1, No. 4:

James R. Casteel, Ravenswood, Mo.
E. M. Finbury, Apt. 1-C, 1975 Delaware Ave., Buffalo 16, N. Y.

Howard B. Levine, 2905 Oakland St., Ames, Iowa.

Maj. Stanford Roberts, 0-1647908, Signal Section, HQ 7th Army, APO 46, New York, N. Y. In addition Maj. Roberts wants Nos. 1, 5, and 14.

For sale to the highest bidder, the following offer complete sets of HIGH FIDELITY:

Daniel Klitnick, 254 Hewes St., Brooklyn 11, N. Y.

Dr. T. D. Ullmann, Hadassah University Hospital, Jerusalem, Israel.

Jack H. Rines, 34 Keats Rd., Short Hills, N. J. (\$25, plus parcel post).

Arthur H. Rosenbaum, 33 Bennett Village Ter., Buffalo 14, N. Y. (with exception of No. 7).

Paul M. Somers, 410 W. Clark St., Champaign, Ill., has available Vol. 1, No. 1 through Vol. 4, No. 5. Vols. 1 and 2 are in binders.

T. M. Olsen, Custom-Audio, 745 E. 242nd St., Bronx 70, N. Y., has Nos. 3, 5, 10, 12, 16-20, 22, and 23 for sale.

Confusion Compounded

Subscriber Karl C. Thomas of State College, Pa., wrote us some time ago that he agreed with our TITH conclusion on the Concertone 20/20: it's a lot of tape recorder for the money. However, he said, it would be only fair to point out that half-track heads are supplied as standard equipment on the 20/20, not the full-track heads as on the higher priced BR-1 model, which we implied. We checked with Berlant Associates about this and received a reply from Harlan Thompson which is quoted in part below:

"Our BR-1 machine is ordinarily supplied with full-track erase and record heads, and a half-track playback head. This is to permit playing . . . both single and dual-track tapes . . . There is no appreciable difference [in results] between this and the full-track playback.

"For those who are skeptical about this fact, we do supply, on special order, a single-track playback head for \$10 additional. We also put out the BR-2 recorder with three half-track heads at the same price as the BR-1.

"The standard Concertone 20/20, known as the TWR-2, comes with three dual-track heads. The TWR-1 has single-track erase and record heads and a dual-track playback head. It sells for \$25 more . . . With a single-track playback head [also, it sells for] \$40 more than the standard TWR-2 . . ."

Everything straight now?



It's New! It's Terrific!

THE FISHER Master Audio Control

SERIES 80-C

IT TOOK FISHER to improve on FISHER. When we introduced our Model 50-C Master Audio Control three years ago it was immediately acclaimed the finest instrument of its type. Like its renowned counterpart, the *new* FISHER Master Audio Control, Model 80-C, represents another milestone in engineering excellence, ease and flexibility of use, and workmanship of a quality normally encountered only in broadcast station equipment . . . these are its outstanding characteristics. It took FISHER to improve on FISHER. **Chassis Only, \$99.50 · Mahogany or Blonde Cabinet, \$99.95**

Remarkable Features of THE FISHER 80-C

- Professional, lever-type equalization for all current recording characteristics.
- Seven inputs, including two Phono, Mic and Tape.
- Two cathode-follower outputs.
- Complete mixing and fading on two, three, four or five channels.
- Bass and Treble Tone Controls of the variable-cross-over feedback type.
- Accurately calibrated Loudness Balance Control.
- Self-powered.
- Magnetically shielded and potted transformer.
- DC on all filaments; achieves hum level that is inaudible under any conditions.
- Inherent hum: non-measurable. (On Phono, 72 db below output on 10 mv input signal; better than 85 db below 2v output on high-level channels.)
- IM and harmonic distortion: non-measurable.
- Frequency response: uniform, 10 to 100,000 cycles.
- Separate equalization and amplification directly from tape playback head.
- Four dual-purpose tubes, all shielded and shock-mounted.
- Separate, high-gain microphone preamplifier.
- Push-Button Channel-Selectors with individual indicator lights and simultaneous AC On-Off switching on two channels (for tuner, TV, etc.).
- Master Volume Control plus 5 independent Level Controls on front panel.
- 11 Controls plus 5 push-buttons.
- Three auxiliary AC receptacles.
- Size: Chassis, 12 $\frac{3}{4}$ " x 7 $\frac{3}{4}$ " x 4 $\frac{1}{4}$ " high. In cabinet, 13-11/16" x 8" x 5 $\frac{1}{4}$ " high. Shipping weight, 10 pounds.

Prices Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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



America's voice

- ▶ Persuasive information on freedom and democracy is now being spread throughout the world with the help of the PRECEDENT, world standard among FM tuners.
- ▶ Eight PRECEDENTS have been purchased by the U. S. Information Agency for the new broadcasting and recording studios of the Voice of America, in Washington. Each operates continuously, is permanently tuned to a different radio station, and may be selected instantly in any of seventy-two locations throughout the studio plant. News broadcasts received by a PRECEDENT, for example, aid in the preparation of foreign-language Voice of America programs.
- ▶ The same pace-setting tuner is available in limited numbers to those who can appreciate and afford this superlative achievement in radio reception. Detailed information may be obtained upon request.

RADIO ENGINEERING LABORATORIES • INC.
36-40 Thirty-seventh Street • Long Island City 1, N. Y.



The following are lists of records for trade: if any records listed here interest you, write directly to the person offering them and give him your trade list. The records listed below are stated to be in good condition.

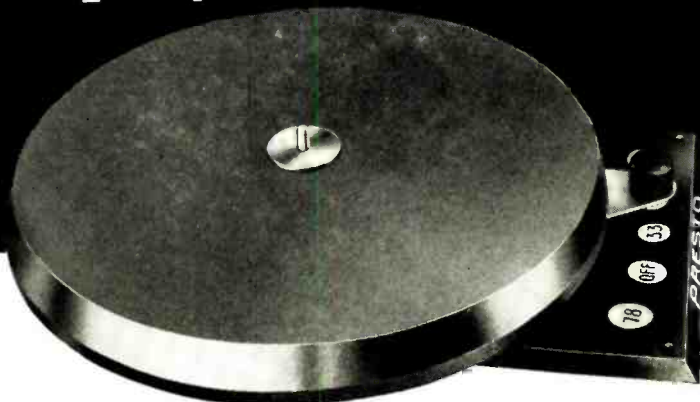
- Judith E. Grosse, 1820 Potomac Dr., Toledo 7, Ohio, offers:
- Gounod:** Faust (complete). Soloists, Beecham, Royal Philh. VICTOR LCT 6100. 3/12-in.
- Beethoven:** The Ruins of Athens. Holstelle, Goehr, Netherlands Philh. Choir & Orch. CONCERT HALL CHS 1158. 12-in.
- Harrison:** Suite for Violin, Piano, and Small Orchestra. M. & A. Ajamian, Stokowski. Weber: Symphony on Poems of William Blake. W. Gajour, Stokowski. VICTOR LM 1785. 12-in.
- Mendelssohn:** Violin Concerto in E minor. Bruch: Scottish Fantasy. Heifetz, Beecham and Steinberg. VICTOR LM 9016. 12-in.
- Chávez:** Toccata for Percussion. Farberman: Evolution. Boston Percussion Group. BOSTON 207. 12-in.
- Rachmaninoff:** Isle of the Dead. Prokofiev: Classical Symphony. Korssvetzky. Boston Sym. VICTOR LM 1215. 12-in.
- Strauss:** An Alpine Symphony. Konwitschny, Munich State Opera Orch. URANIA 7064. 12-in.
- Kismet.** Original cast. COLUMBIA ML 4850. 12-in.
- Borodin:** Polovtsian Dances; Falla: El Amor Brujo. Van Beinum, Collins, London Philh. LONDON LL 203. 12-in.
- Shostakovich:** 24 Preludes for Piano. Pressler. M-G-M E 3070. 12-in.

- Russ Bothie, 4119 N. Pittsburgh Ave., Chicago 34, Ill., wants to trade the following for Ballet or Opera Records:
- American Concert Band Masterpieces.** Fennell, Eastman Concert Band. MERCURY MG 40006. 12-in.
- Paganini:** Caprices Nos. 13-24. Ricci. LONDON LL 252. 12-in.
- French Organ Music.** Biggs. COLUMBIA ML 4195. 12-in.
- La Fiesta Mexicana.** Fennell, Eastman Symphonic Wind Ens. MERCURY MG 40011. 12-in.
- Beethoven:** Concerto for Violin in D major. Heifetz, Toscanini, NBC Sym. Orch. VICTOR LCT 1010. 12-in.
- Brahms:** Symphony No. 4. Krips, London Sym. Orch. LONDON LL 208. 12-in.
- City of Glass Suite.** Stan Kenton & Orch. CAPITOL H 353. 10-in.

- Dr. Martin L. Borish, Box 432, Freehold, N. J., offers this list and would like to see yours:
- Mahler:** Kindertotenlieder. Ferrier, Wal-

Continued on page 16

Here's the turntable professionals want in their own Hi-Fi setups



the all-new **PRESTO T-18**

streamlined inside and out
...delivers top professional performance
with incredible ease of operation

12" diameter...only \$53.50
with hysteresis motor, \$108

Nobody knows better than the hi-fi expert how good the T-18 turntable really is. T-18 fills your every requirement for performance and value...is a natural choice for your home, as well as your studio and control room.

The most exciting feature of PRESTO's T-18 is a revolutionary 3-way shift — the flick shift. A simple sideway motion of the single control lever selects any speed — 33 $\frac{1}{3}$, 45, 78 rpm. Complicated up-and-down motions are eliminated because the 3 idlers are mounted on a single movable plate. Just a flick automatically engages the proper idler for the desired speed! There are no trouble-making arms or shift cams. The mechanism is streamlined down to essentials—without sacrificing a decibel of quality.

Other advantages — extra heavy weight wide-beveled table, precision deep-well bearing, built-in 45 rpm adapter, and smart modern styling in brushed chrome and telephone black. A remarkable hi-fi instrument!



...and here's the 16" version for home or professional use! **PRESTO T-68 TURNTABLE**

The first completely professional 16" turntable that's moderately priced — thanks to PRESTO's streamlined shift design. Like all PRESTO units, T-68 offers the reliable performance that is vital in 24-hour-a-day transcription work. It's ideal for disc programs, sound effects, client auditions, dozens of jobs... and it's wonderful for the home with a fine hi-fi collection.

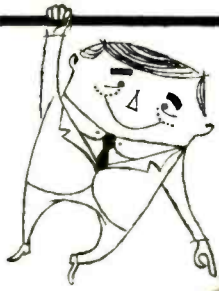
T-68 specifications: turntable speeds — 33 $\frac{1}{3}$, 45, 78 rpm • weight—7 lbs. • panel size — 8" x 11" • speed accuracy—max. variation 0.25% • clarity — 50 db below 7 cm/sec. signal • \$79.50 with hysteresis motor, \$134.

RECORDING CORPORATION
PARAMUS, NEW JERSEY

Export Division:
Canadian Division:

25 Warren Street, New York 7, N. Y.
Instantaneous Recording Service, 42 Lombard Street, Toronto

WORLD'S LARGEST MANUFACTURER OF PRECISION RECORDING EQUIPMENT AND DISCS



ANNOUNCING!
the
new



HIGH QUALITY
LOW COST
FAIRCHILD 255

25 watt
POWER
AMPLIFIER

Here's a mighty twin to Fairchild's big-power 260 Professional Amplifier. The new 255 delivers a full 25 watts of undistorted power for the finest sound, best reproduction!

This is the ideal power amplifier for the average home or apartment. The Fairchild 255 gives you full power from deepest bass to highest treble, and an instrument especially designed for minimum transient distortion as well as lowest IM and harmonic distortion, resulting in exceptionally true natural sound. Superbly engineered, the 255 has a controlled frequency response of +0 to -1/2 db, from 20 to 20,000 cps. The sound is always right!

You can always restore "new amplifier" performance to the Fairchild 255, even if tubes age unequally, by Fairchild's simple, exclusive distortion-cancelling balance control.

COMPACT: Only 6" x 9 1/2" base and 6 1/2" high
INPUT IMPEDANCE: 100K
POWER GAIN: 42db
HIGH SENSITIVITY: Less than one volt input required for full output

and it's only \$89.50

When you need full 50 watts of power, get the Fairchild 260! **only \$149.50**



10th AVENUE AND 154th STREET, WHITSTONE, NEW YORK

SWAP-A-RECORD

Continued from page 14

ter, Vienna Philh. COLUMBIA ML 2187. 10-in.
Wagner: Meistersinger, Act II. Gueden, Schoeffler, Knappertsbusch, Vienna Philh. LONDON LL 284/5. 2/12-in.
Verdi: La Traviata. Peerce, Albanese, Merrill, Toscanini, NBC Sym. VICTOR LM 6003. 2/12-in.
Puccini: Madama Butterfly. Steber, Tucker, Valdeno, Rudolf, Metropolitan Opera Orch. COLUMBIA SL 104. 3/12-in.
Schumann: Concerto in A minor for Piano and Orchestra. Serkin, Ormandy, Philadelphia Orch. COLUMBIA ML 4041. 12-in.

Charles Lipschitz, 2112 Dorchester Rd., Brooklyn 26, N. Y., offers:
Debussy: Nocturnes (3); Berlioz: Roman Carnival Overture; Ravel: Alborado del Gracioso; Pavanne for a Dead Princess. Dorati, Minneapolis Sym. Orch. MERCURY MG 50005. 12-in.
Chausson: Symphony in B-flat. Stock. Franck: Psyche; Le Chasseur Maudit. Defauw, Chicago Sym. Orch. VICTOR LBC 1056. 12-in.
Gershwin: Concerto in F. Pennario, Steinberg, Pittsburgh Sym. Orch. CAPITOL P 8219. 12-in.

78 rpm
Milhaud: Suite Française. Milhaud, N. Y. Philh.-Sym. Orch. COLUMBIA MX 268. 2/12-in.
Hindemith: Mathis der Maler. Ormandy, Philadelphia Orch. VICTOR DM 854. 3/12-in.
Gounod: Faust Ballet Music. Weldon, City of Birmingham Orch. COLUMBIA MX 304. 3/12-in.
Stravinsky: Le Sacre du Printemps. Stravinsky, N. Y. Philh.-Sym. Orch.

Wanted
Gershwin: Concerto in F, etc. Levant, Koscelanetz, N. Y. Philh.-Sym. Orch.

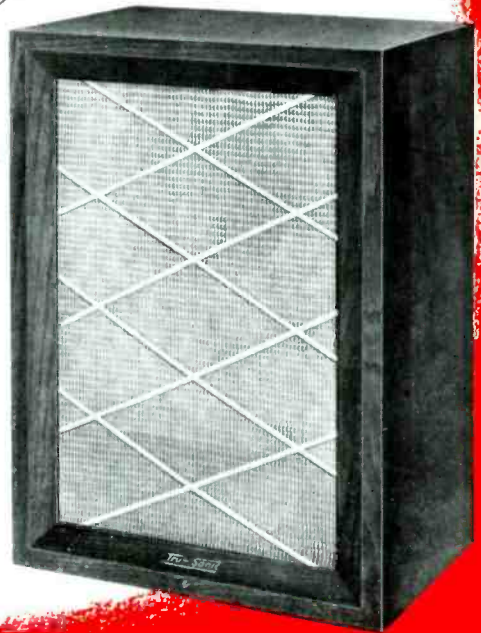
Mme. Anni Frind-Sperling, 3509 Chestnut St., New Orleans, La., who used to sing in Germany with the Berlin Civic, Munich State, and Dresden State Operas, is trying to complete her library of recordings she made under her maiden name, Anni Frind. She needs the following records which were pressed in Europe during the 1930s for HMV and Telefunken:
Durch Oper und Operette, with Frind, Perras, Kloss, Korjus, Jungkurth, Husch, Witttrich, Strienz, Ludwig. ELECTROLA (HMV) EH 945.
Heimatlied and War's auch nur ein Traum from "Monika." ELECTROLA (HMV) EH 6293.
"Die Tänzerin Fanny Elssler": Draussen in Sievering; "Der Arme Jonathan": Ach, wir armen Primadonnen. ELECTROLA (HMV) EG 3377.
"Ball im Savoy" selections, with Frind and Hartung. TELEFUNKEN B 1309.
"Die Kaiserin" selections, with Frind, Ludwig. ELECTROLA (HMV) EH 859.
Was die Heimat Singt—Volkslieder potpourri. TELEFUNKEN A 1092.
"Das Dreimäderlhaus" potpourri. TELEFUNKEN A 1198.
"Die Geisha" selections. TELEFUNKEN A 1209.

A sound investment

Stephens

Coronado

is scaled for smaller rooms
and limited budgets



If yours is a cozy room where you'd like to pull the sound in around you, choose the Stephens "Coronado". Sides and back of cabinet are completely enclosed: sound radiation comes from within the enclosures, permitting the Coronado to function independently of its location in the room. Makes any good speaker sound better . . . or with the recommended Stephens Speaker 112FR, you get quality that can't be beat for the modest price.

Choice of modern blonde or rich deep mahogany hand-rubbed finish. 21" wide, 29½" high, 14" deep. Cabinet 620 alone, Net \$78.00. Shipping Weight: 43 lbs.

Speaker is Stephens 12" full range speaker, Model 112FR. Speaker alone, Net \$31.50. Shipping Weight 11 lbs.

Enclosure (Model 620) with Model 112FR speaker installed, Net \$109.50.

STEPHENS
TRU-SONIC

Stephens Manufacturing Corporation • 8538 Warner Drive • Culver City, California

Cable Address: "Morhanex", Export Address: 458 Broadway, New York 13, New York

Full electronic remote controlled

custom television



Fleetwood's two-chassis television system is quality matched to your Hi Fi equipment and, like it, is designed for custom installation. It supplies power for your speaker and has *high fidelity output* to connect to your sound system. The picture is the same professional quality as that on TV station monitors—also made by Fleetwood.

The separate remote tuning unit may be operated 40 feet or more from the picture chassis. It's readily adaptable to U.H.F. Both remote (2 chassis) and non-remote Fleetwood systems are available for 21", 24" and 27" rectangular picture tubes.

Fleetwood professional performance is available in models starting at \$199.50. Write for complete information and name of dealer nearest you.



*True audio-video
fidelity*



Fleetwood

CUSTOM TELEVISION

manufactured by CONRAC, Inc.
Dept. A • Glendora, California

Conrac is the
Canadian name
for Fleetwood Television.

A few dealer franchises still available

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

Especially

where

space

is

limited



the
GOODMANS
Axiette
8 inch
HIGH FIDELITY
LOUDSPEAKER
MADE IN ENGLAND

ROCKBAR CORPORATION, Dept. LH-2
215 East 37th St., New York 16, N. Y.

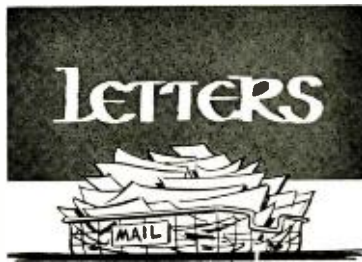
Please send complete description of the
Goodmans Axiette.

Name.....

Address.....

City.....Zone.....Stole.....

My Dealer is.....



SIR:

It seems that the most often recurring gripes in your "Letters" column are the complaints over the poor condition of genuine vinyl hi-fi disks as received from that maniac at the record shop who lets the general public, as well as those few who are conscious of all the dangers of careless handling, sample records freely on the usually poor equipment available in such places. Records are the largest single investment in any home music system, and the customer is entitled to physically perfect merchandise.

While in Marseilles, France, recently, we had the opportunity to browse in a fairly new record shop where the precautions for the protection of the delicate surfaces were simple and almost foolproof. There the customer never, never handled the surfaces of any record until the proprietor had a quite respectable bunch of francs safely ensconced in his cash box.

Instead, one of the sales clerks took the record, placed it on one of six turntables in back of the counter and directed us toward one of a like number of listening booths at the rear of the store. These booths were equipped with only the tone and volume controls, a couple of chairs, and a small speaker mounted on the wall. There we were able to relax and listen to the selections we had made, and decide, as the different sides were sampled for us, whether the records were in good enough condition to warrant buying.

Installing an entire six-channel extended range sound system like that would run into enough money to prevent its happening in most establishments, but certainly quite a few of the larger record shops could afford one really excellent outfit with the turntable available only to its sales personnel, who would present a much simpler educational problem than the public at large does.

Having records demonstrated in this fashion, rather than trusting them to the not-so-tender mercies of the un-

Continued on page 22

Exciting High Fidelity Firsts!

In these superb matched instruments—enjoy the foremost advances in High-Fidelity—startling realism—lowest distortion—precision craftsmanship—gleaming polished chromium chassis.

INTERELECTRONICS

Coronation 400

40 WATT

AMPLIFIER



\$99.50

Greatest amplifier buy today! COMPLETELY NEW, NON-RINGING NEGATIVE FEEDBACK CIRCUITRY—over 50 DB feedback. CUSTOM CRAFTED—sealed transformers, encapsulated networks, finest molded components on Bakelite terminal board. DISTORTION-FREE—less than 0.05% at 30 watts. POWER RESPONSE ± 0.1 DB 16 to 35,000 cycles at 30 watts. Surpasses FCC requirements for FM broadcasting. 5 to 200,000 cycle response. 40 WATT WIDE-RANGE OUTPUT TRANSFORMER, sealed multiple section windings, thin strip core. FOOL-PROOF DAMPING CONTROL for startling speaker performance. BUILT-IN POWER for preamplifiers and newest electrostatic tweeters.

INTERELECTRONICS

Coronation 85

CONSOLETTA PREAMPLIFIER-EQUALIZER



\$79.50

Incomparable companion to the "CORONATION 400". EXCLUSIVE NEGATIVE FEEDBACK CIRCUITRY. Over 50 DB—virtually eliminates distortion. Surpasses FCC requirements for FM Broadcasting. 5 to 200,000 cycle response. CUSTOM CRAFTED—polished chromium chassis, satin gold front panel. Encapsulated precision networks, molded components on Bakelite panel. LOUDNESS CONTROL, continuously variable. FIVE INPUT SELECTIONS, 16 PRECISION PLAYBACK CURVES. FULL 20 DB DISTORTION-FREE Bass and Treble compensation. Phenomenal lowest noise Z-729 input tube HUM IN-AUDIBLE with all controls on full. Highest gain. Built-in power for motion picture photo-cells, FM phono cartridges, condenser micro-phones. Ultra compact, easy front mounting.

Now at your local dealer!

INTERELECTRONICS

2432 Grand Concourse
New York 58, New York

Incomparable...

Since 1935
the Garrard has been
sold and serviced
throughout the United States.



GARRARD "Triumph"

MODEL RC80

World's Finest Record Changer

It is recognized every-
where for superior
performance, ruggedness
and reliability.

**CHECK CRAFTSMANSHIP, FEATURES,
PRICE AND SERVICE . . .**

and you will understand clearly why this is
the world's No. 1 high-fidelity record changer.

"RIGHTS" and "WRONGS"
of record changer design
(important in protecting your records).

RIGHT:

Garrard Precision Pusher Platform . . .
the only record changing device that insures
positive, gentle handling of records with standard
center holes.



WRONG:

"Overhead Bridges" (as on ordinary changers)
. . . which may damage or dislodge records
accidentally.

RIGHT:

Garrard removable and interchangeable
spindles . . . Easily inserted; accommodate all
records, all sizes, as they were made to be
played; pull out instantly to facilitate removal of
records from turntable.

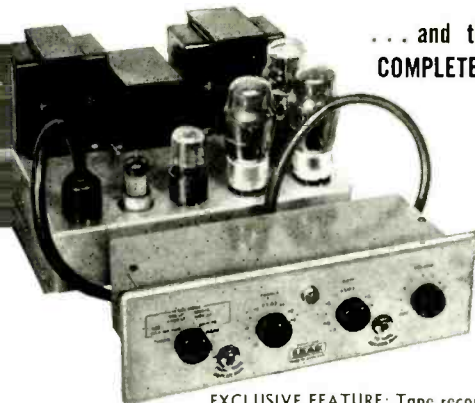


WRONG:

Fixed Spindles (as on ordinary changers) . . .
which require ripping records upwards over
metallic spindle projections after playing.

Other Garrard features include: 4 pole motor
—no rumble, no induced hum • heavy drive shaft
—no wows, no waves • weighted turntable—
flywheel action, constant speed • muting switch
—silence between records • silent automatic
stop—shuts off after last record; no disturbing
"pop" • easy stylus weight adjustment—pro-
tects long-playing records • balanced-mounted
tone arm—true tangent tracking • universal shell
—fits all popular high fidelity cartridges

... and this is the LEAK TL/10 HIGH FIDELITY AMPLIFIER
COMPLETE WITH "POINT ONE" REMOTE CONTROL PRE-AMPLIFIER



Most economical amplifier ever built by Leak. Despite amazingly low price, Leak standards have been maintained, with all the engineering skill and fastidious assembly and wiring that have won world-wide admiration. Incorporates an ultra-linear 10-watt circuit, with 2 of the new KT-61 beam power output tetrodes in push-pull. Harmonic distortion only one-tenth of one percent at 1000 cycles, for a power output of 8 watts . . . a noteworthy achievement insuring flawless reproduction.

High damping factor of 23, and low hum level of -76 db below full output, are ordinarily found only in far more expensive units.

4 MASTER CONTROLS

Control 1
Tuner, Tape, AES,
NARTB, FFR, COL-IP

Control 2
Treble, 23 db
range of control

Control 3
Bass, 23 db
range of control

Control 4
On-Off and
Volume

**WRITE FOR A COPY OF
"SOUND CRAFTSMANSHIP"**

Mail coupon today for a complimentary
copy of "Sound Craftsmanship" 16
pages illustrating and describing all
products of the British Industries Group.

BRITISH INDUSTRIES CORP., Dept. HF-85
164 Duane Street
New York 13, N. Y.

Please send "Sound Craftsmanship" to:

Name

Address

City Zone State



EXCLUSIVE FEATURE: Tape recorder jacks (input and output) on front panels for instantaneous use



HEATHKIT High Fidelity "BUILD IT YOURSELF" amplifier kits

**Build it
YOURSELF**

Heathkit HIGH FIDELITY PREAMPLIFIER



MODEL WA-P2

performance and most attractive in appearance. Fulfills every requirement for true high fidelity performance. Shpg. Wt. 7 lbs. **\$19.75**

Heathkit WILLIAMSON TYPE 25 WATT AMPLIFIER (PEERLESS TRANSFORMER)

This latest and most advanced Heathkit hi-fi amplifier has all the extras so important to the super-critical listener. Featuring KT-66 tubes, special Peerless output transformer, and new circuit design, it offers brilliant performance by any standard.

Bass response is extended more than a full octave below other Heathkit Williamson circuits, along with higher power output, reduced intermodulation and harmonic distortion, better phase shift characteristics and extended high frequency response. A new type balancing circuit makes balancing easier, and at the same time permits a closer "dynamic" balance between tubes.

Aside from these outstanding engineering features, the W-5 manifests new physical design as well. A protective cover fits over all above-chassis components, forming a most attractive assembly—suitable for mounting in or out of a cabinet. All connectors are brought out to the front chassis apron for convenience of connection. Model W-5M consists of main amplifier and power supply on single chassis with protective cover. Shpg. Wt. 31 lbs. **\$59.75** Express only. Model W-5 consists of W-5M, plus WA-P2 Pre-amplifier shown on this page. Shpg. Wt. 38 lbs. **\$79.50** Express only.

Heathkit HIGH FIDELITY 20 WATT AMPLIFIER

This particular 20 watt Amplifier combines high fidelity with economy. Single chassis construction provides pre-amplifier, main amplifier and power supply function. True hi-fi performance ± 1 db, 20 cps to 20,000 cps. Pre-amplifier affords 4 switch-selected compensated inputs. Push-pull 6L6 tubes used for surprisingly clean output signal with excellent response characteristics and adequate power reserve. Full tone control action. Extremely low cost for real high fidelity performance. Shpg. **\$35.50** Wt. 18 lbs.



MODEL A-9B

Heathkit WILLIAMSON TYPE (ACROSOUND TRANSFORMER)

This dual-chassis high fidelity amplifier kit provides installation flexibility. It features the Acrosound "ultra-linear" output transformer, and has a frequency response within 1 db from 10 cps to 100,000 cps. Harmonic distortion and intermodulation distortion are less than .5% at 5 watts, and maximum power output is well over 20 watts. A truly outstanding performer. W-3M consists of main amplifier and power supply. Shpg. Wt. 29 lbs., Express **\$49.75** only. Model W-3 consists of W-3M plus WA-P2 Pre-amplifier listed on this page. Shpg. Wt. 37 lbs., Express **\$69.50** only.



Heathkit WILLIAMSON TYPE (CHICAGO TRANSFORMER)

This hi-fi amplifier is constructed on a single chassis, thereby affecting a reduction in cost. Uses new Chicago high fidelity output transformer and provides the same high performance as Model W-3 listed above. An unbeatable dollar value. The lowest price ever quoted for a complete Williamson Type Amplifier circuit. Model W-4M consists of main amplifier and power supply on single chassis. Shpg. Wt. 28 lbs., Express **\$39.75** only. Model W-4 consists of W-4M plus WA-P2 Pre-amplifier. Shpg. Wt. 35 lbs., Express only **\$59.50**



COMBINATION
W-5M and WA-P2



**HEATH
COMPANY**
A SUBSIDIARY OF DAYSTROM, INC.

**BENTON HARBOR 8,
MICHIGAN**

LETTERS

Continued from page 20

knowing public would certainly be effective in reducing complaints as well as being an almost irresistible selling point to the discerning buyer.

Lloyd V. Lawrence
FPO, New York, N. Y.

SIR:

... I went to the Toronto Audio Show and enjoyed it very much with the exception of the following which appeared right in the middle of the official catalogue under the heading "How to Choose the Components for Your Home High-Fidelity Music System."

"The Recording Companies are constantly refining their product; certain selected recordings leave little to be desired in technical and artistic perfection. On the other hand, the serious listener *must learn to discount defects in some pressings occasioned by deformed stampers used in processing the record, scratches, and ticks and pops incident to impurities in the record base*" [Mr. Shiner's italics].

Here is one serious listener who refuses to do any such thing, and regards it as slightly ridiculous that he should be advised to put up with a pressing from a deformed stamper for which he is expected to pay \$5.95 . . .

S. Shiner
Toronto, Ont.

SIR:

Having completed reading the June issue in detail and the Posner-Fink article, "Baha, Bctofen, and Bramsu" in particular, I am now compelled to write. The article tends to mislead and, worse, omit, and needs be clarified by an astute, traveler-audiophile: myself. Let me first qualify by stating that I am recently returned from a seven-year residence in Japan as an electronics engineer who, hobby-wise, rigorously pursued the art and science of high fidelity.

Now Messrs. Posner and Fink imply that hi-fi is sweeping the country or has swept the country recently like "seasonal typhoons" and cite as an example the emporium known as Confectionery West. In mid-1950 I sat contentedly in Confectionery West sipping coffee, eating an hors d'oeuvre sized strawberry shortcake, and listening to Brahms's Fourth, which cascaded majestically from a modified

Continued on page 25

Write FOR FREE CATALOG AND SCHEMATICS

One of a series on what makes one magnetic recording tape better than another

**Let's look at
Soundcraft PLUS 50**

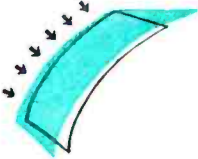
50% Extra Playing Time



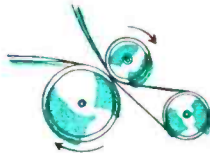
Extra Strength
Mylar® Base



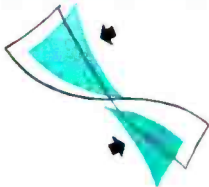
Full Depth Oxide Coating



Micro-Polished®



Lubricated Both Sides...



**YET
COSTS
NO
MORE**



The tape that has EVERYTHING!

PLUS 50 Magnetic Recording Tape—newest in the famous Soundcraft line—brings you a combination of superior qualities that no other tape possesses. Qualities that let you capture and hear the true sense of violin strings, all the brilliance of brass, the color of wood winds... that faithfully record the human voice

in all of its varied subtleties. Plus 50's uniform output, inherently low signal-to-noise ratio, its 50% extra playing time, added strength and flexibility... its dimensional stability in any climate. These are the special qualities that make it the choice of professionals and amateurs, alike, wherever tape perfection is required.

And Soundcraft Plus 50 adds this special bonus: Its "Mylar" base assures virtually a lifetime of smooth, trouble-free service at no more cost per foot than other quality tapes. Like all Soundcraft products, Plus 50 is engineered and made by tape recording specialists. Get some Soundcraft Plus 50 Tape at your dealer's today.

FOR EVERY SOUND REASON

REEVES SOUND CRAFT CORP.

Dept. F-8, 10 East 52nd Street, New York 22, N. Y.

*Trade-Mark for DuPont Polyester Film



It's "Walking Hi-Fi" from Ampex...

The Ampex 600 Tape Recorder

— superlative performance in a 28-pound package, a professional quality recorder in a portable case.

The Ampex 620 Amplifier-Speaker

magnificent tonal quality in a 25-pound package — an exceptional system for sound reproduction from tape recorder, turntable, record changer, AM-FM tuner or pre-amplified microphone.

Here — in two hands, is the finest Hi-Fi system for its size available today. It is a revolutionary Ampex recorder-reproducer combination that can be carried **anywhere** — yet it is equally at home as part of a custom installation.



SUPERB PERFORMANCE ANYWHERE

When you own an Ampex 600-620 combination, recording perfection and truly exceptional sound reproduction are at your command . . . PLUS portability that lets you enjoy true Hi-Fi wherever you go.

At home, listen to its matchless performance in any room. If you prefer concealed components, it's ideally suited for wall or cabinet installation, can be easily integrated with existing Hi-Fi systems.

Take it on trips or when you visit friends, lifts out of custom installations in just seconds, as ready to travel as a packed suitcase.

No matter how or where you use it, this great Ampex 600-620 combination offers fidelity in sound recording and reproduction — superb performance anywhere you want it.

PRICES: Model 600 Tape Recorder — \$545.00
Model 620 Amplifier-Speaker — \$149.50.

HEAR IT . . . the real test is listening, so ask for a demonstration from your local dealer . . . or write to Dept. F-2262 for full description and specifications.

Signature of Perfection in Sound

AMPEX
CORPORATION

934 CHARTER STREET • REDWOOD CITY, CALIFORNIA

- Distributors in principal cities — see your local telephone directory under "Recording Equipment."
- Canadian distribution by Canadian General Electric Company

LETTERS

Continued from page 22

grand piano. Said piano, a Steinway-appearing "Yamaha," had been ingeniously altered, the inards having been replaced by a turntable, preamp and amplifier, and creditable speaker system. Five years ago Confectionery West was a going concern, and I cannot say how long before. Thus the "sweeping" action goes back a bit further than implied by the article.

Phonetically, Messrs. Posner and Fink goofed on "Betofen." The "f" sound is equally as difficult for the Japanese as "v," and both re-emerge in speech as "b." "Baha" and "Bramsu" come through without distortion, and it may be interesting to note the Japanese transliteration of Bach to "Baha." Since in almost all cases word endings must have vowel sounds, Bach from Western pronunciation would become "Baka." "Baka" means stupid, foolish, or fool — ergo: "Baha."

Five years ago I discovered that Japan was hi-fi conscious; per capita-wise as much or more so than in the States. The hard core or tight little band did something about it via the only medium available to them at the time: AM radio broadcasting. Today they have TV, too, with exceptional audio quality, but not FM radio broadcasting which they don't need. The dynamic and frequency range of their AM broadcasting equals the best of the locally received "Good Music" FM stations in Baltimore, Philadelphia, and Washington—I have at least 20,000 feet of recorded tape to prove my point. All of which leads to my little sneaker: open house or tape-correspondence with anyone interested.

Kenneth O. Weir
111 Catalpa St.
Middletown, Pa.

SIR:

A Selective Discography of Ballet Music, in the May issue, contains an error. Actually *Petrouchka*, as recorded by L. Stokowski and company is catalogued Victor LM 1175 and has no coupling. Victor LM 9029 contains a pairing of Stravinsky's *Firebird* Suite and Ibert's *Escales*, both performed by Monsieur Stokowski and friends.

Bob A. Gelman
Brooklyn, N. Y.

Let's Get EFFICIENCY Straight

THE experienced engineer understands that high efficiency in any piece of audio equipment implies high sensitivity *over a limited working range*.

But many laymen have come to believe that high efficiency indicates greater audio quality in a music system. Speaker A sounds louder than Speaker B at the same amplifier-gain setting; therefore, Speaker A is thought to be the better.

High efficiency, in this sense of greater loudness, is the result of a *pot-bellied middle* — that is, great power in the middle frequencies to which the ear is most sensitive, with a weak or absent bass and upper treble.

In a quality music system, where the response from 30 to 20,000 cycles must be clean and balanced, the controlling factor in loudness, and in *overall efficiency*, is *low-frequency* power, which is the most difficult kind of power to develop. And the mid-range and treble *must* be properly proportioned to this bass foundation, with distortions at a minimum.

Regardless of size and price, no other driver delivers as much bass-output per Watt-input as the Bozak B-199A. In no other speaker systems is the entire audible spectrum tailored so faithfully to the bass as it is in the Bozaks. No other speaker systems can boast such vanishingly-low distortions, such clean transient response, so much listening ease.

The experienced engineer will find that the Bozaks are unsurpassed for *overall efficiency*... the perceptive listener, accustomed to the sound of live music, will find the Bozaks unequalled for *realism* and *relaxed listening*.

With a fine music system there is no question of choice between *efficiency* and *quality*, and Bozak Speakers mean

The Very Best in Sound

Chicago — Palmer House — Room 721
September 30 to October 2



BOZAK

THE R. T. BOZAK COMPANY

Quality Loudspeakers

PLANT AT: WEST POST ROAD • NORWALK, CONN.
Export Office: Electronics Manufacturers' Export Co., Hicksville, N.Y.
MAIL ADDRESS: P. O. BOX 966 • DARIEN, CONN.

you are invited by *Electro-Voice*

to...

WIN!

1 "WEEK-END WITH HIGH FIDELITY!"



WIN!

2 LIFETIME OF HIGH FIDELITY MUSIC!

CONTEST STARTS AUGUST 1, 1955

As always, Electro-Voice is **FIRST!** Now E-V sponsors this unique and exciting contest, that you might hear (perhaps win) today's finest matched high fidelity sound systems. For a lifetime after this

glorious listening experience, you will judge music reproduction equipment by its ability to approach the perfection already achieved by E-V matched high fidelity components and loudspeaker systems!

WIN this "double-size" first PRIZE!

- 1** WEEK-END WITH HIGH FIDELITY ALL-EXPENSE-PAID week-end trip for two . . . from wherever you enter the contest to Electro-Voice—the Home of High Fidelity! See hi-fi equipment take form before your eyes! Take part in the assembly of your own wonderful prize, if you wish.
- 2** LIFETIME OF HIGH FIDELITY MUSIC with your own incomparable *Patri-cian* 4-way audio reproducer and the beautiful *Peerage* console complete with all equipment!

and LOOK...9 more PRIZES, wonderful to WIN!

3 Second Prizes . . . magnificent E-V 15TRX 15-in. three-way speakers!

3 Third Prizes . . . outstanding E-V 12TRX 12-in. three-way speakers!

3 Fourth Prizes . . . powerful E-V 12TRXB 12-in. three-way speakers!

**IT'S EASY
HERE'S ALL YOU DO!**

Just two pleasant steps: (A) Hear E-V high fidelity demonstrated by your E-V Distributor. A truly thrilling experience awaits you! (B) Fill in and mail the official entry blank, provided by E-V Distributor. (Be sure the salesman signs your entry blank.) Contest closes at midnight, September 30, 1955.

WIN the incomparable *Patri-cian* 4-way audio reproducer! Choice of Korina Blonde or Mahogany cabinet, four speakers, three level controls and 4-way crossover!

WIN the beautiful *Peerage* console plus 30-watt amplifier, pre-amplifier, remote control and FM tuner and record changer or turntable of your choice!

ELECTRO-VOICE, INC., BUCHANAN, MICH.

Gentlemen: I want a chance to win a "Week-End with High Fidelity." Please send me the names of nearest participating E-V Distributors.

Name _____

Address _____

City _____ Zone _____ State _____

My nearest large trading center is _____



Electro-Voice

ELECTRO-VOICE, INC., BUCHANAN, MICHIGAN

AS THE EDITORS SEE IT

WHEN HIGH FIDELITY Magazine was started, five years ago, it bore the subtitle, "Devoted to the Interests of Audiophiles." It could be, at that time, nearly all things to all audiophiles. The breed was much less numerous then than now, and much more homogeneous. The audio enthusiast of the day was a do-it-yourself man, for a very simple reason. He had to be. He was also, almost invariably, something of a music fancier. Otherwise he would not have gone exploring for professional components to better his sound reproduction. No one had solicited his interest. Few audio equipment makers made budget-provision for consumer advertising, in those days, and no major record company yet had thought of putting the words "hi-fi" on its jackets. The initiative lay with the individual devotee, who exercised it well. His existence and energy were a great boon to HIGH FIDELITY in its early years, and to the home sound industry in general.

Nevertheless, both the magazine and the industry began thereafter to neglect him a little, not out of ingratitude, but out of necessity. Interest in high fidelity soon infected new people in large numbers. A few of these knew something about music, but almost none knew anything about the technicalities of sound reproduction. Manufacturers became aware of this. More and more they tailored their products and their advertising to the untutored living room listener. And more and more it fell to HIGH FIDELITY to tutor him.

It has been the privilege of this magazine to introduce some forty thousand beginners* to the possibility of reproducing lifelike music in their own homes, to the delights of perceptive listening and to the fascination of helping Ormandy and Brubeck sound their best. But it has not been easy, as perhaps nothing worth while ever is. To have several thousand new readers each issue is hard on an editor. The newcomers want the old, broad, basic high fidelity story told again. The old guard, in contrast, wants discussion on something new and special — should electrolytic condensers be used in crossover networks? What both groups get, after the editors have cudged their wits to pulp, is a piece suitable for the new, not obnoxious to the old, on speaker systems for small living rooms, in which perhaps there may be some *obiter dicta* on crossover networks.

But even while numerous new recruits have joined us, certain of the old guard have fallen away, while others have written in piteously, saying that they still valued the record reviews but were at a loss where to seek articles on the how-to-do-it aspects of audio. This pains us, so Audiocom, the parent company of HIGH FIDELITY, has undertaken to start publishing, in October, a monthly magazine for these folk, called AUDIOCRAFT.

AUDIOCRAFT will cost 35 cents for a single copy, \$3.50 for a year's subscription, \$6.50 for two years, \$9 for three. A one-year charter subscription at \$3 is available for people who subscribe before November 1. AUDIOCRAFT'S

editor will be Roy F. Allison, former editor of *Communication Engineering* and *TV & Radio Engineering* and for the past two years technical editor of HIGH FIDELITY. He will have his own staff, as well as the facilities of HIGH FIDELITY, to produce the new magazine.

AUDIOCRAFT, as it is currently planned, will contain monthly departments devoted to tape recording and reviews of prerecorded tape; cabinetry and woodworking in general; the maintenance and servicing of high fidelity equipment; audio news, including new developments and trends; pictures and descriptions of new components, parts, instruments, and tools; a continuing discussion of fundamental audio theory, and practical guidance on sound-system installations.

There will also be voluminous feature articles. Among those already scheduled are, for instance, pieces dealing with how to get better TV sound without adding anything unsightly and external to the cabinet; how to install FM in an automobile; how to use test instruments, and how to give your homemade front ends that factory-crafted-escutcheon look. An evaluation of electrostatic loudspeakers also is in the works. There will be ample reportage, schematically and photographically illustrated, on the experiments, labors, and discoveries of the proud and diligent amateur guild of tin-choppers and solder-steam sniffers, in large part contributed by these stalwarts themselves.

Editor Allison is very frankly in the market for both suggestions and articles. Physically, AUDIOCRAFT will resemble HIGH FIDELITY in its dimensions and stock; it will be a big, handsome magazine. And its content will be of quality to match. Which is not to say that it will be written all by engineers, and certainly not *for* engineers (in their capacity as engineers, anyway). But neither will it be condescending in tone or atmosphere. The subscriber to AUDIOCRAFT is visualized as a man with brains, curiosity, and energy, absorbed with a desire to tinker with sound apparatus, and not to be frightened off by a diagram or two.

Mr. Allison will continue to serve as technical associate editor of HIGH FIDELITY, which in turn will continue to purvey its own audio features — "Tested in the Home," "Audio Forum," and the like — but it is expected that there will be very little overlap in content between the two publications. A word about advertising may not be amiss. A recent questionnaire survey of HIGH FIDELITY readership disclosed a very intriguing fact: most readers read most of the magazine regularly, but what *all* read *all the time* is the advertising. They enjoy it. Shopping (even beyond one's means) is fun. It is certain that AUDIOCRAFT will attract some advertising — tools, kits, measurement instruments, cabinet materials, parts — that HIGH FIDELITY never has. So . . . a new dimension to a fascinating pursuit.

AUDIOCRAFT normally will be issued on the twentieth of each month, but the first (November) issue will be available October 10, 1955. Now turn to page 73. J. M. C.

*A rough guess. We have approximately sixty thousand paying readers now.

Tardily the world discovers . . .

Music's Great Dane

by KURT STONE

WHEN I went to Denmark in the early 1930s to study at the Royal Conservatory in Copenhagen, the Danes considered me shockingly deficient in musical background: I knew nothing about Carl Nielsen!

Although ever since my arrival I had heard this composer's name pop up wherever I had heard Danish musicians talk shop, and I had seen his name in practically every Danish musical publication, I had to confess that I had not paid much attention to it. After all, Nielsen is about the most common and undistinguished name imaginable in Denmark. Almost every other person on the streets is a Nielsen, a Hansen, or a Pedersen. It takes a while for an outsider to tell one Nielsen from another.

And just as the name, Carl Nielsen, would not readily conjure up in my mind a clearly focused image of a personality, neither did his music, which belatedly I began to examine with great, if somewhat unenthusiastic, diligence. In fact, I found it quite impossible at first to find recognizable

stylistic features recurring consistently enough in Nielsen's music to make it fit into any established category or tradition.

Nielsen obviously was no Schoenberg man and neither was he a Hindemith disciple, nor an emulator of Stravinsky or Bartók. It was equally obvious that the characteristics of Impressionism and Post-Impressionism were far too vague to apply to Nielsen's robust and earthy musical personality. Could one call his music "modern" at all in the accepted sense? But

if he was not a "modern" composer, what was he? His music certainly was not old-fashioned or traditional either—at least I had never come across any music quite like it.

As for the Danes, they saw no problem; they considered Carl Nielsen a full-fledged modern composer and the greatest musical Dane since Dietrich Buxtehude to boot. They shuddered when foreigners occasionally dared to characterize his music as belonging somewhere between Reger and Sibelius. And by "the Danes" I do not mean little village music teachers or Chamber of Commerce patriots, nor was this opinion restricted to the older generation. It was (and still is) the consensus of the foremost musicians of the country—and to me it was all very puzzling. It is frustrating not to be able to see something others can.

The solution came when I realized that in order to find out what the music of Carl Nielsen is all about, to understand its internal organization and its underlying plans, one must not choose pieces for examination at random. It is best to begin, chronologically speaking, near the end. Anyone who approaches Nielsen's music through, say, his first three symphonies or the first violin sonata (as I, unfortunately, had done) will find him seemingly little different from the late Romanticists or the Brahms school. But if one starts with his unique and immensely powerful Fifth Symphony, or the Clarinet Concerto, and then works one's way backward, it will not only become increasingly clear that Carl Nielsen was a very highly individual composer, but also that the earlier works actually do contain the same, consistent, strong, and quite unusual features of his musical personality. It is merely a little harder to detect them there.

The reason why it is at first so difficult to recognize the man behind the music is that, in spite of the unique strength of his personality, Nielsen was a rather modest, almost humble man. It was not for him to blare out and exaggerate every little bit of originality; he did not advertise his personality—a rather rare feature in the music of our century. Small wonder that to us his musical character may seem elusive.

My ears were first really opened to Nielsen's music and its stylistic *raison d'être* through the study of his Chaconne for piano, and then his Theme and Variations for piano. Since these works are similar in structure, and since this structure—a series of variations—is particularly well suited to demonstrate a composer's musical philosophy, they were ideal introductions to Nielsen's art, although for the non-pianist and/or record listener the Fourth and probably even more so the Fifth Symphonies are a good deal more impressive and, particularly in the case of the Fifth, spectacular.

In the two piano works just mentioned I was fascinated first of all by the range and variety of the harmonic language. The Chaconne opens in a modal, somewhat archaic vein and moves on through comparatively traditional harmonic phases to a climax of hypertense, clashing, dissonant, almost insane outcries, after which the music, exhausted, relaxes to a state of ethereal, flowing calm which, in its peculiar aimlessness, is quite close to the harmonic vagueness of the modal opening, and which seems beyond any particular school or style and chiefly conveys a sense of blissful ease.

The Theme and Variations follow a similar plan, except that here the music begins and ends in a richly harmonized, rather Brahmsian texture.

These brief descriptions may suffice to suggest Nielsen's musical *Weltanschauung* which, very roughly, amounts to



Carl Nielsen: "almost humble."

this: music has outgrown its old confines of traditional harmony and chord structure, but the fundamental element of tonality as a prerequisite for all music remains unchallenged.

This is conservatism, of a kind. The new harmonic and chordal possibilities at first so fascinated this century's composers that most of them avoided and even abandoned as many features and characteristics of everything that had gone before as possible. They took to floating around happily in uncharted oceans of new sounds, rhythms, and melodic shapes, with a great deal of splashing but usually without much aim, purpose, or organization.

Carl Nielsen enjoyed the splashing too, but he could not go along with the attitude of discarding everything old in favor of everything new, an attitude which, to him, seemed unnecessarily wasteful. He is said to have remarked repeatedly that although it is interesting to think up new, strange harmonies, the real proof of true, musicianly imagination and craftsmanship still lies in the ability to write down a perfectly ordinary melodic skip of a third or fifth in such a way that it sounds as if one had never heard it before.

In his book *Levende Musik* (Living Music) he wrote: "We must show the surfeited that a melodic skip of a third ought to be looked at as a divine gift, a fourth as a revelation, and a fifth as the greatest joy. Thoughtless gluttony undermines one's health."

As a result of this attitude, Carl Nielsen's music shows a wider range of expressive resources than that of almost any other composer. His melodies range from naïvely simple tunes, through solidly built, concise themes and extended, sophisticated melodic passages to the most exotic turns and contortions. (One of the characteristic stylistic features in his melodic work is a hovering around a central tone from which the melody probes into all kinds of intervals, with particular prominence given to the lowered seventh.)

Equally, his rhythm ranges from the most natural $\frac{3}{4}$ waltzes and $\frac{4}{4}$ marches to the wildest outbursts of rhythmic complexity — for example, to the point of having two tympanists fire freely improvised drum salvos from opposite corners of the stage into a full orchestra (Fourth Symphony). Texturally, too, the variety is unusual: Nielsen produced volumes of beautiful, simple chorale harmonizations, but at the same time he has hardly an equal in the overwhelming complexity of contrapuntal pile-ups in some of his symphonic climaxes, particularly in the first movements of his Fourth and Fifth Symphonies.

It is perhaps not surprising that his music can (and often does) mislead the casual listener into thinking that Nielsen never did more than assemble all sorts of musical gimmicks and mix them indiscriminately into a sort of stylistic hodgepodge. But it is not the number and variety of devices which counts, it is the way and the spirit in which they are applied. Nielsen's craftsmanship, spontaneity, and sincerity of expression, and the warmth of the personality which underlies his music, mark him as far more than a mere manipulator of tricks and techniques.

A BRIEF GLANCE at Carl Nielsen's youth may shed some light on the reasons for his exemplary open-mindedness in matters musical, and his apparent immunity to fads and fashions. He was born June 9, 1865, in a little village,

the son of a house painter who played the violin at occasional village gatherings. From him he picked up the rudiments of fiddling but the thought of pursuing music as a career apparently did not occur to him. He became an apprentice in a grocery store. Soon, however, the store went bankrupt and he lost his job, which caused him no grief at all. He bought a trumpet, practiced it diligently, and applied for a position in a military band in the town of Odense. Although he was only fourteen years old, he was accepted and stayed with the band for three years. Then he went to Copenhagen to study violin and piano at the Royal Conservatory.

At the time, the Conservatory seems to have been soporifically provincial. When Nielsen graduated, in 1886, he had reached the age of 21 without ever having been made seriously aware of the great musical battles of the period. The Wagner-Bruckner-Brahms controversy never had really reached Denmark, and neither had the controversial French trend toward Impressionism. Instead, Denmark's music lovers lived on a post-Mendelssohnian diet, bland and lukewarm; the Danes were definitely behind the times. Nielsen's divergence from the paths followed by his musical contemporaries, therefore, must be attributed in part to the fact that he didn't even know that these paths existed. To him, *everything* was new and exciting. And when sophistication came, it had been preceded by a very keen, self-evolved taste. When finally he encountered new musical



Odense, where a composer's career began in a military band.

fashions, he was able to choose and reject among them with high independence. His guiding principle was, more than anything else, an appreciation of true craftsmanship and sincerity in music. Knud Jeppesen, his renowned compatriot, once observed (in the German musical magazine *Melos*, June 1927) that while the average person generally takes music for granted, as something which has always been with us, Carl Nielsen never lost the ability of the child to wonder.

Jeppesen could have added that Nielsen also was childlike in his lack of inhibitions about speaking his mind. He failed thus to endear himself to some of his contemporaries and elders. In an obituary note (Nielsen died October 3, 1931) Jørgen Bentzon wrote "A young musician who in

the early 1890s . . . openly criticized the Beethoven-Wagner era and then expounded the spiritual purity and artistic superiority of the music of a Palestrina, a Bach, a Mozart, was bound thereby to isolate himself."

In looking over Carl Nielsen's total output, we find that

The Music of Nielsen on long playing records

Note: The most impressive works here listed are, in this order, the Symphonies 5, 4, 3, *Commotio*, and the Clarinet Concerto. This does not mean, however, that "impressiveness" equals "higher quality" than the rest. Thus the Chaconne is a fine introductory work; the Wind Quintet has an outstanding first movement; the Sixth Symphony is a work imbued with a peculiar mixture of serenity and sarcasm; the Motets are of particular interest to those who already know their Carl Nielsen well; the Flute Concerto is a characteristic work although perhaps not quite as consistent, stylistically, as the Clarinet Concerto; the Violin Concerto and the First Symphony, finally, are both altogether charming and vibrant pieces, but the Symphony, of course, is not yet particularly representative of the stylistic uniqueness of the later works.

- 1892 — Symphony No. 1, G Minor, Op. 7. Danish State Radio Symphony Orchestra, Thomas Jensen, cond. LONDON LL 635. 12-in.
- 1903 — Helios Overture, Op. 17. Danish State Radio Symphony Orchestra, Erik Tuxen, cond. LONDON LS 653. 10-in.
- 1906 — Maskarade, Overture to the Comic Opera. Danish State Radio Symphony Orchestra, Thomas Jensen, cond. LONDON LL 1143. 12-in.
— Maskarade, excerpts. Danish State Radio Symphony Orchestra, Thomas Jensen, cond. LONDON LD 9156. 10-in.
- 1911 — Symphony No. 3: *Sinfonia espansiva*, Op. 27. Danish State Radio Symphony Orchestra, Erik Tuxen, cond. LONDON LL 100. 12-in.
— Concerto for Violin and Orchestra, Op. 33*. Yehudi Menuhin; Danish State Radio Symphony Orchestra, Mogens Wöldike, cond. RCA VICTOR LHMV 22. 12-in.
- 1916 — Symphony No. 4: *Det Uudslukkelige (The Inextinguishable)*, Op. 29. Danish State Radio Symphony Orchestra, Launy Grøndahl, cond. RCA VICTOR LHMV 1006. 12-in.
— Chaconne for Piano, Op. 32. Ellegaard, piano. LONDON LD 9065. 10-in.
- 1922 — Symphony No. 5, Op. 50*. Danish State Radio Symphony Orchestra, Thomas Jensen, cond. LONDON LL 1143. 12-in.
— Quintet for Wind Instruments, Op. 54 (three recordings). Copenhagen Chamber Wind Quintet, MERCURY 15046. 12-in. Copenhagen Wind Quintet, LONDON LL 734. 12-in. New Art Wind Quintet, CLASSIC ED. 2001. 12-in.
- 1925 — Symphony No. 6: *Sinfonia semplice*. Danish State Radio Symphony Orchestra, Thomas Jensen, cond. MERCURY 10137. 12-in.
- 1926 — Concerto for Flute and Orchestra. Jespersen; Danish State Radio Symphony Orchestra, Thomas Jensen, cond. LONDON LL 1124. 12-in.
- 1928 — Concerto for Clarinet and Orchestra, in F, Op. 57* (two recordings). Cahuzac; Copenhagen Royal Opera Orchestra, J. Frandsen, cond. COLUMBIA ML 2219. 10-in. Erikson; Danish State Radio Symphony Orchestra, Mogens Wöldike, cond. LONDON LL 1124. 12-in.
- 1929 — Three Motets for Mixed Chorus a cappella, Op. 55. Danish State Radio Madrigal Choir, Mogens Wöldike, cond. LONDON LL 1030. 12-in.
- 1931 — *Commotio*, for Organ, Op. 58. Georg Fjelrad, organ. LONDON LL 1030. 12-in.

*The opus numbers do not always follow the chronological order of composition.

while his strong personal style is unmistakably apparent in many of his works, some are almost devoid of it, and seem tame and ordinary. This is partly due to the fact that Nielsen composed a great deal of music for specific occasions. Although he wrote always with the greatest sincerity and integrity, there were projects such as compiling, harmonizing, and, in part, composing the music for a new series of song books and hymnals for school use (which Nielsen carried out in collaboration with the Danish musicologist Thomas Laub), or the composition of a new national anthem ("*Der er et yndigt Land*"). In such projects the emphasis was on doing a practical, serviceable, professional job; they did not afford an opportunity for being an *avant-gardiste*.

It is only rather recently that Nielsen's music has been recorded in any quantity, but no sooner did the records reach the public than his popularity began to grow steadily.

Nielsen wrote two operas and over a dozen pieces of incidental music to various plays, six symphonies and many other orchestral works, three concertos (violin, flute, and clarinet), a great many chamber and solo works for different instruments, and an impressive number of songs and other vocal works, both solo and ensemble, but his complete LP discography, is still very small, although it is growing.

THERE ARE many latter-day composers whose urge toward stylistic originality causes them to become utterly cerebral — their music loses all true spontaneity and elemental drive. There are others who in their anxiety to please forsake artistic integrity and mix into their works of approved and "audience tested" musical devices to achieve success.

Lasting art generally lies between extremes. It is less spectacular and obvious than the originality-at-any-price school and not as smooth and bland as the music with built-in audience appeal. Carl Nielsen chose the middle road: he did not need to strain toward originality. It developed naturally because he was a great, sensitive, sincere musician with a sound creative imagination, and he retained a humble and unpretentious attitude toward his art throughout his life.

ENCORES

BUT THE STORY of *Ericus Musitian*, passes all who had given forth that by his Musick he could drive men into what affections he listed, being required by *Bonus King of Denmarke* to put his skill in practice, hee with his *Harp* or *Polyoord Lyra* expressed such effectuall melody and harmony in the variety of changes in severall *Keyes*, and in such excellent *Fugg's* and sprightly *Ayres*, that his Auditors began first to be moved with some strange passions; but ending his excellent voluntary with some choice Fancy upon this *Phrygian Mood*, the Kings passions were altdred and excited to that height, that he fell upon his most trusty friends which were neare him, and slew some of them with his fist for lacke of another weapon, which our Musitian perceiving ended with the sober Dorick: the King came to himselfe and much lamented what he had done.

From John Playford: *A Breefe Introduction to the Skill of Musick for Song and Violl*, London, 1634.

Yorkshireman in Festival Hall

by ROBERT CHARLES MARSH

G. A. BRIGGS, the flying Yorkshireman of the speaker trade, is planning to bring to New York his "Sound Reproduction, A Non-Technical Demonstration," which twice this season has packed a capacity audience of three thousand into London's Royal Festival Hall and has been well attended in smaller auditoriums elsewhere in Britain. If this interest holds up, Britain, with a catalogue of high quality long-playing records finally available, is about ready for a high fidelity boom, purchase tax or no purchase tax.

Mr. Briggs's own report on the first session (last November) has appeared in his distinctive style in the *Gramophone*, so I shall limit my remarks to the second performance which was held in May. Speaker equipment in use was (naturally!) five of Mr. Briggs's Wharfedale systems, one of them consisting of only two eight-inch drivers, and the others of three to four units mounted in the familiar Briggs corner reflex enclosure. Because of problems encountered in the Festival Hall, but not in living rooms, these were all specially reinforced, and two departed from the usual sand-filled panel construction and were lined with tiles one inch thick. Early in the session Mr. Briggs demonstrated the effect of this on the resonance, pounding emphatically on the enclosures with a large wooden mallet. "I hope my name will go down in history," he added, "as the first man to test loudspeakers with a hammer." Feeding the speakers were four Acoustical Quad II amplifiers connected in parallel, driven by two Ferranti pickups mounted on Garrard transcription turntables.

In the old days, when no one expected a recording to be anything but a miniature of the real thing, playing a tape of a chorus and orchestra in the same concert hall where the original performance took place and at the identical levels would have seemed pure lunacy. The fact that Mr. Briggs was able to do this and have everyone accept it calmly, as if direct comparison were, in fact, the going standard of judging recorded sound, shows how far we have come in this specialty since the close of the war.

Thus the main course in Mr. Briggs's sound-feast was Vaughan Wil-

liams' *This Day* as played by the BBC Symphony and sung by a double chorus, all under Sir Malcolm Sargent, on January 19 and recorded on thirty-inch tape by EMI engineers, who noted the levels in the score so that they could be reproduced exactly in the playback. I think it must be regarded as a success. Certainly the effect was different from that of a chorus and orchestra on the stage, but the large masses of sound were full, spacious, and (the hardest thing of all) produced without apparent distortion or strain. What loss of presence could be felt was due to the fact that the speakers were arranged in a line, rather close together, and taking up perhaps a third of the arc of the stage. Therefore the chorus, which one expected to come from the entire width of the back of the hall, just as one expected the orchestra to come from all over the stage, became, in fact, a narrow sound source. Further, the low resonances of the chorus seemed somehow diminished, and there was less solidity and ring than the original must have had.

Very good but not verisimilitude is, in fact, the overall judgment for the session as a whole. Mr. Briggs had live harpsichord, piano, organ, and chorus on hand for test matching. The harpsichord in reproduction was excellent, just a bit short of perfect. The Wharfedale version of a piano was beautiful sound, but lacked the brightness and full sonority of a real Steinway heard a moment later, even in works calling for no great weight of piano tone. The organ matched well, when lighter registration was used, but no effort was made to match the speakers against a real thirty foot pipe. (I wondered what a large folded horn would have been able to do.) The chorus was quite lovely

over the speakers, but again lacked the fullness and bass of the living voices.

A part of the session was given to playing commercial recordings at volume levels appropriate to the hall. Mr. Briggs's contention, that this is *the* test of a disk (reviewers please note!) although open to debate, certainly is justifiable in that anything which can take the amplification necessary to fill a hall of three thousand seats has
Continued on page 84



The science of music in ancient China

by F. A. KUTTNER



Finding in antiquity something for modern acoustical experts to marvel at is what Dr. Kuttner loves best. Currently he is at work on a record embodying most of what is known about music of the ancient Greeks.

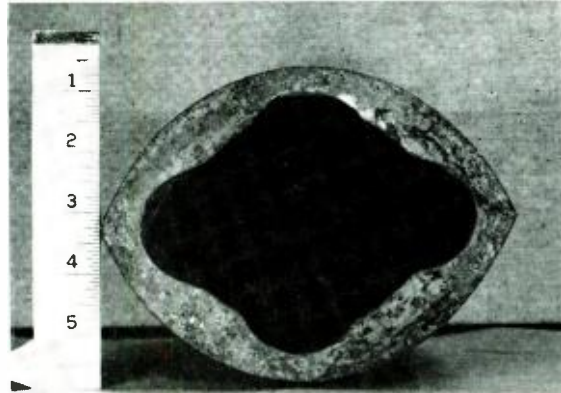
TODAY'S great interest in sounds — particularly pure and beautiful sounds — for their own sake may strike some people as a thing completely new. Of course, it is not. Indeed, it furnishes us a rare link with an incredibly remote portion of the civilized human past. It is a technical link and a musical one as well, however incomplete and fragmentary. As our century dawned, there were left only a few men who were skilled in playing the instruments of ancient China and who retained a clear conception of the nation's great musical tradition. So far as I know, they died in recent years, before their performances could be preserved in good recordings. Now we are facing the difficult task of reconstructing, on a theoretical basis, the instrumental techniques, the sound phenomena and musical traditions involved.

Reconstruction of the technical link is making progress. The instruments themselves we have been able to study and test and marvel at. They are worth marveling at. The people of China's pre-historic and early historical periods achieved a precision in the acoustics of tone-production and in instrumental standards which compares very favorably with what our contemporary sound-engineers, with all their equipment, have been able to do. Their mastery was all but incredible.

In order to understand this development, and the compelling urge of the ancient scientists towards such perfection, we must remember a few basic facts pertaining to most of the ancient Asian cultures:

First, music is one of the oldest pure sciences of these cultures, correlated to, and simultaneously developed

Resonator and tuning-flange cast into bell's mouth. After casting, additional filing was done along the edges to the right.



with, their astronomy, astrology, and mathematics.

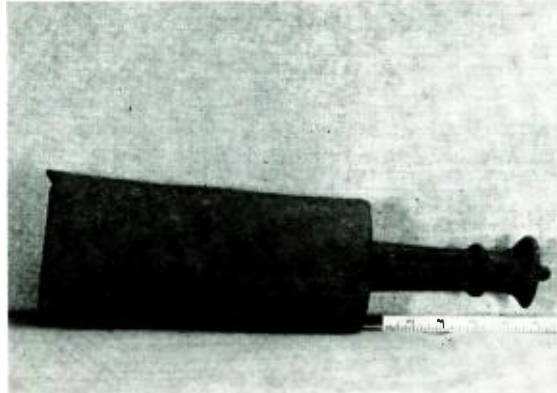
Second, all the high civilizations of Asian antiquity had very elaborate cosmological philosophies which tried to explain all phenomena in the universe as correlated appearances of one and the same cosmic unity. In these systems music and musical sound were seen as being governed by the same laws which guide the heavenly bodies, the seasons, human destinies and the like.

Third, consequently, there could be only one kind of true music and musical tones: the one that was in perfect harmony and agreement with the laws of cosmic order.

With such philosophical concepts guiding the social and spiritual life of a people, the permanent search for the ideal tone-system and musical instrument became a matter of supreme importance. If the musical system was not in harmony with cosmic order, all kinds of disasters and natural catastrophes may befall the nation. Earthquakes, floods, droughts, attacks by barbarian neighbors, political corruption, and tyrannic government, were attributed in legendary tradition and in realistic chronicles to a music that was corrupted and out of tune with the universe. In the annals of many early rulers we find that at the beginning of their reign they "ordered the prime minister to bring the music in order." Other semi-legendary reports state that kings or dynasties fell victims to revolutions caused by a corrupted musical system.

It is obvious that such beliefs and traditions were formed by a queer admixture of superstitions, near-primitive mysticism, and erroneous principles of causality. Less obvious are the truth and fundamental wisdom hidden in

Early bell (perhaps from Middle Chou period, 946-771 B.C.) with tuning-nocks (left) foreshadowing today's tuning-fork design.



those cosmological systems, but they may be found and tested by any number of experiments. Ten years ago, when I still enjoyed malicious psychological tricks, I used to present to gatherings of friends and small lecture audiences a thesis which is a modification of the famous Macchiavellian statement and a true interpretation of ancient Chinese thought on the subject: "Tell me what kind of music your nation is producing, and I'll tell you what kind of government it has." I always scored a good laugh, at first, because everybody immediately thought of some questionable music in some Western nation other than his own. But when I called the attention of the French, English, Americans, etc., in the group to some of their own national composers of the highly controversial contemporary type, most of them usually got distinctly annoyed.

What was this ideal cosmological music system of the Chinese and how did they try to drive it ever closer to perfection? It was, from all the evidence collected so far, an allocation of 12 semitones within the compass of the octave, derived from a circle of 12 consecutive *pure* fifths, the same way our Western system of the 12 major or minor keys is built up (C, G, D, A, E, B, F-sharp, etc., until C is reached again after the 12th step). As mentioned, the fifths were acoustically pure, measuring 702 cents each.¹ Mathematically, the interval of the fifth is represented by the simple numerical ratio 2:3. (Two tones of 200 and 300 cycles respectively will produce this interval; stop a violin string at two thirds of its full length, and the stopped tone will be a fifth higher than the unstopped string.)

The first Chinese tone-system was developed by a series of 12 bamboo pitch pipes, fashioned after the principle of 2:3 division: each of two "neighboring" pitch pipes was two thirds the length of the previous one, occasionally *doubling* the size of a pipe in order to transpose its pitch one octave lower. (The mathematical ratio for the interval of the octave is 1:2.) It is not known when this first system actually became part of China's musical tradition.

¹The definition of intervals in cents is a logarithmic method introduced by the English physicist A. J. Ellis in the 1880s, for high-precision measurements of micro-intervals. 100 cents represent one semitone, 200 cents a major second, 300 cents the minor third, 700 cents the fifth, accordingly 12 semitones, i. e. the octave, measure 1200 cents, all of them in the modern Western intonation of equal temperament (which is a slightly corrupted compromise between various methods of pure mathematical intonation). As shown above, the pure acoustical fifth measures 702 cents, the fifth in equal temperament only 700 cents.

Some of the oldest known bronze bells, dating from Shang dynasty, 14th-13th Centuries B. C. Holes were punched to flatten the pitch.



It may, or may not, reach far back into the nation's pre-history, because in West Asia this system was known and used around, or before, 3500 B. C. in Sumer. My findings would suggest that the Chinese acquired this knowledge from West Asia some time between 2000 and 1600 B. C.

Unfortunately, the principle of 2:3 division, though it works with a high degree of acoustical precision for strings, cannot easily be applied to pitch pipes. Two pipes of the same inner diameter do not produce a pure fifth, even if one measures two thirds of the length of the second. There is a slight difference in pitch which keeps accumulating with every consecutive step. The last and twelfth tube, then, will be very severely off pitch. In order to overcome these differences, the diameter of the tubes must be reduced as the pipes get shorter. Now, even in a primitive or beginning civilization, the length of bamboo pipes can be easily manipulated, but not the diameter, which is determined by natural growth. Furthermore, the proportional decrease of tube diameters is a tricky mathematical problem which was still incompletely solved in the middle of the nineteenth century in European organ building.

In addition to this difficulty, the ancient Chinese realized that the method of embouchure and lip-pressure influences the pitch of every pipe and pipe player individually; and finally they found that bamboo is a very perishable material, subject to breakage, humidity, and decay, all of which made it a poor medium for the preservation of standard pitches.

Sometime between 1700 and 1400 B.C. the art of bronze casting became known in China, probably introduced by craftsmen coming from Persia or some other territory in West Asia. Soon the Chinese artisans and music scientists turned to casting bronze bells in complete scale sets, up to seven in a series, and in a great variety of shapes, sizes and ornamental decors. The earliest of these specimens found in excavations can be assigned to the fourteenth or thirteenth centuries B.C.

Casting bronze bells to a preconceived musical pitch is a task of terrifying difficulties. Think of some of the problems involved — composition of the alloys; size and weight of the bells; form and width; location of the bell's sound opening; thickness of the metallic walls; form and

The dating of this beautifully ornamented cast bronze bell is in debate. It may come from the Middle Chou period, 946-771 B. C.





A perfect example of a Pi Disk, probably dating from the sixth century B. C., beautifully carved from a piece of sonorous jade.

fixing of the handle or other provision for suspension. Small wonder that the proper pitch was rarely hit in the casting process itself. A separate tuning procedure had to follow, and it is here that we find the first evidence of the amazing scientific skills and techniques of ancient China. Wings and tongue-shaped protrusions are added to the shape of the original casting mould, and then these protrusions are ground or filed down to raise too-low pitches until the desired intonation is reached. A much more complex problem is the flattening of too-high pitches, because any decrease of sonorous matter tends to raise the pitch. The Chinese solved this problem by grinding away matter from the bells' large surfaces at certain critical points where the acoustical vibration nodes are located, or by punching holes into the bell body at these points. As a consequence, the bell's elasticity was raised, thus yielding a lower pitch (provided the loss of matter in this process did not outweigh the flattening effect!). If the hole were just a tiny bit too big, the pitch would get too low and the bell would be spoiled for good.

It did not take the Chinese scientists and sound-engineers very long to find out that though bronze bells were a lot better than the unreliable bamboo pipes, they were still very far from being ideal standards for invariable pitch. All bronze bells produce a number of harmonic overtones and non-harmonic partials which add certain "impurities" to the ideally "pure" tone. Also, bronze bells develop patination and finally corrosion as time goes by, affecting the surfaces and interior molecular structure of the bells, thus gradually destroying their true pitches and sonorous qualities. In their search for the ideal sonorous material they finally found the last and definite answer — which is still good in 1955 A.D. — stone.

Probably as early as the sixteenth century B.C. the ancient physicists and mathematicians experimented with various substances, mainly limestone, marble, nephrite,

and jade. The earliest specimens of sonorous stones known so far may go back as far as 1600 B.C. They already show an approximation to a pentagonal form which was to become tradition in later centuries, and an incised ornamentation of cultic symbolism. The next find, chronologically, is from the Shang dynasty period and may be dated as early as the fourteenth century B.C. Here the traditional pentagon is fully developed and the stylized tiger furnishes proof of a major acoustical and artistic achievement: the scientist-lapidaries knew already how to calculate in advance the effect of the carved ornamentation on the pitch. And now comes the great surprise for our research. The Royal Ontario Museum of Archaeology in Toronto possesses 18 sonorous stones which were found in the Princes of Han tombs near Lo-Yang in North Honan Province. The circumstances of the find make it clear that the 18 stones belonged to probably six different sets of 16 stones each; accordingly, 78 stones were missing — lost or left behind undiscovered. I tested the 14 best specimens, which were in perfect or near-perfect condition, with high-precision frequency measuring equipment that permits accuracy within one cent (1/100 of a semitone). The results were sensational: all stones were in perfect Pythagorean intonation, i. e., derived from a circle of pure fifths of 702 cents each, and the intonation of all of them was precise within 2-4 cents of mathematically correct pitch. (The best-trained professional musicians of our century cannot distinguish pitch differences below 3 or 4 cents in the frequency range represented by these stones. And until about ten years ago we did not possess electronic instruments precise enough to measure pitch differences smaller than 4-5 cents).

As the stones are odd pieces from various (up to six or more) sets and still true to the same Pythagorean intonation, it follows that they were all intoned to the same sacred standard pitches and hence at will interchangeable within various sets. This is a condition not frequently met by the instruments of our modern symphony orchestras, where most of the units have to be re-tuned before and during every performance. Some of the Toronto stones show circular marks from a grinding process which was applied for precise and definite tuning.

The tombs of the Princes of Han were closed between 450 and 230 B.C. according to the latest archeological opinions. This gives us a dating for the stones of 230 B.C. or earlier. My own investigations have convinced me that these lithophones were made between *Continued on page 81*

Earliest perfect sonorous stone known. It was tuned and decorated (with a tiger) during the Shang dynasty, at least 3000 years ago.



With the exception of the picture opposite this box, all photographs for this article were taken by the author. The photographs on pages 32 and 33 are used by courtesy of the Royal Ontario Museum of Archaeology in Toronto; the photograph at the top of this page is used by courtesy of the Metropolitan Museum of Art, New York; the photograph across the page is from China Reconstructs, No. 4 Peking, 1952.



Creeping Distortion

and what you can do about it . . .

HOW LOW should amplifier distortion be? Most manufacturers today, faced with competition, are feverishly working, either in their laboratories or in their advertising departments (sad to say, the ratio is about 50-50) to reduce distortion. Everyone, at least in the quality field, is now talking about "unmeasurable" distortion. After routine checks of most of today's amplifiers and preamplifiers, before recommending them to his customers, the writer has found that very, very few units have *no* distortion. But when this is pointed out, the selfsame manufacturer who claimed "unmeasurable" distortion, will say, and in many cases actually believe it:

1. "The ear can't hear the kind of distortion you are measuring," or
2. "You ought to recalibrate your test equipment," or
3. "Since records, pickups, microphones, and loudspeakers are so bad, anyway, it really doesn't matter whether distortion is .1%, or 10%, or even 50% in certain cases," or
4. "Look at the discount we're giving you . . ."

In all justice to mortal manufacturers, extreme low distortion levels exist in very few of today's products, for very long — everything is just too variable. And — it is possible to become adjusted to and to prefer certain kinds of distortion. For instance, we all know the people who prefer a juke-box bass to clean fundamental bass, or those who prefer a screaming treble (which can be shown to consist of enormous amounts of intermodulation products) to actual string-sound.

Be that as it may, the writer has been running his own private tests of people's reactions to varying degrees of amplifier distortion over the last several years. Whenever a customer entered who said he knew nothing about high fidelity, "just wanted to listen to music," he was carefully guided into listening to two amplifiers in the same price-range, using identical associated equipment — record, cartridge, speaker (all of which had substantially higher distortion than either of the two amplifiers). He was then asked to voice a preference between the two systems, and to tell why. In virtually every case, the customer would prefer the one with lower measured amplifier distortion, because it was "sweeter sounding," "clearer," "not so tinny," etc.

Quite similar reports have come from some of the top amplifier laboratories, such as McIntosh, Brociner, Acro, and

others. In effect, these reports all say that the ear is, when unprejudiced, a remarkable test instrument, able to pick a condition of lesser distortion from greater — when it and its associated mind are given a real chance to evaluate the differences.

There are today two commonly accepted methods of measuring distortion as it affects hearing — the SMPE intermodulation method, and the CCIF first-order difference-tone intermodulation method. Both have their proponents. The two should, when fairly used and interpreted, correlate, since both test the essential "linearity" of an amplifier. The methods used experimentally by the writer were the SMPE intermodulation tests.

Certain experimental evidence seems to indicate that the ear is particularly irritated by the kind of distortion that can originate in the earlier stages of amplification — i.e., in the preamplifier. Today, one school of thinking insists that .5% of intermodulation distortion in a phono-preamplifier is much worse than 1.5% in the output stage. Everyone is familiar with the theory of feedback in power-amplifiers, how it helps in reducing distortion; no high quality amplifier is made commercially today without it. Until recently, most authorities considered the beneficial work of feedback to be unnecessary in preamplifiers — distortion there isn't great enough to worry about, they said.

There is now a state of rethinking about preamplifiers — the literature is profuse with articles on the subject — and the searcher after the very minimum of distortion is advised that he can find several manufacturers offering complete feedback preamplifiers which actually may bring distortion down to "unmeasurable." The all-feedback preamplifier is, then, the preamplifier for the man who detests distortion.

What about amplifier stability? This, too, is a subject currently controversial, though everyone is a little further along than just a few years back, when a famous transformer manufacturer told a gentleman who had used the manufacturer's circuit and got a beautiful low frequency mess, that "a little instability might be a good thing." Now one manufacturer insists that his amplifier "won't ring under any circuit condition." Other manufacturers attack each other, saying, in effect, "Mine is just perfect; yours just oscillates." And certain circuitry, particularly where the manufacturer seems to be giving you a big bargain, has to

have either good stability or good distortion characteristics, not both.

If choice there must be, the writer agrees that absolute stability is even more important than lower distortion, for:

1. An unstable amplifier in the bass region may "motor-boat" (put-put at certain settings of bass control). At best, it will tend to muddy any sudden bass pulses, and put an unhealthy and continuous pulsation on woofers.

2. An amplifier having treble oscillations may blow out certain super tweeters. In any case, treble transients will be clouded over, and your lovely tweeter may reproduce nothing but an unpleasant overlay of screech.

3. When an amplifier oscillates in any fashion, part of its total power is devoted to the oscillation, severely limiting the power available for musical reproduction.

On this whole matter of stability, the writer would like to relate an incident that he wouldn't believe, frankly, if he hadn't been present. On a listening test of two preamplifiers, both complete-feedback units, with identical intermodulation measurements, and equalization within ½ db of each other, it was noticed by the four critical listeners present that one preamplifier made records sound a bit more harsh than the other, and definitely "broke up" more. It was then decided to investigate with instruments to see whether there could be any other difference between the two preamplifiers. Using the square wave (a laboratory device to measure performance on things that affect an amplifier in the same manner as music), the testers noticed that both preamplifiers were the same — except that the offending one had a slight oscillation on top of the oscilloscope trace of the square wave. From the placement of the oscillation, it was determined that it was occurring at about 60,000 cycles. After correcting the circuit malfunction, and thus the oscillation, the testers listened further, to find that the preamps now sounded identical! Moral — *any oscillation will adversely affect listening pleasure!*

The various methods of measuring stability are too involved for the scope of this article. However, you are advised to steer clear of amplifiers which in their literature sometimes

hint that they might be unstable under certain conditions. Particularly if you are not looking for a bargain, but have come to realize that good amplifiers must be in the upper price brackets, you should insist on detailed information on stability.

Aside from elementary circuit mistakes, the stability of a particular amplifier is almost entirely dependent on the quality of the output transformer. A good output transformer is expensive, so the writer has always cautioned people to steer away from the amplifiers that seem to give you just as much for one half the cost — such amplifiers almost invariably have either high distortion or very poor stability. No one is sadder to behold than the phonophile who has just spent all sorts of money on an expensive speaker, to get rid of the boom and screech of his former speaker — only to be told by a testing laboratory that it was his oscillating amplifier that had been at fault all the time. More amplifiers suffer from problems of stability than any other problem — so, take care!

"This is fine," you may say, "But what if I have already bought my dream amplifier, that has in theory an ample power reserve, good frequency response, exceedingly low distortion, and admirable stability? How can I try to keep it in good condition, in my home? Are there any tell-tale signs of deterioration that I might be able to correct?"

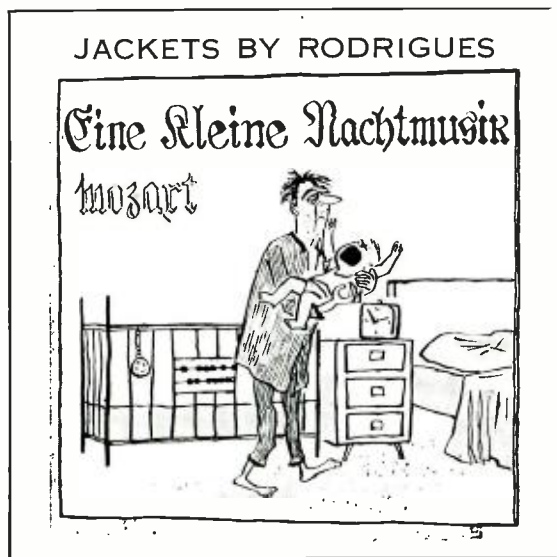
The following suggestions are *not* intended to be a repair guide. Actual amplifier repair is a job for competent service personnel, with proper equipment and know-how. Nor are the suggestions an adequate substitute for periodic tests on distortion-analyzing equipment. For instance, the intermodulation analyzer is the most potent diagnostic guide your local audio specialist (let us hope you have one) can employ. It is the one sure way you have of knowing whether your amplifier is meeting its original specifications of performance. Use it, even if it means shipping your amplifier back to the factory every year. Unfortunately, the human ear, if it is buffered enough, can come to accept distorted sound as "right." The "ear" mentioned below is, necessarily, one that hasn't been worn down by a steadily deteriorating amplifier.

One of your most potent diagnostic tools at home, then *can* be your own ears. The ear can establish by direct comparison the lesser of two degrees of distortion. It can also hear bass or treble instability, spurious noises, and general sonic hash. Let us begin with symptoms and cures in the preamplifier.

Every reputable amplifier has an instruction manual. *Read* it — the manufacturer knows his own product's idiosyncracies, weak points, and cures better than you do. For instance, he will tell you where the "hum-balance control" is. He may even mention juggling tubes from one socket position to another (make sure the same tube type was in each before you interchange). Generally, a noisy (hummy, hissy, or microphonic) tube is better in a later stage, i. e., farther away from the input sections. One precaution — if your preamplifier has DC on the filaments, turn off the set before you move tubes around.

If you have noisy volume- or tone-controls, you can often quiet them with radio servicemen's preparations, or, in a pinch, with an

Continued on page 86



No one's going to emancipate ME

by CHRISTOPHER FAYE

The bardy pioneers of high fidelity lived dangerously, and gloried in the hazards that beset them. Audiophiles were he-men, in those days. Now, however, a sinister threat imperils a Great Tradition.

THERE is a theory that high fidelity is simply technology's latest and most picturesque attempt to achieve mankind's subjugation. Which may be true, but remember that technology is not a self-willed metal monster, newspaper cartoons to the contrary. Technology is *something we do to ourselves*, and this explains why it is sometimes a little zany. Eventually, of course, any aspect of technology is taken over by business. After that it is governed by *sound commercial principles*, applied *hard-headedly* and embodying *good, horse or common sense*.

Now if there is anything I abominate . . . no, I had better put that some other way. Common sense is very helpful indeed in reading detergent advertisements. I favor it, too, in labor-management disputes. And I think it is a great thing for the governors of the New York Stock Exchange. But I don't want it in high fidelity, and I don't think you do either. Nobody does, except a crew of oafish parvenus or come-lately's, who have nothing on their side but numbers. It is time to draw the line, and it is to this end that I have compiled the following list of do's and don't's for manufacturers, dealers, and aficionadi, or should that be aficionados? In either case, it means you. Let us begin with . . .

Manufacturers . . .

1. Put a few more knobs on your equipment. It's getting so that it is possible to compensate everything correctly before the selection is half over. This indicates very poor planning. With just a little more attention to detail, correct compensation could be rendered impossible until the logical moment—the closing measure.

2. Whenever possible, publish manuals bearing the title "High Fidelity for the Layman" or "What Every Grade School Child Knows About High Fidelity" or some other such enticing title. Needless to say, manual writers are to be informed that their remuneration will be directly proportional to the number of technical obscurities therein con-

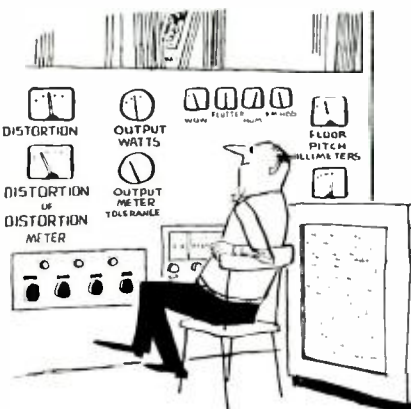
tained. Of course, this booklet is to be distributed to people who think an ohm is what there is no place like.

3. On the other hand, insure that all technical literature on your equipment is phrased in hi-glo advertising idiom, not colorless engineering terminology. This will brighten the lives of people who write asking what your equipment's technical specifications are.

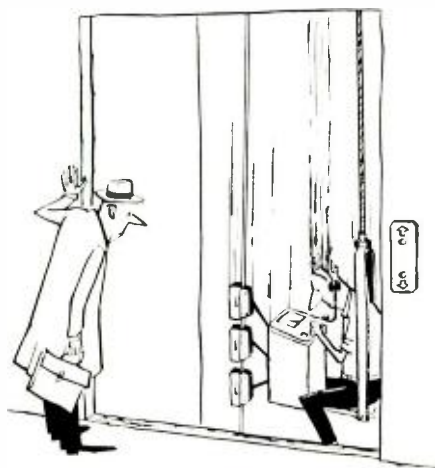
4. Great strides in varying record speeds were made after the war. What has happened in recent years? The manufacturers have lethargically rested on their mere four speed laurels. Certainly American ingenuity and inventiveness a.e not to be confounded by crass, practical limitations! Now that sundry turntables and changers have been developed to handle four speeds, now that record libraries have again been built up, what about revolutionizing the record industry once again by declaring all of the old speeds obsolete? Is the time not ripe for the .00001-inch groove, on the counterclockwise record, to be played from the inside out? Get with it, diskeries!

5. It appeared until lately that tape recording was to become the main standard-bearer of high fidelity's Great Tradition. There was truly great promise in the early introduction of *four* recording speeds, coupled with each company's prompt acceptance of its duty to invent a highly individual system of equalization. Unfortunately these initial gains have been squandered. Soulless radicals have seized control of the industry, and through a series of sinister machinations have standardized the pre-recorded tape playback speed. Even now they are viciously striking at what is generally considered the conservatives' last stronghold—the equitable principle that it should be impossible for tape recorded on one make of machine to be played back on any other make. It is indeed difficult not to view developments such as these with extreme consternation.

The paramount issue now is clear. Will the conservative element, now sadly reduced to the



status of an underground movement, prove able to regain its rightful control? Recent peripheral skirmishes such as the conservatives' attempt to improve binaural techniques by providing different manufacturers with inspiringly varied systems of head placement, although reminiscent of past glories, demonstrated a lamentable lack of knowledge of the devious stratagems necessary to success in today's Machiavellian atmosphere. Indeed, the only positive success recently achieved, aside from the trifling development of unco-ordinated rewind and forward speeds, to assure "tape



stretch," has been the rather whimsical appellation triumph which resulted in one-hundred-pound recording machines being equipped with handles for midgets and designated as "portable." At least this demonstrates that our forces, even though temporarily in retreat, have not lost their spirit. But we — I mean you — will have to do better than that, or the old tape-salad days will be only a memory.

6. However, you *will* be pleased to learn that a method finally has been discovered to bypass the need for uniform speed in tape reels. This is accomplished by a new machine which stretches the tape out to its complete length of twelve or eighteen hundred feet, and a transport mechanism which carries the various heads along the tape's entire path.

Since these units were first tested in vacant elevator shafts in the Empire State Building, unfortunate publicity was attracted when several people, mistaking the transport mechanism for an elevator, plunged to their deaths.* However, no logical criticism of these units now remains with the introduction of a marking system which positively identifies them as not being elevators.

Dealers . . .

1. Arrange the demonstration room so that any potential customer is unable to find any place to sit except on a few strategically placed, highly polished, mahogany enclosures.

*An interesting sidelight on this tragedy was provided when it was found that the recording mechanism had been in operation during the fatal fall. The screams recorded produced some of the best and most realistic high frequency tapes of the human voice yet created. Due to the difficulty of arranging an encore, it is expected that these tapes will prove standard for some time.

2. Govern the length of your pre-customer approach duties so that your customer is either forced into a state of upright exhaustion or on to one of your enclosures.

3. In either event your customer is putty. If he is not in a state of zero sales resistance from physical exhaustion, he is sitting on one of your easily scratched mahogany enclosures. If the latter be the case, your immediate examination of the enclosure can be accompanied with sufficient obvious consternation to foredoom any possible sales resistance.

4. Demonstrate all equipment with popular records for the classical enthusiast and with classical records for the popular enthusiast. For the dedicated jazzman, always play Guy Lombardo.

5. If your customer is able to trouble you with questions, the volume is obviously too low. Remember, it isn't high fidelity unless the soles of their feet tingle.

6. If there seems to be any danger of a customer's actually deciding upon a particular component, it is because you have failed to demonstrate the products of a sufficient number of manufacturers. However if, even after multiple demonstrations, your customer perversely continues in his eccentric decision to purchase a certain component, subtler tactics should be employed. The technique certainly both most advanced and likely of success is (or soon will be) known to the trade as the "Faye Principle of Customer Indecision When Confronted with a Constant Variable." To illustrate: assume your customer has decided upon a certain loudspeaker. All you need do is prepare an array consisting of one dozen units of the model selected, in essentially similar cabinets which look different. Then simply conduct a demonstration, asking your customer to compare unit one with unit two, unit two with unit three, unit three with unit four, etc. Soon he will get into the spirit of the thing, and indeed may well extend his newly acquired critical techniques to include a searching analysis of his own sanity.



By way of summary: the demonstration's purpose is to impress upon the customer the futility of relying upon his own miserable judgment and the necessity of placing com-

DRAWINGS BY CHARLES RODRIGUES

plete and slavish reliance upon your repeatedly demonstrated superior wisdom.

7. As a consequence of the correct execution of the preceding step, it is now a simple matter to obtain a certified check for one thousand dollars. You should tell the customer that you will call him later if you need any more. It is also recommended that the customer be notified at this time (even though this announcement may be delayed) that the proposed system will be of such technical perfection that its aesthetic value would be ruined by introducing it into the poor acoustical surroundings that would undoubtedly be found in his home. However, make it clear that he is to feel free to come and listen to his system at your store anytime that he feels like it. During business hours, of course.

Consumers . . .

(A. Consumer-Dealer Relations)

1. Make it a point to appropriate the magazines and other publications that your dealer has for sale. This is good advertising for the dealer.

2. Take an active part in developing your dealer's techni-



cal ability by insisting upon unusual combinations of components being demonstrated.

3. After you have furthered your dealer's education by having him shift all his speakers into different enclosures, and by having him completely rewire his demonstration room, explain that, since you can get a better price through your brother-in-law who works for a large distributor, you will be back when you are interested in seeing some more parts demonstrated.

(B. Consumer-Other Consumer Relations)

1. Since flaws exist in all equipment, approval of a system constitutes a reflection upon your degree of knowledge. It therefore follows that enjoyment should be equated to weakness in any discussion of high fidelity.

2. Individuals found enjoying their own systems should nevertheless be regarded with compassion, as the art is too new to expect everyone to have acquired the correct degree of misery.

3. It therefore behooves all true high fidelity advocates to engage in the missionary work of explaining in detail

the defects in all systems with which they come in contact.

4. Occasionally a system's defects cannot be fully appreciated by the owner, because of his personal lack of critical discrimination, musical knowledge, character, or intelligence. It is particularly in these cases that the true high fidelity enthusiast can be recognized. Regardless of the likelihood of arousing permanent animosities, he unselfishly and frankly discusses the owner's defects and their probable environmental and geneological causes.

(C. Consumer-Self Relations, or How To Operate Your Own System)

1. Since current equipment possesses specifications superior to those of the human ear, aural surgery should be prerequisite to any sensible installation.

2. Construction of a room as near to acoustical perfection as possible is likewise essential. The bank and the FHA may be churlish about this. If so, check your neighborhood for pawnshops. Above one of these you are almost bound to find a firm that will accommodate you. Be bold—you expect your income to grow with the years, don't you? Eventually you will regain custody of your annuity policy.

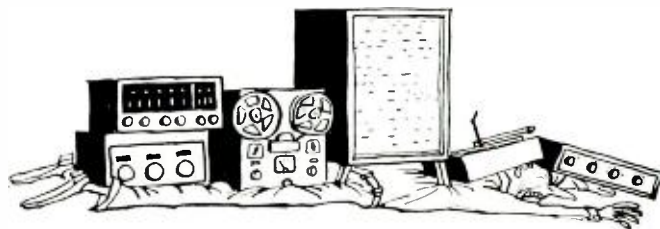
3. As the human body is not composed of sonically acceptable materials, its introduction into your "acoustically superior room" is not to be countenanced.

4. Therefore your only evidence of the system's operation is to be in terms of the readings obtained from the various meters, gauges, oscillographs, and other measuring devices which you have mounted outside your "acoustically superior room."

5. Since your measuring devices produce the most significant results when the system is utilizing test records, the reproduction of music is not permissible.

6. All of your measuring devices are to be designed to register degree of distortion, non-compliance, and other forms of imperfection. Whether or not these imperfections are audible to the normal ear or even to your surgically improved ear is irrelevant. The point is that you will be able to demonstrate conclusively your system's shortcomings. The most advanced practitioners, of course, are able to point out defects which even instruments are too imperfect to detect. While this is a tremendously gratifying and impressive accomplishment, involving as it does a sort of intuitive omniscience, those not so gifted can at least install instrumentation designed to register the degree of distortion inherent in the meters measuring the system itself.

While the foregoing carries no pretension of all-encompassing thoroughness, it is hoped that it will be found useful both as an expression of the subject's basic philosophy and as a practical set of field working rules.





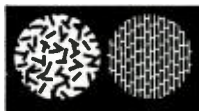
Now...record the whole performance...
without a break!

YOU'LL GET EVERY NOTE of your favorite concert broadcast, sports event or dramatic program when you put it on new "Scotch" Brand Extra Play Magnetic Tape 190. Half as thick as conventional tapes but made with strength to spare, new Extra Play tape offers *50% more recording time* on a standard size reel. Thus, annoying interruptions for reel change are reduced to a minimum.

"Scotch" Brand's exclusive new oxide dispersion process gives you more brilliant sound, too. By packing fine-grain oxide particles into a neat, thin pattern, "Scotch" Brand has been able to produce a super-sensitive, high-potency magnetic recording surface on Extra Play Magnetic Tape. Hear the difference yourself. Try new "Scotch" Brand Extra Play Magnetic Tape 190 on your machine *today*.



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



ELECTRON PHOTO microscope shows the difference! At left, artist's conception of view of old-style oxide coating. At right, "SCOTCH" Brand's new dispersion process lays oxide in neat, fine-grain pattern.

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

The term "SCOTCH" and the plaid design are registered trademarks for Magnetic Tape made in U.S.A. by MINNESOTA MINING AND MFG. CO., St. Paul 6, Minn. Export Sales Office: 99 Park Avenue, New York 16, N.Y.





music makers

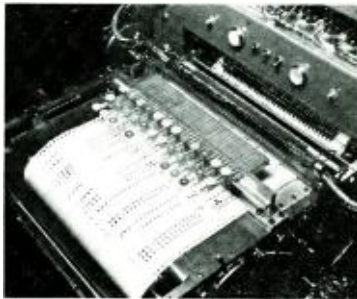
by ROLAND GELATT

THIS BEING the Age of Automation, it was only a matter of time until someone got around to devising a machine that would create music automatically and show up the fallible human instrumentalist for the butterfingered duffer that he is. That machine has now been built and the day has dawned when we can hear music untouched by human hands. Down at the David Sarnoff Research Center, in Princeton, New Jersey, the celebrated Dr. Harry F. Olson and a group of associated engineers have been engaged for several years constructing the RCA Electronic Music Synthesizer. It was formally introduced to the American Institute of Electrical Engineers on January 31, and its accomplishments can now be sampled on RCA VICTOR LM 1922, a twelve-inch LP entitled *The Sounds and Music of the RCA Electronic Music Synthesizer*.

The record is both impressive and rather laughable. Dr. Johnson described this kind of endeavor for all time when he said: "Sir, a woman preaching is like a dog's walking on his hind legs. It is not done well; but you are surprised to find it done at all." No one with an ounce of musical discrimination could say that these trial runs of RCA's Synthesizer are particularly well done; but just to hear music artificially produced by circuits of vacuum tubes working at the behest of a coded paper tape is enough to give you pause. To expect a pause that refreshes would be asking too much. The dance band, the piano, the hillbilly ensemble on this record are all too palpably electronic for genuine musical contentment. They sound like nothing else than bad imitations of the real thing. But before laughing LM 1922 off the turntable, it might be instructive to play a Berliner Gramophone Record of 1895. It is always difficult to keep a straight face when confronted with first flights like these. Later on, the early laughs sometimes begin to sound just a little hollow.

Dr. Olson began his work on the Synthesizer by analyzing musical tones and determining their basic proper-

ties, which he describes as frequency, intensity, growth, duration, decay, portamento, timbre, vibrato, and deviations. Having isolated these properties, his next job was to design and have built a set of electronic circuits that would produce them artificially and mix them together in any way desired. Thus far he was not breaking any spectacular new ground. Electronic instruments have been created in abundance (the electrical organ is a common example of one), but all—prior to Dr. Olson's—have had to be played. RCA's Synthesizer differs from other electronic instruments in being independent of performers. It produces music accord-



Keyboard of Dr. Olson's Synthesizer.

ing to the signals it receives from a pre-recorded paper tape, and—like a phonograph—it can repeat the same performance again and again. That tape is analogous to musical notation; it embodies tempo, pitch, rhythm, quality, and phrasing. The code is different from the one promulgated by Guido d'Arezzo in the eleventh century, but it is no less a system of notation for that.

Why did Dr. Olson spend five years of his time and \$150,000 of RCA's money on the Synthesizer? He assured me, when I visited him earlier this summer in Princeton, that it was built for strictly practical purposes. RCA believes it to be a potentially valuable source of musical material for records—especially for short pop records, where its ability to create exotic scales and sonorities can provide some new, off-beat enticements in a strongly competitive market. A new and im-

proved Synthesizer is now being constructed for the Victor Record Division and is due to be installed in Victor's Twenty-fourth Street Studio within a few months. After that, great things are expected of it. Dr. Olson and his associates in Princeton realize that the music synthesized so far has been something less than awe-inspiring in artistic impact, for the sole creator of music on RCA's instrument to date has been an acoustical engineer (Herbert Belar) and not a musician. Mr. Belar has had to content himself with making reasonably accurate copies of familiar music. When composers and performers begin to work with the Synthesizer, creating new combinations of sounds and rhythms, the people at RCA feel that its scope and capabilities will become far more evident.

Since building the Synthesizer, Messrs. Olson and Belar have been experimenting with a device which chops off a sliver of recorded music, one-sixteenth of a second long, and plays this sliver continuously so that its tonal properties can be studied at leisure. With this new sound analyzer, RCA's engineers expect to find the key to more successful operation of the Synthesizer. They maintain that the Synthesizer can re-create perfectly any musical sound if only the operator knows precisely what he wants and how to code it properly on the paper tape.

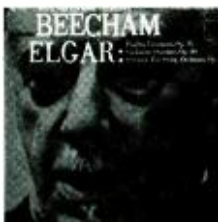
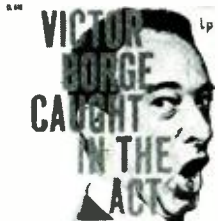
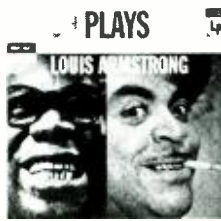
"It won't be long," Dr. Olson volunteered, "before we shall be able to achieve a perfect synthesis of Caruso's voice as it sounds on the old records. Once this is done, we can surround the synthesized Caruso rendition of an aria with a synthesized full orchestra instead of the tinny studio ensembles of his day. In this way we can bring an old recording up to date. But that isn't all. Having worked out the correct code for Caruso's voice, we can then go on to synthesize his singing in music he never recorded. Why, we could even put out a synthesized record of Caruso singing *Davy Crockett*." At this point I asked for my hat and fled.

NO SUMMER HIATUS HERE! COLUMBIA RECORDS GIVES YOU

A HIT A DAY

ALL THROUGH AUGUST

NOT ONE BUT ALL THESE EXCITING NEW ALBUMS ON SALE NOW!



FREE HIT A DAY "SAMPLER" ALBUM

Yours for the asking—a special recording containing full-length selections from many of the featured HIT A DAY albums. There are no strings attached. This valuable album is yours FREE. Visit your record store today—look over the new Columbia releases and take home your FREE HIT A DAY "Sampler" album now!

For a Good Time, Anytime—Play

COLUMBIA RECORDS
"The Sound of Genius"

© "Columbia", ®, ® T. M.

Records in Review

Reviewed by PAUL AFFELDER • NATHAN BRODER • C. G. BURKE
 RAY ERICSON • ALFRED FRANKENSTEIN • ROLAND GELATT
 JAMES HINTON, JR. • J. F. INDCOX • ROBERT KOTLOWITZ
 HOWARD LAFAY • JOHN S. WILSON

Classical Music, listed by composer	43	The Music Between	58
Dialing Your Disks	50	The Best of Jazz	59
Recitals and Miscellany	53	Folk Music	62
Building Your Record Library	55	Wagner on Microgroove, Part II	64

CLASSICAL

BACH

Concerto for Two Violins in D minor; Concerto for Violin in A minor; Concerto for Violin in E major

Reinhold Barchet, Willi Beh, violins; Pro Musica String Orchestra (Stuttgart), Walther Davisson, cond.
 VOX PL 9150. 12-in. \$5.95.

The special feature of this recording is the inclusion, for the first time, of all three of Bach's surviving violin concertos on one disk. The soloists play pleasantly and tastefully in the fast movements, and rather poetically in the searching slow movements. But there is an easygoing air about these performances, and as a result the Vivace of the Double Concerto, for example, seems not vivacious enough and the Largo a bit draggy. In the solo concertos, I prefer Heifetz's more vigorous and livelier playing.
 N. B.

BACH

Sonatas for Viola da Gamba and Harpsichord, Nos. 1-3

Janos Scholz, viola da gamba; Egida Giordani Sartori, harpsichord.
 VOX PL 9010. 12-in. \$5.95.

The first and third of these sonatas are highly regarded by Spitta, and all three are admired by Schweitzer and other writers. The present reviewer humbly reports that he does not find the knee-viol the most ravishing of solo instruments, and that to him these works — for all the good tunes that can be found in them and their impeccable workmanship — seem rather humdrum. They are nicely played by both artists and well recorded. The balance could have been improved in those passages where the gamba, leading for the moment, is covered up by the harpsichord. There were some faulty

grooves near the end of the first movement of the G minor on the review disk. N. B.

BARTOK

Concerto for Piano and Orchestra, No. 3

Monique Haas, piano; RIAS Symphony Orchestra, Ferenc Fricisay, cond.

†Martin: *Petite symphonie concertante*

Irmgard Helmis, harp; Gerty Herzog, piano; Silvia Kind, harpsichord; RIAS Symphony Orchestra, Ferenc Fricisay, cond.
 DECCA DL 9774. 12-in. \$3.98.

Frank Martin's *Petite symphonie concertante* is a product of a subtle mind coming admirably to grips with the subtle and exacting problem of composing a symphony for strings and a solo group of harp, piano, and harpsichord. To manage these close-lying timbres in such a way as to exploit both their differences and their similarities and keep the entire sound-picture crystal clear is no mean feat, and it was no mean feat for Deutsche Grammophon's engineers to maintain that clarity throughout the recording. Martin's work is a delight to the ear and the mind; but when one turns the disk and experiences the urgency and incandescence of Bartók, one is significantly instructed in the difference between a minor and a major composer. Mlle. Haas does very well by the Bartók concerto, though its solo part can be thrown into stronger relief without damaging the composer's conception.
 A. F.

BARTOK

Concerto for Orchestra

Philadelphia Orchestra, Eugene Ormandy, cond.
 COLUMBIA ML 4973. 12-in. \$4.98.

An able performance and an extremely brilliant recording of this celebrated symphony for orchestral virtuosos. It is the fifth LP version in current catalogues, and

all of them are good, but the one by Fritz Reiner — also issued by Columbia (and probably soon due for release on the Entré label) — seems to me the best because it stresses the line and structure of the work more than do the others. Ormandy brings out its color superbly, however, and color is certainly a major value in a composition of this kind.
 A. F.

BEETHOVEN

Quartets: No. 12, in E-flat, Op. 127; No. 13, in B-flat, Op. 130; No. 14, in C-sharp minor, Op. 131; No. 15, in A minor, Op. 132; No. 16, in F, Op. 135; Great Fugue, in B-flat, Op. 133

Hungarian Quartet.

ANGEL 3514-D. Four 12-in. \$19.92, or \$13.92.

The records may be bought separately for \$4.98 or \$3.48 each, according to the standard Angel formula. The higher price in this instance commands a disk inspected and sealed, plus notes by Maurice Hewitt and a pocket score of the music recorded. Quartets No. 12 and 16 are on one record, 35112; the *Great Fugue* follows Quartet No. 13, for which it was the original finale, on 35113; and Quartets No. 14 and 15 occupy each an entire disk, 35114 and 35115 respectively.

Thus Angel concludes the most thorough and thoughtful physical presentation of the seventeen works specifically composed by Beethoven for the classic quartet of strings. The two preceding volumes have been reviewed here [HIGH FIDELITY, January 1955, May 1955] without enthusiasm for their musical presentation. Volume III incites a critical emotion altogether tepid, for what we hear in it is very good quartet playing, and a very disappointing statement of the insides of this viscerocerebral music. The outcries are subdued; the pain and exaltation are repressed. The rhapsody of the *Great Fugue* is iced, and the C-sharp minor Quartet, which penetrates all the sensibili-

ties of man, has been skillfully evirated to a glossy and complacent equanimity. In the others, too, Beethoven's passionate confessional has been metamorphosed with the same address to a salon, serious indeed but not very, and silken first.

This third volume has an agreeable, unified and unobtrusive quality in the reproduction of the strings which is always acceptable although it lacks the bite of the best. C. G. B.

BETHOVEN

Sonatas for Piano: No. 8, in C minor ("Pathétique"), Op. 13; No. 31, in A-flat, Op. 110

Grant Johannesen, piano.
MUSICAL MASTERPIECE SOCIETY MMS 52.
10-in. \$1.65.

Twenty-three other LPs contain one or the other of these, not in such economy of space and cost. That economy gives an advantage to this mail-order disk confirmed by performances of telling and reticent perception, but compromised in some measure by a piano reproduced not inaccurately but with a semblance of being elsewhere and filtered to us in reduction of the power these sonatas in places must assert. C. G. B.

BETHOVEN

Symphony No. 1, in C, Op. 21
Symphony No. 7, in A, Op. 92

Bamberg Symphony Orchestra, Anon. cond. (in No. 1). Vienna State Philharmonia, Jonel Perlea, cond. (in No. 7).
VOX PL 9120. 12-in. \$5.95.

In all other editions the Seventh Symphony is alone on two sides. The generous measure here is effected by having its finale on the outer band of Side 2, preceding the First Symphony. A less spirited Seventh has not been heard. It thuds where it should spin, and stumbles where it should jump. It is unfluent and the orchestra is uneven. The Rumanian conductor has shown decided ability in public performance, but his records continue to disappoint.

Herr Anon is much more persuasive in the First Symphony, which is a creditable piece of playing and recording, although it will not displace the Karajan and Scherchen performances for Angel and Westminster, nor the Pritchard for Epic. In sum, a disk for those to whom duration is paramount. C. G. B.

BETHOVEN

Symphony No. 4, in B-flat, Op. 60
Symphony No. 5, in C minor, Op. 67

Philharmonic Symphony Orchestra of London, Hermann Scherchen, cond.
WESTMINSTER WL 5406. 12-in. \$5.95.

Abhorring rote, Dr. Scherchen makes the sharp scrutiny of the Fifth Symphony expected of him. But what can remain concealed in music whose hundred thousand performances have included the concepts, conscientious or not, of all the prominent conductors of the last hundred years? The new interpretation is not an apocalypse, and the music lovers who anticipated one will be disappointed in a performance of firm but familiar virtues in the first three movements and a quickened finale that gives the excitement of a cavalcade instead

of the majestic exaltation of a cosmic triumph. Excellent sound, but not of the flattening force that the C minor Symphony must be able to command at its apices in the first and last movements.

Whereas the Fourth Symphony, presumably recorded under the same general conditions but much less unruly in the confinement of the phonograph, emerges with that presentation of clear detail and clean-hewed mass, separate and together, that distinguishes so many Westminster records of the orchestra. Sonically this version competes with the André version for Telefunken, which is hardly in competition interpretatively. The finale and the first movement in Dr. Scherchen's leadership are as convincing as we have them anywhere, the first movement especially, in a fastidious discrimination of textures without preciousness or a betrayal of contrivance. It is the Adagio, the heart, which falters a bit. Its serene flow is troubled by a trifle more of stress on its underlying rhythm than is good for the ordained other-worldly current: we can feel it being propelled. This is not obtrusive, but it is damaging to a version which otherwise would be called the best. The Krips and Solti editions, both on London, but each occupying an entire record, still dispute the leadership. C. G. B.

BERLIOZ

La Damnation de Faust (excerpts)

Act II: *Sans regret j'ai quitté les riantes campagnes* (Faust). Act III: *Autrefois un roi de Thulé* (Marguérite); *Grand dieu! que vois-je?* (Marguérite); *Angé adoré* (Marguérite, Faust)
Act IV: *D'Amour, l'ardente flamme* (Marguérite); *Nature immense* (Faust).

Irma Kolassi (ms), Marguérite; Raoul Jobin (t), Faust. London Symphony Orchestra, Anatole Fistoulari, cond.

†**Massenet: Werther (excerpts)**

Act I: *Je ne sais si je veille . . . O nature plein de grace* (Werther). Act II: *Qui! ce qu'elle m'ordonne . . . Lorsque l'enfant revient* (Werther). Act III: Letter Aria (Charlotte); from *Ab! mon courage m'abandonne* through *N'achevez pas* (Charlotte; Werther).

Irma Kolassi (ms), Charlotte; Raoul Jobin (t), Werther. London Symphony Orchestra, Anatole Fistoulari, cond.

LONDON LL 1154. 12-in. \$4.98.

The performances here are fair to a shade better than middling, the main interest of this disk being its oddly assorted, if not quite omnibus, contents. They are all to be

heard otherwise on LP — but not so disposed. And in the case of *La Damnation de Faust*, there is no really comparable representation of the score in less-than-complete form, though there are disks that offer various purely instrumental excerpts. London has managed to get quite a bit of the music of Marguérite and Faust on a single twelve-inch side, and a healthy — if that is quite the word — chunk of *Werther* on the turnover. In both operas, Raoul Jobin uses his strong, not terribly suave voice, with good sense. As hi-fi Berlioz Fausts go, he is by all odds the best stylistically: on the basis of his singing here, a full-dress recording with him would be no displeasure at all. As Werther, he is less open to compliment. He lacks the elegance of the Urania Werther, Charles Richard, though he has a solid voice in the climaxes. Irma Kolassi is no paragon either as Marguérite or Charlotte. Greek by birth and French by habitat, she sings both roles like a well-trained, musically concert singer, but not as if she had ever stepped on a stage, and with curiously dead tone.

Anatole Fistoulari's conducting is of the bread-earning variety, the playing of the London Symphony suitably responsive. The recording, quite clear so far as the voices are concerned, does curiously slight justice to the scoring of Massenet, leave alone of Berlioz. No texts, so-so notes. J. H., Jr.

BIZET

Les Pêcheurs de Perles

Pierrette Alarie (s), Leila; Léopold Simoneau (t), Nadir; René Bianco (b), Zurga; Xavier Depraz (bs), Nourabad. Elisabeth Brasseur Choir, Orchestra des Concerts Lamoureux, Jean Fournet, cond.
EPIC SC 6002. Two 12-in. \$9.96.

Les Pêcheurs de Perles was Bizet's first full-length opera. Not an immediate success — except with Berlioz, who wrote a favorable review — it nevertheless stands, as Eugene Bruck points out in his good background notes to the new Epic set, as one of the best "first" operas any composer has produced. Bizet was charged with imitating in it almost any established opera composer whose name happened to pop into the mind of the unresponsive listener — Gounod, Wagner, or Félicien David. The more valid point, though, is not that the score is in some ways derivative, but that it is, in ways that matter more, quite good, if not great. Very different from *Carmen* (just in case there is any advance doubt on that point), it is a score in which the melodies are longer and more pure, the declamation less down-to-earth and more in line with long-established French lyric usages; a romantic score in which the sentiment is herbed with the instrumental and harmonic devices that were the common coin of nineteenth-century French *orientalisme*.

The most valid complaint against *Les Pêcheurs de Perles* is its libretto. Set in an extremely nonspecific Ceylon (any place East of Suez would do as well) and an equally nonspecific antiquity, it has to do with a love triangle, complicated by much the same kind of French-distilled Brahminism that complicates the plot of *Lakmé*. The work has variant endings, and the one used in both current LP recordings leaves considerable room for doubt. In this con-

ADVERTISING INDEX

Beyland Engineering Co.	63
Columbia Records	42
Cook Laboratories, Inc.	67
Dublin's	69
Leslie Creations	69
London Records	65
Music Box	69
Nuclear Products Co.	68
Record Index	59
Record Market	69
Technical Tape Corp.	61
Vox Productions, Inc.	63
Westminster Recording Co.	68

nection, it should be noted that the version of the text supplied with the Epic set is so at variance with what is actually sung as to be of almost no practical use in following the performance. The libretto furnished with the Renaissance recording (SX 205), on the other hand, is quite accurate, aside from the usual fistful of spelling errors, and usable. There are differences between the two performances as recorded, but both would seem to relate quite closely to the work as it is done in Paris at the Opéra-Comique.

The main over-all advantage of the Epic over the older Renaissance set lies in the fact that it is on four sides instead of six.

As the heroine, Leila, Pierrette Alarie is, as she was at the Metropolitan, a neat vocalist, and her delivery of music and words is that of a thoroughly capable stylist. But her singing is seldom as communicative, and never as strikingly lovely as that of Mattiwilda Dobbs in her best moments for Renaissance.

Neither is either of the tenors quite ideal. Léopold Simoneau, who has a small, attractive lyric voice, does not make all the points he tries for, but he does sing lyrically, with grace and authentic style. His Renaissance opposite number, Enzo Seri, has a basically fine voice, but his singing, very variable in style, is white and bleaty too much of the time.

The baritones and basses balance each other. And between the orchestral-choral forces (Renaissance uses what is called the Paris Philharmonic) there is not much to choose. Jean Fournier's shaping of the score is that of a soundly routine opera conductor. René Leibowitz's, for Renaissance, is more vital and exploratory, fresher in approach (though it may be that some of his emphases would surprise Bizet), and generally more provocative.

Both recordings are technically acceptable, the Epic rather more responsive at the extremes. The perspective of both is that of a modest but not cramped concert hall.

J. H., Jr.

BIZET

Roma

†Chabrier: *Bourrée fantasque*

New York City Ballet Orchestra, Leon Barzin, cond.
VOX PL 9320. 12-in. \$5.95.

Bizet's most elaborate purely orchestral composition, *Roma* (call it a symphony, a symphonic suite, or what you will), has for some unexplainable reason had less currency than his charming but teen-age Symphony in C, although it absorbed a good deal more creative energy and is, on the whole, a meatier, more rewarding piece. The associated ballet does not use the long, developmental Andante section; the twenty-two recorded minutes take in the Introduction, Scherzo, Andante, and Finale (Carnaval).

Bourrée Fantasque is danced to a Balanchine-assembled suite of miscellaneous Chabrier pieces — a bit of the *Joyeuse marche*, used as a prelude; the *Bourrée fantasque*, originally a piano piece, orchestrated by Felix Mottl; an interlude from the opera *Gwendoline*, which shows Chabrier's Wagnerism in a Deliusish way; and the *Fête Polonoise* from the opera *Le Roi malgré lui*.

Quite aside from the merits of the choreography — and this is one of the most durable big-scale works in the New York City Ballet repertoire — the score is worth hearing over and over again: as Balanchine's notes on the record jacket point out, there is a depth and bite and poignance to Chabrier's music that is no more than hinted at by the glittery surface and the happily lopsided grin of first acquaintance.

Playing and conducting are absolutely first class, and the recording is clean and true and never out of proportion. J. H., Jr.



Bizet: *Roma* was well worth resurrecting.

BOCCHERINI

Sonata for Cello and Piano, No. 6, in A

†Schubert: *Sonata for Arpeggione and Piano, in A minor*

†Gio. B. Sammartini: *Sonata in G*

Leonard Rose, cello; Leonid Hambro, piano.
COLUMBIA ML 4984. 12-in. \$3.98.

In this lofty, dispassionate cello playing, impressive in a continuous pure linearity of both projection and tone, and with the help of sonics beautifully distinct and trouble-free, Schubert's overworked but still pleasant sonata for the dead arpeggione has its most satisfactory recording. The Boccherini is a little gem not recorded before, a harbinger, it is to be hoped, of other recorded adornments by the most natural of composers for the cello; and the (Giovanni) Sammartini sonata, originally written for we know not what stringed instrument, completes a disk of tranquil but positive merit. The sonatas are unusual for their time, in that the keyboard is not the leader, but even so a trifle more prominence to Mr. Hambro would have made a good record better.

C. G. B.

BRAHMS

Academic Festival Overture, Op. 80

†Liszt: *Les Préludes*

†Wagner: *Siegfried Idyll*

†Sibelius: *Finlandia*

Bamberg Symphony Orchestra, Heinrich Hollreiser, cond.

VOX PL 9350. 12-in. \$5.95.

This mélange of orchestral warhorses is notable mainly for the high quality of its

sound; the Bamberg Symphony was evidently recorded in a spacious hall, and that space has been carried over in the altogether excellent reproduction. Hollreiser's readings are satisfactory but not memorable. P. A.

BRAHMS

Quartets: No. 2, in A minor, Op. 51, No. 2; No. 3, in B-flat major, Op. 67

Vegh Quartet.

LONDON LL 1142. 12-in. \$3.98.

Aside from a rather slow-paced reading of the finale of the Quartet in A minor and occasional pitch deviations by the first violinist, the Vegh foursome give altogether excellent accounts of these two chamber-music masterpieces. The Hollywood String Quartet may enjoy a slight edge, from a sonic standpoint, in their Capitol recording of the A minor, but that runs to two twelve-inch sides. Certainly the present version is far superior to the Curris Quartet's for Westminster, while that group's treatment of the B-flat Quartet — the best until now — is about on a par with the performance here. All of which indicates that this new disk offers the best coupling of these two works yet issued.

P. A.
(Editor's note: All three Brahms quartets have been recorded by the Budapest Quartet for Columbia. Probably they will be issued this autumn.)

BRAHMS

Quartet No. 3, in B-flat major, Op. 67

Quartetto Italiano.

ANGEL 35184. 12-in. \$4.98 (or \$3.48).

The superb Hungarian Quartet would have been a perfect choice to record all three of the Brahms quartets, and it is a mystery to me why Angel selected for this job the Quartetto Italiano, a slick ensemble, but one rather lacking in interpretative force or conviction — certainly not the group to play Brahms. More than its customary force is present in this performance of the B-flat Quartet, but the interpretation, however aimed, lands far from the mark. The group's entire approach is too genteel, too detached. Some of the tempos are slow, and particularly in the first and third movements there are some completely uncalled-for *ritards* or whole passages played at a contrastingly slower pace. Despite faithful, intimate reproduction, this disk doesn't come anywhere close to competing with the recent one by the Vegh Quartet on London.

P. A.

BRUCH

Concerto for Violin and Orchestra, No. 1 — see Prokofiev: *Concerto for Violin and Orchestra, No. 1.*

BRUCKNER

Symphony No. 4, in E-flat major ("Romantic")

†Sibelius: *Symphony No. 7, in C major, Op. 105*

Netherlands Radio Philharmonic Orchestra, Paul van Kempen, cond.

TELEFUNKEN LGX 66026/7. Two 12-in. \$3.96.

The Bruckner Fourth and Sibelius Seventh are odd companions, the former broad and

expansive, the latter lean and compact. Still, it is a waste of time to worry about compatibility, since the records are not satisfactory anyway. Van Kempen is heavily-handed with the already heavy though nonetheless beautiful Bruckner, and he zips through the Sibelius in a perfunctory fashion. The recording, dubbed from 785, is marred by audible breaks and by the omission of the *da capo* of the Scherzo of the Bruckner. The listener is left up in the air at the end of the Trio, then plunged right into the Finale.

No altogether satisfactory version of the Bruckner Fourth is yet available. My preference goes reluctantly to Abendroth's on Urania, with Van Otterloo's on Epic as runner-up. The Sibelius, however, is well represented by Koussevitzky, Collins, Ehrling, Beecham, and Barbitolli. P. A.

BRUCKNER
Te Deum

Frances Yeend (s), Martha Lipton (ms), David Lloyd (t), Mack Harrell (bn). New York Philharmonic-Symphony and Westminster Choir, Bruno Walter, cond.

†Mahler: *Kindertotenlieder*

Kathleen Ferrier, contralto; Vienna Philharmonic Orchestra, Bruno Walter, cond. COLUMBIA ML 4980. 12-in. \$4.98.

Bruckner symphonies were played in America as early as 1885, and Theodore Thomas introduced the *Te Deum* to Cincinnati well before the turn of the century, when "seven thousand prosaic Americans were transported by the music," according to one snobbish Austrian writer. Yet, as far as I know, this is the first Bruckner recording made in prosaic America. Of course Walter upholds the broad Viennese tradition, but he has refined and broadened that tradition, and it has taken on strength and vigor in the process of being transplanted to this country.

Walter's concern is clearly with the human experience of Bruckner's great, soar-



Bruno Walter: transport for the prosaic.

ing declaration of faith. Massive as it is, the music flows unimpeded and with impressive clarity. The four soloists are dependable, and David Lloyd's contribution in the *Te Ergo* is notable for its musicianly warmth. The Westminster Choir and the New York Philharmonic-Symphony sound responsive and well balanced in their individual and collective sonorities.

The sound of the *Kindertotenlieder* in their new format is substantially superior to the existing ten-inch version of the same performance. Ferrier was a curiously unemotional singer; here and in *Das Lied von der Erde* she came closest to passion, but

even in these instances she remains reserved and somewhat sexless in tone. It is because Walter is on the podium that this performance hears the stamp of decisive authority. FRED GRUNFELD

CHABRIER

España Rapsodie—see Falla: *Dances from The Three-Cornered Hat; El Amor Brujo*.

CHABRIER

Bourrée fantasque—see Bizet: *Roma*.

CHABRIER

Une Education manquée

Christiane Castelli (s), Gontran de Bois-massif; Claudine Collart (s), Hélène de la Cerisaie; Xavier Depraz (bs), Maître Pausanias. Orchestre Symphonique de Paris, Charles Bruck, cond.

VANGUARD VRS 460. 12-in. \$4.98.

Born in the Auvergne and educated as a lawyer, Emmanuel Chabrier went into government service as a young man and spent a round twenty years as a working-day bureaucrat and an *avant-garde* intellectual after hours—composing a bit, cultivating friendships with Fauré, Duparc, and D'Indy—before finally, at forty, chucking his civil career, to devote his full time to music. By that time—as *Une Education manquée*, his last amateur work, demonstrates—he was already an accomplished composer with an engagingly off-center rhetorical logic of his own. The scoring is skillful and precise, with a kind of gourmet-like regard for the juices of post-Wagner harmony, and fine elegance of surface, and springiness of timing. The defining thing about the operetta, in fact, is the polish and assurance of the setting, for the plot is a little nothing that could easily be spoiled by the least humbling or lapse in taste.

Essentially, it is a wedding-night comedy set in the time of Louis XVI. Gontran and Hélène are just married but terribly ill-at-ease alone with each other. Neither knows what to expect of the other; and, worse, neither knows what is expected. Hélène knows that she is no longer a little girl and that she must obey her husband. But poor Gontran only knows what his grandfather has told him—that on his wedding night nobody needed to tell him a thing. His old tutor, Pausanias, is no help. In the first place, he is drunk. In the second place, he has no information on the crucial question; it isn't in the syllabus. Finally the gap in education is made up by a storm—and by the fact that Hélène is terribly afraid of thunder. So everything is solved just as it should be, and very charmingly.

The Vanguard performance is musically crisp and beguiling and generally quite well sung, especially by Xavier Depraz, if occasionally lacking the final polish in the spoken sections. The recorded sound is close but clean and mostly well balanced. Good notes and translation by Harold Lawrence. J. H., Jr.

CHAUSSON

Trio in G minor, Op. 3

†Franck: *Trio in F-sharp major, Op. 1, No. 1*

Trio di Bolzano.

VOX PL 8950. 12-in. \$5.95.

For both these early trios by master (César Franck) and pupil (Ernest Chausson), this is an LP debut. Although the Franck is historically important as the model for much subsequent cyclical music—music in which one or two basic themes keep recurring in more than one movement—it is not very vital or interesting. The Chausson, on the other hand, is music of great lyric beauty, though some of that beauty stems directly from teacher Franck's Piano Quintet in F minor, composed three years earlier. Nevertheless, this is Chausson in full blossom and at his most engaging.

The Trio di Bolzano does a solid, workmanlike job, though their interpretations



Ansermet: Debussy's martyr is clarified.

and Vox's generally excellent reproduction could both profit from a bit more warmth. P. A.

CHOPIN

Concerto for Piano and Orchestra, No. 1, in E minor, Op. 11

†Liszt: *Concerto for Piano and Orchestra, No. 1, in E-flat major*

Samson François, piano; Orchestre de la Société des Concerts du Conservatoire, Georges Tzipine, cond.

ANGEL 35168. 12-in. \$4.98 (or \$3.48).

Samson François, still in his twenties, gives a thoroughly interesting account of the Chopin concerto. He brings a fresh, unorthodox attitude to the music—modern yet sympathetic. Occasionally the unorthodoxies sound labored, but they are never there merely to flaunt convention; they are too patently the ideas of an artist trying to present the music clearly and as he sees it. The playing is clean, forthright, considered, never mechanical or cold. Listeners will probably be most dissatisfied with the slow, lyric passages, which M. François tends to "throw away" in brisk tempos and rather cavalier phrasing, as if to avoid sentimentality. Beautifully luminous orchestral support helps to make this recording worth investigating, though it is not on a par with the Rubinstein version for RCA Victor.

The Liszt concerto is handled in more routinely brilliant fashion; the sound has a fine concert-hall perspective, with a particularly full piano tone. R. E.

CHOPIN

Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21

†Saint-Saëns: *Concerto for Piano and Orchestra, No. 4, in C minor, Op. 44*

Alexander Brailowsky, piano; Boston Symphony Orchestra, Charles Munch, cond. RCA VICTOR LM 1871. 12-in. \$3.98.

The Brailowsky-Munch collaboration on the F minor Concerto was most accurately characterized by Harold Schonberg in his Chopin discography as routine, methodical, accurate, flavorless. The Saint-Saëns concerto comes off better. A graceful, grandiloquent, likable example of its species, the work gains from the externalized, nervous brilliance of Brailowsky's playing and from the rapport of Munch's conducting. Lively, smooth, well-balanced reproduction. R. E.

DEBUSSY

Chansons de Bilitis; Le Promenoir des deux amants; En sourdine; Fantoches

Irma Kolassi, mezzo-soprano; André Colard, piano.

LONDON LD 9176. 10-in. \$2.98.

The feast-or-famine policy of issuing records has seemingly caught up with the vocal music of Debussy. It was only yesterday that the Haydn Society brought out a treasureable recital of Debussy songs by Flore Wend. Now London counters with a considerably shorter collection but one almost as good. They overlap only in the *Chansons de Bilitis*, and here my allegiance still goes to Miss Wend and her marvelously effective projection midway between speech and song. But Irma Kolassi has her allurements too. She has a warm, sensuous voice (better *qua* voice than Flore Wend's) and her straightforward interpretations will appeal to those who blanch at the *disente* approach. R. G.

DEBUSSY

Le Martyre de Saint Sébastien

Suzanne Danco (s); Nancy Wough (c); Marie Lise de Montmollin (c); Union Chorale de La Tour-de-Peilz and l'Orchestre de La Suisse Romande, Ernest Ansermet, cond.

LONDON LL 1061. 12-in. \$3.98.

If Debussy had died at seventy-six instead of fifty-six, he would very probably have written a film score. French composers were turning out great quantities of movie music during the 1930s and this incidental music to *Le Martyre de Saint Sébastien* gives an inkling of what Debussy's writing for *le cinéma* might have been like. It would not sound at all amiss in conjunction with some spectacular screen epic of Decadent Rome. However, in 1911, when *Le Martyre* was composed, the movies were silent. Mme. Ida Rubinstein — dancer, actress, and general theatrical factotum — was not. She commissioned Gabriele d'Annunzio to write a miracle-play and had Claude Debussy compose the incidental music therefor. The play, a pretentious farrago of mysticism, paganism, and *volupté*, has fallen into the oblivion it deserves, carrying Debussy's music with it. From time to time, to be sure, that music has been performed by itself without reference to the play, but in this form it is only moderately effective. Although it has many moments of eerie beauty, they do not hang together well and the end effect is more episodic than a truly satisfactory work of art should allow. As a musical influence, it has its importance (*Honegger's Jeanne d'Arc* is cut from the same bolt); as an example of Debussy's third manner, it has its undeniable interest; as a piece of continuous music (which Debussy never intended it to be), *Le Martyre* has its drawbacks.

Several years ago, Allegro published a recording of this music performed by the Oklahoma City Symphony Orchestra and Chorale under the direction of Victor Alessandro. It was by no means a contemptible effort and spoke exceedingly well for the state of music south of the Ozarks. The new recording by Ansermet, however, quite eclipses it, both technically and musically. Passages that sounded muddy and scamped in the older version are clearly articulated here by Ansermet's superior instrumentalists and singers; greater care has been paid to the balance between orchestra, chorus, and soloists; and the simulation of hall presence is far more successful. R. G.

FALLA

El Sombrero de Tres Picos (Suite of Dances)

†Turina: *Sinfonia Sevillana*

Orquesta Nacional De España, Ataulfo Argenta, cond.

LONDON INTERNATIONAL TW 91013. 12-in. \$4.98.

FALLA

Dances from The Three-Cornered Hat; El Amor Brujo

†Chabrier: *España Rapsodie*

Diana Eustrati, mezzo-soprano; Berlin Philharmonic Orchestra (Bamberg Symphony for Chabrier), Fritz Lehmann, cond.

DECCA DL 9775. 12-in. \$4.98.

The *jota* and the *polo gitano* affect the pulse rate of Falla's works, but performers need be neither Aragonese nor gypsy to get to the heart of his music. In fact, few really successful Falla recordings have come out of his homeland; Argenta's lack-lustre version of the *Three-Cornered Hat Dances* reveals the extent of the gap between the real Spain and the musical country that Falla glorified. Though recorded figuratively, within the shadow of the Escorial and the Alhambra, it wants color and loses profile because the rhythms are limp and the playing is rarely incisive. Falla was a meticulous craftsman in an era of fastidious musicians, and though precision is not everything with him, certainly, it is at least a first principle. Nor suprisingly the finest *Sombrero* on records comes from Geneva, the watchmaking center and Suisse Romande town.

Turina's *Sinfonia Sevillana* is a three-movement pictorial symphony of no great subtlety or symmetry, culminating in a *Fiesta* that runs true to splashy stereotype. The playing is idiomatic, perhaps, but also flaccid in contour and perfunctory in rhythm. It is not given to Argenta to hear Seville as others hear it — or rather heard it, when the *cante hondo* was still in flower. The orchestral sound is flat and dulled.

The Lehmann Falla performances are on a higher level of sonic and instrumental merit, but they have a stiff, mechanical air, that suggests the conductor has never thought of either work in a dancer's terms. At least he achieves ample clarity of line, and Eustrati, the mezzo-soprano in *Amor Brujo*, has a fair understanding of the dramatic values involved. The Chabrier Rapsodie, being more synthetic to begin with, fares better than the others in Lehmann's

literal interpretation. Technically the disk is bright and clean-sounding.

FRED GRUNFELD

FAURE

Sonata for Violin and Piano, No. 1, in A major, Op. 13

†Frank: *Sonata for Violin and Piano, in A major*

Joseph Fuchs, violin; Artur Balsam, piano. DECCA DL 9716. 12-in. \$3.98.

Fuchs and Balsam are serious, thoughtful musicians with virtuosic abilities, and the tonal richness, sincerity of interpretation, and balanced ensemble that they bring to these two glorious works makes theirs one of the most desirable presentations on disks. This is chamber music as it should be played, reproduced with appropriate fidelity and opulence of sound. P. A.

FIBICH

The Bride of Messina (excerpts) — see Smetana: *Dalibor*.

FRANCK

Sonata for Violin and Piano, in A major — see Fauré: *Sonata for Violin and Piano, No. 1*.

FRANCK

Trio in F-sharp major, Op. 1, No. 1 — see Chausson: *Trio in G minor*.

GLANVILLE-HICKS

The Transposed Heads

Audrey Nossaman (s), Monas Harlan (t), William Pickett (bn), Dwight Anderson and Robert Sutton, speakers; Kentucky Opera Association Chorus, Louisville Orchestra, Moritz Bomhard, cond.

LOUISVILLE 545/6. Two 12-in. (3 sides) Sold by subscription only.

This is the first of the operas commissioned by the Louisville Orchestra to make its appearance on records. The libretto is adapted from a novel by Thomas Mann. Shridaman, a young Brahmin, marries Sita, wooing her, according to Hindu custom, through his friend, Nanda. Sita falls in love with Nanda, whereupon both the tenor and the baritone cut their own heads off before a shrine of the goddess Kali. Kali orders Sita to put the heads back on the bodies so that she may restore Shridaman and Nanda to life. Sita, in her agitation, switches the heads, and the two men are revived in this scrambled form. A sage proclaims that it is the head which counts, so Sita goes off with her husband's head attached to her lover's body. Soon, however, "Sita begins to pine for the parts she lacks." (That's what it says on the leaflet.) The triangle is resolved by general suicide.

How this absurdity can be staged is not easy to imagine. The music is based very largely on Hindu material; the composer says she could handle such themes without doing violence either to them or to her own style because she has "shed the harmonic dictatorship peculiar to modernists and . . . evolved a melody-rhythm structure that comes very close to the musical patterns of the antique world." This statement is extremely difficult to accept. What Miss Glanville-Hicks has actually done is adapt

her Hindu tunes to a highly conservative and rather obvious Western harmonic scheme and in forcing them into the straitjacket of Western intonation she has done them the utmost, not to say the final violence. When she abandons her Hindu idiom, Miss Glanville-Hicks sounds a good deal like Menotti; Sita is, in fact, a sister under under the skin to Madga Sorel of *The Consul*.

The performance is excellent and the recording is quite adequate. — A. F.

GOUNOD

Mireille

Janette Vivalda (s), Mireille; Christine Jacquin (s), Clemence; Madeleine Gayraud (s), Vincinette; Christiane Gayraud (ms), Taven; Nicolai Gedda (t), Vincent; Michel Dens (b), Ourrias; André Vessieres (bs), Ramon; Marcello Cortis (bs), Ambroise; Robert Tropin (bs), Ferryman. Chorus of the Aix-en-Provence Festival and l'Orchestre de la Société des Concerts du Conservatoire, André Cluytens, cond.

ANGEL ANG 3533. Three 12-in. \$15.98 (or \$10.44).

Gounod's *Mireille* is a singular opera, which, I suspect, will appeal enormously to a rather limited group whose literary temper is of a certain sensitively romantic sort, and whose taste in theater music does not require overmuch—in the way of pungent characterization or sharp dramatic impacts. Others may find the whole affair pretty pale and un compelling.

The work has been popular in France alone. Never, since its *première* in 1864, has it been able to fight its way into the repertoires of opera houses in other countries. It is a sort of local opera, a Provençal *devoir* adopted by the nation, in somewhat the same way that Charpentier's *Louise* is adopted because it is a view of Paris.

The libretto of *Mireille*, by Michel Carré, is based on the poem *Miréio* by the great Provençal regional poet, Frédéric Mistral. At the 1954 Aix-en-Provence Festival, and consequently for this recording, the version used was that in five acts, as reconstituted by Reynaldo Hahn for the 1939 revival at the Opéra-Comique, where *Mireille* is well on its way towards its 900th presentation. This version differs substantially in a number of regards from that current since 1874 and described in many operatic story-books. The plot poses no great difficulties for the listener, except, perhaps, when supernatural forces affect the action. The heroine, Mireille, is a Provençal girl of good peasant family; she is in love with a boy named Vincent, who is honest but not very well off, and Vincent loves her. But so does one Ourrias—a bull-tamer, or Provençal cowboy—and he has the backing of Mireille's father. Complications lead to a fight between Ourrias and Vincent, and after having hit Vincent with his ironshod bull-taming tool, Ourrias is drowned by water deities, Rhone variety, who are unfavorably impressed by his behavior.

But that is only the end of Act III. Sad and distraught, Mireille hears about what has happened to Vincent and wanders out into the wild desert place called the *Crau*, singing of her love, the cruelty of life, and so on, in some of the most dramatic and

impressive emotional outpourings that Gounod wrote. Finally—in this version—she struggles out of the *Crau* towards the Chapel of the Blessed Marys, where she has a longstanding appointment with Vincent. He is there, only slightly battered, having been patched up by old Taven, the local white witch. But Mireille has cooked in the desert sun too long and, quite out of her head, dies in his arms while the rest of the cast stand around and are sorry and a voice calls her to Heaven.

The story may seem no great prize, but Gounod's score is very pretty—in the *Crau scena* rather more than that. And, without overselling its Provençal character, it does make very skillful use of local color, though most of the music is essential Gounod and has nothing in particular to do with Mistral or with Provence at all.

And it has the same practical characteristics of all but the very best moments of Gounod's operatic music—that is, it needs singers of great personal force if it is not to seem slightly insipid. The singers in the Angel set—and it is likely to be the only set for quite a while, so the interested listener might as well bear with them—have everything but this personal force. Janette Vivalda—borrowed, if memory serves, on relatively short notice by the Aix impresarios from the opera house at Monte Carlo—is a good, competent French-type lyric soprano with a clear, cold, vitrified, not very colorful voice, but she certainly knows her way around the role. Nicolai Gedda sings the set pieces with lovely tone and control of line; Michel Dens is very stylish and emphatic enough as Ourrias; and the others sing with uniformly intelligent projection. The conducting of André Cluytens is that of an experienced musician, if not of a terribly imaginative spirit.

The set is beautifully gotten out, with a fifty-page booklet that contains pages of literary appreciation of Provence and many beautiful pictures, but with no really adequate systematic notes on the work and with a libretto translation that gives no very good feel of the poetry. There is a glossary of local terms, but no positive indication that the translator knows the difference between a bull and an ox; where taming is concerned, I should imagine that it does not matter. The French Columbia pressing of the same performance won a Grand Prix du Disque award. J. H. JR.

HANDEL

Messiah

Adrienne Cole (s), Watty Krap (a), Leo Larsen (t), Guus Hoekman (bs); Chorus and Netherlands Philharmonic Orchestra, Walter Goehr, cond.

MUSICAL MASTERPIECE SOCIETY MMS 2019. Two 12-in. \$5.00.

Imposing elements and very low cost justify a longer scrutiny of this album than its many and hurtful cuts would seem to deserve. The Musical Masterpiece Society has the grace to call the edition a "concert version," by way of warning for those who wish their *Messiah* complete, and in spite of the excisions the four sides last more than two hours. The principal omissions are "And he shall purify," "His yoke is easy," and "How beautiful are the feet," besides a number of items less prominent. But the

solo soprano is a delight, and the soprano section of the choir sweeps the heavens. The conductor alternates between projections of carefully prepared and fervid belief and docile acceptations of a story told too often in the same manner. The remaining solo voices are not notable, but the English enunciation is excellent by these Netherlanders, solo and in choir, without the distraction of a foreign semblance.

The wind parts added by Mozart are used, and this writer has never been able to share the horror professed by some that Mozart dared this. The Scherchen and Boulton editions are nearer "authenticity" than this one, but that is not where their superiority lies. London gave to Sir Adrian splendor of sound and Dr. Scherchen gave to Westminster a boldness of examination and a hypnotic leadership that set those versions well apart from this one. The sound here is of steadily satisfactory quality, with one exception which may have been inherent in the distribution of the vocal forces: the sopranos dominate unduly, thus obscuring polyphony and weakening drama. C. G. B.

HAYDN

Quartet in F minor, Op. 20, No. 5

†Schubert: *Quartet No. 10, in E-flat, Op. 125, No. 1*

Vienna Philharmonic Quartet.

TELEFUNKEN LGX 66034. 12-in. \$4.98.

Good professional playing on the literal side, sober of fancy and shy of nuance, but bathed in a balanced euphony a little beyond the capability of the very clear but somewhat dry sonics to reproduce perfectly. A pittance more of resonance is needed. Nevertheless it is a cool pleasure to have violins sound with this easy smoothness even when they seem too temperate. Presumably this kind of arbitrary coupling—a quartet plucked from Haydn and another from Schubert, with nothing but the four instruments in common—hurts no one but the manufacturer when other editions of both are available. The competition in the present case is limited to one version of each work, but the Schneider Quartet's recording of Haydn's Op. 20, No. 5 is backed by No. 6; and the Konzerthaus Quartet give both quartets in Schubert's Op. 125 on one record. The opinion here is that the earlier versions of both works are decidedly more desirable in themselves, with the rational couplings an attraction in addition. C. G. B.

KARLOWICZ

Concerto for Violin and Orchestra, in A major, Op. 8

†Szymanowski: *Sonata for Violin and Piano, in D minor, Op. 9*

Halina Barinova, violin; National Philharmonic Orchestra, Kiril Kondrashin, cond. (in the Karłowicz). David Oistrakh, violin; Vladimir Yampolsky, piano (in the Szymanowski).

COLOSSEUM CRLP 190. 12-in. \$3.98.

Except for Chopin, the music of Poland has, on the whole, suffered neglect at the hands of Western performers—undeservedly so, as this record indicates. Mieczyslaw Karłowicz (1876-1909) was a more than ordinarily gifted composer, to

judge from his Violin Concerto, an exceptionally melodious work, somewhat in the spirit of Glazunov, and well knit thematically. After hearing it, one wonders why it isn't in the repertoire of some of our own concert violinists; it would be a refreshing relief from the usual run of works for violin and orchestra that we are compelled to listen to season after season. It is a pity that its composer's life was cut so short (by a mountain avalanche when he was only thirty-three). The performance by Halina Barinova is masterly, and Colosseum has obliged, for once, with a halfway respectable recording, though there is some hollowness in the orchestral tone.

The Szymanowski sonata is another example of first-rate Polish music, colored by some derivations from Brahms and Franck; it is well worth hearing and has been more than adequately reproduced. P. A.

LISZT

Concerto for Piano and Orchestra, No. 1, in E-flat major — see Chopin: *Concerto for Piano and Orchestra, No. 1.*

LISZT

Consolation No. 1; La Lubugre Gondola No. 2; Bénédiction de Dieu dans la solitude

†Schumann: *Humoreske, Op. 20*

Jean-Michel Damase, piano.

LONDON INTERNATIONAL TW 91041. 12-in. \$4.98.

These performances have warmth, as they should for obvious stylistic reasons, but they are seriously deficient in rhythmic life. *La Lubugre Gondola*, inspired by the funeral processions by gondola in Venice and written two months before Wagner died, is properly mournful, Wagnerian in its declamatory lines yet markedly original. The *Bénédiction* is a full-blown, lengthy study in serenity from Liszt's happy years at Weimar. Some have found the work tiresome and maudlin, others call it inspired and inspiring. Schumann's string of caprices under the title *Humoreske* has been given a more poised, flowing performance by Joerg Demus (Westminster) than it receives here. R. E.

LISZT

Les Préludes — see Brahms: *Academic Festival Overture.*

MAHLER

Kindertotenlieder — see Bruckner: *Te Deum.*

MARAIS

Suites for Viola da Gamba and Harpsichord: Book III, No. 1, in D minor; Book IV, No. 5, in G

Robert Boulay, viola; Laurence Boulay, harpsichord.

ANTHOLOGIE SONORE AS 37. 12-in. \$5.95.

These fluent inventions by a pupil of Lully and contemporary of François Couperin are consistently diverting and nicely spiced, the dark shadows of the viola notwithstanding. It is good to have light music, no matter its antiquity, lightly presented; and the MM. Boulay are in no degree porrenous, recognizing dance music as such and stating it cheerfully. Reproduction presents

no problems, but it is worth noting that the harpsichord is less plangent than those familiar on records. C. G. B.

MARTIN

Petite symphonie concertante — see Bartók: *Concerto for Piano and Orchestra, No. 3.*

MASSENET

Werther (excerpts) — see Berlioz: *La Damnation de Faust.*

MATCHAVARIANI

Concerto for Violin and Orchestra
†Sibelius: *Concerto for Violin and Orchestra, in D minor, Op. 47*

Maurice Vayman, violin; National Philharmonic Orchestra, Alexei Matchavariani, cond. (in the Matchavariani). David Oistrakh, violin; National Philharmonic Orchestra, Alexander Gauk, cond. (in the Sibelius).

COLOSSEUM CRLP 172. 12-in. \$3.98.

This concerto by the Armenian composer Alexei Matchavariani makes its bow to this country in this disk. On first acquaintance, it doesn't impress, seeming to be little more than a less interesting by-product of the more imaginative Khachaturian Concerto. The performance may be good, but it would be difficult to tell from the extremely distorted sound in this recording.

Fortunately, the reproduction is much improved for Oistrakh's polished and often exciting performance of the Sibelius Concerto. Not many violinists can master this fiendishly difficult work, but Oistrakh keeps it well in hand at all times. His is certainly one of the preferred recorded versions, even if Gauk's accompaniment occasionally leaves something to be desired. My favorite, though, remains the old but still miraculous Heifetz performance on RCA Victor. Stern's interpretation on Columbia is also quite acceptable, and it would be well for the prospective purchaser to compare all three before making a choice. P. A.

MENDELSSOHN

Octet in E-flat, Op. 20 — see Schubert: *Symphony No. 5.*

MOZART

Concertos for Piano and Orchestra: No. 17, in G, K. 453; No. 27, in B-flat, K. 595

Hans Henkemans, piano; Vienna Symphony Orchestra, John Pritchard, cond.
EPIC LC 3117. 12-in. \$3.98.

It is a pity that tubercular piano-sound cannot be cured, for the orchestral parts here are splendid, the English conductor giving new proof of his spirited address in Mozart concertos. C. G. B.

MOZART

Concerto for Piano and Orchestra, No. 26, in D ("Coronation"), K. 537
Rondo for Piano and Orchestra, No. 1, in D, K. 382

Carl Seemann, piano; Berlin Philharmonic Orchestra (in the Concerto), Bamberg Symphony Orchestra (in the Rondo), Fritz Lehmann, cond.

DECCA DL 9631. 12-in. \$3.98.

There are seven versions of the *Coronation* Concerto, none what we could hope; but this opinion chooses this one as the best. The music has been contemptuously classified for two generations as weak Mozart, because it has none of the austerity of the G minor Symphony; and pianists, having been told that it is brilliantly empty, try to make that apparent, conductors assenting. Most of the records convey a bravura superficiality, several engagingly, but the one at hand gives a slow presentation of a handsome ceremonial of surprising and not unwelcome dignity. The avoidance of flashy digitation is almost ostentatious, and the conductor has weighted the background by underlining the part of the darker instruments. It is possible and certainly not reprehensible, in view of tradition, to consider the deliberate sedation vexatious, but the writer can attest that it wears better than the customary continuous sparkle. Both piano and orchestra have a healthy, unspectacular sound, with good balance and adequate definition.

The variations-in-rondo, K. 382, is irresistible entertainment, perhaps the best possible introduction to Mozart. This version is republished and improved from DECCA 4079, where it is coupled with a companion rondo, K. 386. Played with a plump mock-solemnity alternating with gliding grace, the little piece will beguile all but the deaf. C. G. B.

MOZART

Quartets: No. 20, in D, K. 499; No. 22, in B-flat, K. 589

Netherlands Quartet.
EPIC LC 3100. 12-in. \$3.98.

It is unjust to fault a performance when the players are entirely loyal to the stipulations of the score, especially when they bow a sound of enviable mellow warmth sympathetically reproduced by the recording supervisors. Nor do these late quartets of Mozart require in their geniality insight or fervor. Still, there are better versions of both, by players a little more restless. The less attractive music, K. 589, has the more sensitive interpretation, but holders of a previous version need not discard it for an equality. C. G. B.

MOZART

Sonatas for Piano: No. 5, in G K. 283; No. 11, in A, K. 331; No. 15, in C, K. 545
Rondo for Piano, in A minor, K. 511

Guiomar Novaes, piano.
VOX PL 9080. 12-in. \$5.95.

It is a pleasure to contemplate and to hear Mme. Novaes, a pianist in no way preposterous. Her playing seems always to ascend from a conviction and never a fancy. She is incapable of damaging a principle, and thus seldom damages a measure. Her facility of fingers is at the command of music; and when she plays, we hear the composer directly, as if she were not there. This is not denial but affirmation in the highest degree: her piano is not an attachment but an integer.

Since her programs are chosen to accord with her sympathy, her records are a precious exposition of piano music, but are hard to praise individually since her virtues are

Continued on next page

Dialing Your Disks

Records are made with the treble range boosted to mask surface noise, and the bass range reduced in volume to conserve groove space and reduce distortion. When the records are played, therefore, treble must be

reduced and bass increased to restore the original balance. Control positions on equalizers are identified in different ways, but equivalent markings are listed at the top of each column in the table below. This table covers most of the records sold in America during the past few years, with the emphasis on LP. Some older LPs and 78s

required 800-cycle turnover; some foreign 78s are recorded with 300-cycle turnover and zero or 5-db treble boost. One-knob equalizers should be set for proper turnover, and the treble tone control used for further correction if required. In all cases, the proper settings of controls are those that sound best.

RECORD LABEL	TURNOVER			ROLLOFF AT 10KC.	
	400	500	500 (MOD.)	10.5-13.5 db	16 db
	AES (old)	RIAA RCA ORTHO NAB NARTB	LP COL ORIG. LP LON	AES NARTB RCA ORTHO RIAA LON	NAB(old) COL LP ORIG. LP
Allied		•		•	
Angel		•		•	
Atlantic*1		•			•
Amer. Rec. Soc.*		•		•	
Bartok		•			•
Blue Note Jazz*	•			•	
Boston*			•		•
Caedmon		•		•	
Canyon*	•			•	
Capitol*	•			•	
Capitol-Cetra	•			•	
Cetra-Soria			•		•
Colosseum*			•		•
Columbia*			•		•
Concert Hall*	•			•	
Contemporary*	•			•	
Cook (SOOT)1		•		•	
Decca*			•		•
EMS*	•			•	
Elektra		•			•
Epic*			•		•
Esoteric		•		•	
Folkways (most)		•			•
Good-Time Jazz*	•			•	
Haydn Soc.*			•		•
L'Oiseau-Lyre*			•	•	
London*			•	•	
Lyrichord, new*2		•			•
Mercury*	•			•	
MGM		•		•	
Oceanic*		•			•
Pacific Jazz		•		•	
Philharmonia*	•			•	
Polymusic*1		•			•
RCA Victor		•		•	
Remington*		•			•
Riverside		•		•	
Romany		•		•	
Savoy		•		•	
Tempo		•		•	•
Urania, most*		•			
Urania, some	•			•	
Vanguard*			•		•
Bach Guild*			•		•
Vox*			•		•
Walden		•		•	
Westminster		•			•

*Beginning sometime in 1954, records made from new masters require RIAA equalization for both bass and treble.
 1Binaural records produced on this label are recorded to NARTB standards on the outside band. On the inside band, NARTB is used for low frequencies but the treble is recorded flat, without pre-emphasis.
 2Some older releases used the old Columbia curve, others old AES.

Continued from preceding page

steadfast. A Chopin étude from her hands does not sound like one of the Mozart sonatas here, but the qualities brought to bear on its re-creation are the same as those used for the Mozart. Clarity, delicacy — but not too much — equilibrium and moderation convey the music here and in all her disks. Even when another interpretation is valued more highly, one is not dissatisfied with that of Guiomar Novaes. The four works here, none unfamiliar, accorded an untainted if undramatic reproduction of the piano, are Mozart pure, and no one may ask more of a pianist. C. G. B.

MUSSORGSKY

Pictures at an Exhibition (orch. by Ravel)

New York Philharmonic-Symphony, Artur Rodzinski, cond.
 COLUMBIA-ENTRE RL 3119. 12-in. \$2.98.

Rodzinski may sound a trifle perfunctory at times, but his reading is clear and forthright — an enticing bargain at the price. Although this is a pre-tape recording, it is remarkably wide-range, showing off the Philharmonic at the peak of its powers. P. A.

ORFF

Antigone, Scenes IV and V

Christl Goltz (s), Hilde Rössl-Majdan (c), Hermann Uhle (t), Josef Greindl (bn); Vienna State Opera Chorus, Vienna Symphony Orchestra, Heinrich Hollreiser, cond.
 COLUMBIA ML 5038. 12-in. \$4.98.

These are the last two scenes from a setting of Sophocles' *Antigone* in the German translation by Friedrich Hölderlin. Scene IV is a long lament sung by Antigone and the chorus as the heroine contemplates the execution to which she has been condemned by her uncle, Creon, for burying the body of her brother, Polynices, in defiance of Creon's orders. Scene V describes, through the classic Greek device of the messenger, how practically everybody in the Thebes Social Register died because of Creon's obstinate cruelty. The music is typically Orffian in its reliance upon spectacular, extravagant, and frequently electrifying effects. The vocal orchestration uses everything from a barely audible whisper through speech, *Sprechstimme*, and chants to a wild, coloratura-like keening. The instrumental orchestration depends upon trumpets, flutes, oboes, and an immense, unprecedented battery. The subject does not permit so great a variety of mood as in Orff's *Carmina Burana* or *Catulli Carmina*; there is less climax and sweep, and the final scene trails off in a slightly monotonous succession of ominous atmospheric devices. Still and all, this is Orff, the master of all-out dramatic expression who always bowls you over the first time, whatever may happen on the second or third hearing. (In my experience, Orff's appeal lies mainly on

the surface and does not sustain itself after its initial shock has worn off.) The performance is obviously excellent in every respect, and the recording is quite good, although it has some echo, especially toward the end of the first side. The record is accompanied by the full German text and a madly capricious English version; most of Scene IV is translated but most of Scene V is merely summarized, although the leaflet allows ample space for a complete translation. A. F.

PROKOFIEV

Concerto for Violin and Orchestra, No. 1, in D, Op. 19

†Bruch: *Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26*

David Oistrakh, violin; London Symphony Orchestra, Lovro von Matatic, cond. ANGEL 35243. 12-in. \$4.98 or \$3.48.

What a man is that David Oistrakh! What a tone, what a bow arm, what a left hand, what flaming style! He is particularly impressive here because of Angel's gorgeous recording. On this disk you can really hear what he does with the lyricism and grotesquerie of the Prokofiev concerto and with the gentle romanticism of the concerto by Bruch, the poor man's Brahms. A. F.

PROKOFIEV

Symphony No. 1, in D ("Classical"), Op. 25

Symphony No. 5, in B-flat, Op. 100

Orchestre des Concerts Colonne, Jascha Horenstein, cond. VOX PL 9170. 12-in. \$5.95.

Here on one disk are the two symphonies of Prokofiev that have found their way into the so-called standard repertoire. Both are done by an outstandingly able conductor and both have been well recorded. There are sixteen other LP versions of the *Classical* in the current catalogues; this work has probably been recorded more often than any other piece of modern music, but Horenstein's interpretation must stand high on the list. His interpretation of the Fifth is not as distinguished as that of the late Serge Koussevitzky, but it is, of course, considerably superior from the sonic point of view. A. F.

RAVEL

Concerto for Piano and Orchestra, in G
Concerto for Piano (for the Left Hand) and Orchestra

Jean Doyen, piano; Orchestre des Concerts Lamoureux, Jean Fournet, cond. EPIC LC 3123. 12-in. \$3.98.

It is good to have both of Ravel's piano concertos on a single disk, especially since they were written simultaneously and comment on each other. It is typical of Ravel's nice taste in paradox that the concerto for one hand is the bigger, more densely sonorous and monumental of the two and comes as close to the epic style as Ravel was capable of coming, while the concerto for two hands is a light, witty contribution to the "neo-classical" trend of its time. Doyen has a very large, fine tone and plays both works with great sensitivity and penetration, though his delivery of the Bach-like slow movement in the two-hand concerto is on the tubby



Composer Orff with soprano Goltz (right)

side. The recording is generally good but somewhat spotty, particularly in the matter of balance between piano and orchestra. A. F.

RAVEL

Shéhérazade; Trois Poèmes de Stéphane Mallarmé; Deux Mélodies Hébraïques

Suzanne Danco, soprano; Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LL 1196. 12-in. \$3.98.

Some of the subtlest songs in the modern repertoire, marvelously interpreted and beautifully recorded, but rendered completely meaningless for most listeners by the omission of texts from the jacket. This is not fair to Ravel, to Mme. Danco, or to Ansermet, and it may not even be fair to London's balance sheet. It would be interesting to know, at least, if such idiotic issues as this sell as well as vocal recordings with the poems supplied. Nor that sales alone would justify the idiocy. A. F.

SAINT-SAENS

Concerto for Piano and Orchestra, No. 4, in C minor, Op. 44—see Chopin:
Concerto for Piano and Orchestra, No. 2

SAMMARTINI, GIOVANNI BATTISTA

Sonata in G—see Boccherini: *Sonata for Cello and Piano, No. 6*.

SCHUBERT

Adagio and Rondo, for Piano and Orchestra, in F
Symphony No. 3, in D

Frank Pelleg, piano; Winterthur Symphony Orchestra, Clemens Dahinden, cond. (in the Adagio and Rondo); Utrecht Symphony Orchestra, Paul Hupperts, cond. (in the Symphony). MUSICAL MASTERPIECE SOCIETY MMS 63. 10-in. \$1.65.

NOW AVAILABLE

RECORD SECTION
INDEXES

1951-1953 and 1954

(see page 59)

The Adagio and Rondo is a phonographic première. Schubert's only concerted music for piano and orchestra, it is worth having although small Schubert. Indeed the Rondo is a careful paraphrase of Mozart without Mozart's breezy mastery of varied reiteration in nursery-tune form. The Adagio is a sweet and rather vapory piece of more original substance. Tripping easily in modest Mozartean style, the pianist does not overestimate the seriousness of his work, and the orchestra plays akin. The registration is appealing at low volume and ought to be kept there, since some coarseness becomes apparent with increased power.

The inventive and energetic Third Symphony, which owes so much to Haydn and sounds so little like him, has received another of the good standard performances now beginning to abound on records. With more continuous drive in the last two movements this would have challenged the leadership of the Hoogstraten interpretation for Period. The sound is both clear and fat, a little echoic. The value impressively transcends \$1.65. C. G. B.

SCHUBERT

Quartet No. 10, in E-flat, Op. 125, No. 1—see Haydn: *Quartet in F minor, Op. 20, No. 5*

SCHUBERT

Sonata for Arpeggione and Piano, in A minor—see Boccherini: *Sonata for Cello and Piano, No. 6*.

SCHUBERT

Symphony No. 5, in B-flat
†Mendelssohn: *Octet in E-flat, Op. 20*

NBC Symphony, Arturo Toscanini, cond. RCA VICTOR LM 1869. 12-in. \$3.98.

The little symphony with its small forces is delivered in trim and shapely style and it sparkles with movement, but the sound is hard. Improvement but not cure can be effected through the controls. It is the octet which excites admiration. Richer and more virile by the multiplication of the prescribed double string quartet, this music is transfigured by the Toscanini fire into a braver, fighting, and furious new image of itself. We shall never hear it more exciting and probably never with more homogeneity of stroke. The famous Italian conductor at his best generally means Mendelssohn at his best. Large, hearty, and sweeping reproduction in a nice fit with the performance. C. G. B.

SCHUBERT

Symphony No. 9, in C

Hallé Orchestra (Manchester), Sir John Barbirolli, cond. RCA VICTOR LBC 1085. 12-in. \$2.98.

The sonics will be admired more than the performance. Admirable brass, clear wood, and fair strings, the latter a bit distant and the whole a little echoic but in good likeness of a public performance, carry an interpretation in which the conductor has not helped much. The last two movements are deficient in the strong energy and contrasts found in most other editions, and the second movement, the ethereal and plaintive An-

dante, is actually jaunty in the quickened trot to which Sir John spurs it. An odd production which leaves the Furtwängler, Walter, and Mengelberg editions, all with less effective sound, still well out in front.

C. G. B.

SCHUMANN

Humoreske, Op. 20 — see Liszt: *Consolation No. 1; La Lugubre Gondole No. 2; Bénédiction de Dieu dans la solitude.*

SHOSTAKOVICH

Quartets: No. 4, Op. 83; No. 5, Op. 92

Tchaikovsky Quartet (in No. 4); Beethoven Quartet (in No. 5).

VANGUARD VRS 0021. 12-in. \$4.98.

The Fourth Quartet may be Shostakovich's finest work in this form; it employs the medium in a beautifully plastic and subtle fashion, is full of delectable tunes and coloristic devices, and handles the tradi-

tional forms in distinctive, untraditional style. The Fifth Quartet is somewhat showier and strains a little in the direction of orchestral sonority, but it has one of those gorgeously lyrical slow movements, like those of the Fifth and Sixth Symphonies, which are among the most distinguished specialties of the house. The performances are very good, the recordings mediocre.

A. F.

SIBELIUS

Concerto for Violin and Orchestra in D minor, Op. 47 — see Matchavariani: *Concerto for Violin and Orchestra.*

SIBELIUS

Finlandia — see Brahms: *Academic Festival Overture.*

SIBELIUS

Symphony No. 7, in C major, Op. 105 — see Bruckner: *Symphony No. 4.*

Giant Scarlatti Sampler

A MAJOR release, from every point of view. Kirkpatrick, probably the greatest living authority on Scarlatti's life and works, here presents sixty representative sonatas of the more than 500 that Scarlatti wrote. To those listeners who know only the handful of sonatas that are played for warming-up purposes at piano recitals — usually in a mutilated or prettified arrangement by Tausig or Bülow — these remarkable pieces should come as a revelation. For they display, within a fairly stereotyped two-section pattern, an astonishing variety of moods and textures. Here are wild Spanish dances, rhapsodic improvisations, romantic serenades, passionate outbursts, solemn processions, joyous hunting scenes, lyric poems, all sublimated in a pure and disciplined style. Here are toccata-like constructions demanding the utmost in virtuosity from the player, as well as simple two- and three-part "inventions." In the works from the middle and late periods, a single "affection" does not govern a whole piece, as in most baroque music. Instead, there are often sudden changes of mood within a piece. The most open diatonicism may suddenly shift to a tight chromaticism.

As was to be expected, Kirkpatrick plays these masterpieces with profound understanding and impeccable technique. His instrument, a modern one, has a lovely tone and is capable of much more color than those of Scarlatti's time. Sometimes, writes Kirkpatrick, "I have followed what seemed to me the spirit rather than the letter, especially in those sonatas in which it seemed that no contrast could be too violently exaggerated, in which no poetic suggestion seemed capable of over-realization." The harshness and noisiness of some left-hand forte chords are therefore probably deliberate: in such passages Kirkpatrick sees an imitation of the drums of a Spanish band.

The Columbia engineers turn in a practically perfect job of reproduction, and there is very little surface noise. The annotations, by the performer, which is a guarantee of their quality, are spread over seven sides of the four sleeves.



NORMAN DRISCOLL

Ralph Kirkpatrick

Many of these works (some thing like one-third of them) may be found also on the seven disks of Scarlatti sonatas recorded by Fernando Valenti for Westminster. Valenti, too, plays them with understanding, sensitive musicality, and excellent technique. I prefer the Kirkpatrick, however, for several reasons — the Valenti style is somewhat heavier, probably because of his fondness for octave couplings, while Kirkpatrick's lines are cleaner, sharper, closer to the genius of the harpsichord; the pairwise arrangement discovered by Kirkpatrick is not observed by Valenti, who almost always separates a sonata from its partner; in two or three of the sonatas Valenti's text differs somewhat from Kirkpatrick's authoritative edition; and finally I like the tone of Kirkpatrick's instrument better than Valenti's wirier-sounding one.

This is a set you can dip into, and derive pleasure from, for a long time to come.

NATHAN BRODER

SCARLATTI, DOMENICO

Sixty Sonatas

Ralph Kirkpatrick, harpsichord.

COLUMBIA SL 221. Four 12-in. \$15.92.

SMETANA

Dalibor

†Fibich: *The Bride of Messina* (excerpts)

Soloists, orchestra, and chorus of the Prague National Theater, Jaroslav Kromholc, cond. COLOSSEUM CRLP 181/3. Three 12-in. \$12.94.

This is the same performance as the *Dalibor* issued by Supraphon and already reviewed (HIGH FIDELITY, February 1955). The distinction between the two sets is that in the Colosseum, *Dalibor* has been squeezed onto five sides, with the sixth given over to a highlights-type excerpt from Fibich's *The Bride of Messina*. The previous comment on *Dalibor* as a work, and as a performance, stands; the technical variation between the two sets is not enough to be defining.

Zdenek Fibich was born in 1850 and composed a tremendous quantity of music before his death in 1900. Regarded as a less significant figure in the Bohemian revival than either Smetana or Dvořák, he was nevertheless a gifted man and the music recorded here, if not timeless, is not by any means negligible. Fibich had a special interest in the setting of words, and in this text — based on Schiller's tragedy of fate — he had words that called for a kind of formal melodic setting that has at once an almost classic purity of shape and the power and lowering darkness of free high-tragic declamation. The performance is one of real drive and urgency; the singers, unnamed, are thoroughly competent, especially the tenor (he may be Beno Blachut, who sings the title role in *Dalibor*.) The engineering, as with the run of East-European recordings, suffers from distortion at both ends of the scale, but the solo voices come through decently and the orchestra can be heard well enough to give a good idea of the score. There is a libretto booklet, with translation, for *Dalibor*: only a synopsis, and not a very good one, for the Fibich work. J. H., Jr.

STEIN, LEON

Three Hassidic Dances — see Ward: *Symphony No. 3.*

ZYMANOWSKI

Sonata for Violin and Piano, in D minor, Op. 9 — see Karłowicz: *Concerto for Violin and Orchestra.*

TURINA

Sinfonia Sevillana — see Falla: *El Sombrero de Tres Picos* (Suite of Dances)

VIVALDI

Il Cimento dell' Armonia e dell' Invenzione, Op. 8

Reinhold Barchet, violin; Pro Musica String Orchestra (Stuttgart), Rolf Reinhardt, cond. VOX DL 173. Three 12-in. \$17.85.

The stately procession of collective works by important baroque composers recorded by Vox continues. The twelve violin concertos of Opus 8, published by Vivaldi under the fanciful title *The Trial of Harmony and Invention*, are, like the other sets in the series, handsomely housed and provided with comprehensively notes by Joseph Braunstein. The first four of these concertos comprise the group called *The Seasons*, discussed in these pages (HIGH FIDELITY, June 1955)

in connection with a Boston recording. No. 5 is entitled *The Sea Storm*, No. 10 *The Hunt*, and the others have no special names. *The Seasons* is particularly delightful, but most of the other concertos are near the top of Vivaldi's numerous output (the slow movement of No. 11, for example, is extraordinarily lovely), and only No. 5 is comparatively routine.

Barchet negotiates his sometimes rather elaborate solo passages with little effort, and his double-stopping is clean, pleasant, and free from scratching. The orchestra plays lustily, with precision and attractive tone. A little more nuance would have been welcome in the tone-painting of *The Seasons* — the first movement of *Summer*, for example, could have been more languid and the Stuttgarters are just as loath as the Bostonians were to let us hear the dog barking in the second movement of *Spring* — but on the whole the performance is satisfactory and the recording is clear and live.

N. B.

WAGNER

Siegfried Idyll — see Brahms: *Academic Festival Overture*.

WARD

Symphony No. 3

†Stein, Leon: *Three Hassidic Dances*

Cincinnati Symphony Orchestra, Thor Johnson, cond.

REMINGTON R199-185. 12-in. \$1.95.

Robert Ward's Third Symphony is a work of large, full-bodied sonorities and a generally philosophic cast; it is ingenious in form and highly typical of the contemporary American symphonic style. Leon Stein's *Hassidic Dances* may be roughly characterized as somewhat labored studies in the higher Ippolitov-Ivanov steps. Excellent recording and presumably authoritative interpretations.

A. F.

RECITALS AND MISCELLANY

CHORUSES FROM GERMAN OPERA

Contadina Kreuzer: *Das Nachtlager in Granada*: *Schön die Abendglocken klangen*. Wagner: *Tannhäuser*: *Freudlich begrüßen* (entrance of the guests); *Beglückt darf nun* (Act III pilgrims' chorus). Weber: *Der Freischütz*: *Was gleich wohl auf Erden*.

Chorus and Orchestra of the Berlin Städtische Oper, Hansgeorg Otto, cond.
TELEFUNKEN TM 68031. 10-in. \$2.98.

This disk provides a sort of choral sectioning of German Romantic opera as it was in the first half of the nineteenth century. It may not really explain anything, but it does show, in one plane, at least, the relationship between the pre-Ring Wagner of 1845 and the kind of theater music he grew up with and admired. The *Tannhäuser* choruses are, of course, very familiar, but they take on freshened interest when heard in close juxtaposition with the great marksmanship contest chorus from *Der Freischütz*, composed in 1821 and the shepherds' prayer from the almost-forgotten *Das Nachtlager in Granada*, composed in 1834. The hearing

casts light on Wagner as both an original creator and the heir of a tradition — not to mention the fact that the Weber chorus is, along with the *Guerra!* outburst in the last act of *Norma*, one of the most applaudable of all opera choruses. The performances are firm and in the vein; the sound from the grooves is resonant and adequately spacious. No texts, but very good notes in English; boxed and swaddled so elaborately as to take up more space than is reasonable.

J. H., Jr.

RICHARD CROOKS

Favorites

Romberg: *I Bring a Love Song*; *You Will Remember Vienna* (from the film *Viennese Nights*); *One Alone* (from *The Desert Song*). Isabelle Firestone: *In My Garden*. Tierney: *Rio Rita*. Herbert: *Neapolitan Love Song* (from *The Princess Pat*). Friml: *Only a Rose* (from *The Vagabond King*). Geehl: *For You Alone*. Liddle: *How Lovely Are Thy Dwellings* (Psalm LXXXIV). Penn: *Smilin' Through*. Tosti: *Goodbye*.

Richard Crooks, tenor; orchestra.

CAMDEN CAL 217. 12-in. \$1.98.

Camden releases of this type do a real public service by giving something like aural reality to singers now retired who deserve to be remembered but who would otherwise very likely be known (if at all) only as names after a few more years. Most certainly Richard Crooks deserves to be remembered, for he was a fine singer and, in certain contexts, an artist of real distinction — most particularly in French opera. However, none of the three Crooks LPs issued so far really shows why he was so admired as a Des Grieux, and this third one dips too deep in the musical barrel to be very interesting at all, even though it does give a good sense of the quality of the voice and of the perfectly articulated, if mannered and now somewhat affected-sounding, delivery of words. Until a Crooks-in-opera disk is gotten together, CAL 170 — on which half a dozen oratorio arias are reissued — is his best current representation.

J. H., Jr.

CHRISTEL GOLTZ

Opera Excerpts

Strauss: *Salome*: from *Ab! Du wolltest nicht deinen Mund küssen lassen* to end [with Hetty Plümmacher (ms), Herodias; Wnlfgang Windgassen (t), Herod; Würtemberg State Orchestra, Ferdinand Leitner, cond.]. Beethoven: *Fidelio*: *Abscheulicher! Wo eilst du hin?* [with Bavarian State Orchestra, Robert Heger, cond.]. Weber: *Oberon*: *Ozean, du Ungeheuer!* Goetz: *The Taming of the Shrew*: *Die Kraft versagt* [with Bavarian State Orchestra, Robert Heger, cond.]. Gluck: *Alceste*: *Où suis-je? . . . Non, ce n'est point d'un sacrifice; Divinités du Styx!* [with RIAS Symphony Orchestra, Arthur Rother, cond.].

Christel Goltz, soprano; orchestras as noted above.

DECCA DL 9778. 12-in. \$3.98.

With Ljuba Welitch fading into less and less activity, Christel Goltz was imported to sing the name role in Strauss's *Salome* at the Metropolitan last season, and she now has a two-out-of-three lead over such competition as there is in full-length LP versions of the opera. If not the greatest of all

time, she is certainly the most available of present-day Salomes. However, in Germany and Austria she works full time in all the nonlyric repertoire, and the principal interest of this disk is that it gives a fair enough sectional representation of her singing. The rarity of the collection is "*Die Kraft versagt*" — Kate's taming-down monologue from Goetz's *The Taming of the Shrew*. It is a fresh, freely emotional outpouring, effective, and (sung as well as it is here) really touching. The two excerpts from Gluck's *Alceste* are done with very proper, careful artistry, and the singing is mostly steady and secure, the tone frequently much more positively attractive than hearing the singer only in a Salome-type context would allow one to imagine.

All told, these are the performances of a good, competent, serious, well-routined German soprano with a good voice that is here still not spread and worn from too-hard use. As such, recommended. Engineering: generally clean and consistently balanced. No text translations, but originals, and sensible notes.

J. H., JR.

HILDE GUEDEN

Memories of the Vienna Theatre

Excerpts from operettas by Ascher; Ziehrer; Lehár; Straus; Schönherr; Johann Strauss, Jr.; Kreisler; Kálmán; and Fall.

Hilde Gueden (s); Vienna State Opera Orchestra, Max Schönherr, cond.

LONDON LL 1116. 12-in. \$3.98.

Readers concerned with details of works and exceptions in this attractive potpourri may refer back to recent reviews [HIGH FIDELITY, June 1955] of LONDON LD 9157 and LD 9158. The materials are identical, and since the technical quality of the twelve-inch version is if anything superior, and the total cost considerably less, there is no problem of choice.

J. H., JR.

MAGDA LASZLO

Italian Airs

Vivaldi: *Un certo non so che*. Caldara: *Come raggio di sol*. Pergolesi: *Ogni pena più spietata*. Pergolesi: *La Passione*, Nos. VII, IV, II. Martini il Tedesco: *Piacere d'amore*. A. Scarlatti: *Già il sole dal Gange*. Gasparini: *Caro loaccio, dolce nodo*. Sarri: *Sen corre l'agneletta*. Bononcini: *Deh, più a me non v'ascondete*. Carissimi: *Piangete, obimè piangete*. Durante: *Danza danza*.

Magda Laszlo, soprano; Franz Holetschek, piano.

WESTMINSTER WL 5375. 12-in. \$5.95.

Although she has never appeared in this country, Magda Laszlo has become familiar through the fairly wide variety of musical contexts in which she has been heard as Westminster's house soprano. This is her second LP recital disk of seventeenth- and eighteenth-century Italian songs. As in the earlier WL 5119, she is unfailingly an artist, and usually an interesting one, a musician worth careful attention even when her singing is not perfect, even when her interpretations are open to question. The repertoire — apart from the three excerpts from Pergolesi's *La Passione* — is not unusual. These are the songs that are the backbone of *arie antiche* literature — the best known, the most often sung. But they are not

necessarily the songs best suited to Miss Laszlo's voice, and this might have been a finer record if a bit more imagination had been exercised in the choice of material. Franz Holetschek's accompaniments are competent and unobtrusive; the sound is clean, full, and sensibly balanced. J. H., JR.

MARJORIE LAWRENCE *Opera and Song*

Strauss: *Salome*, Final Scene. *Lied an Meinen Sohn*, Op. 39, No. 5; *Des Dichters Abendgang*, Op. 47, No. 2. Wolf: *Gesang Weylas*. Hans Pfitzner: *Stimme der Sehnsucht*, Op. 19, No. 1; *Michaelskirchplatz*, Op. 19, No. 2; *Die Einsame*, Op. 9, No. 2. Weatherly: *Danny Boy*. Lemon: *My Ain Folk*. Hook: *Down the Burn*.

Marjorie Lawrence, soprano; orchestra; Felix Wolfes, piano.
CAMDEN CAL 216. 12-in. \$1.98.

As those who have given attention to a movie called *Interrupted Melody* will have gathered (even though they may never have heard its heroine other than in the soundtrack person of Eileen Farrell), Marjorie Lawrence was a very considerable singer, well on her way to what might have been a really great career when she was taken with poliomyelitis in 1941; and though she has won a sort of moral victory over her disability, it is impossible to hear the performances re-released here without feeling pangs of regret for what she could have become. Born in Australia in 1908, she made her debut in France in 1932, and had not been singing ten years in public, was scarcely into her thirties, when her operatic career was squeezed off. This recording is the work of a young and relatively inexperienced singer who should be right at the peak of her career now, twenty years later.

This is singing that is most definitely worth hearing. The item of greatest general interest is, no doubt, the final scene from *Salome*, an opera that Miss Lawrence sang here for the first time in 1937, after having made her debut at the Metropolitan two seasons earlier. This recording, however, dates back to her earlier Paris success in the opera and is sung in French, with Piero Coppola conducting the Padeloup Orchestra (a bit of data that might be given on the label, but it is not). Originally cut by HMV, it was for a time in the 1930s the completest version of the scene to be had on records and was released here when Miss Lawrence became a salable commodity. It is a fine, supple, gleamingly sung performance, not as taut and vital dramatically as later performances at the Metropolitan, but very fine in its way. The studio recording was notably good twenty-odd years ago, and it is still better than merely tolerable. From the first, there was a tendency to snub this version because of the French text. This seems somewhat sophisticated, for the play was originally written in French, and the text as sung scans very acceptably with Strauss's setting; if Strauss didn't complain, why should anyone else?

In terms of unusuality, the most interesting conclusions of all are the Pfitzner songs, which are not—so far as a cursory check-up shows—otherwise to be heard on LP at all. Too conservatively romantic—or idiosyncratically conservative—to please all of his contemporaries, Pfitzner was a contro-

versial figure during the better part of his long life (he was born in 1869 and lived on until 1949). And he still is. To some people, his *Palestrina* is one of the greatest of all operas; to others it is a bore. The songs here are not exactly *Palestrina*, but they are quite characteristically Pfitzner, and to those who are responsive to his individual *melos* they are very lovely, breathing as they do somewhat (but only somewhat) the same romantic air as the songs of Mahler. J. H., JR.

MERE COURAGE

Germaine Montero, with orchestra conducted by Raymond Chevreux.
VANGUARD VRS 7027. 10-in. \$3.95.

The play *Mère Courage* is by Berthold Brecht, who supplied the libretto for *The Three Penny Opera*; the score is by Paul Dessau, a composer completely unknown to me, whose music has a sharp, ironic bite in the tradition of Kurt Weill. The songs themselves deal with hunger, struggle of a kind, and courage. Montero sings them most persuasively, her dark, vibrant, earthy-toned voice suiting their contents well. No French texts, but adequate English translations, and very good sound. J. F. I.

MOTETS OF THE VENETIAN SCHOOL

A. Gabrieli: *In dechacordo psalterio; Sacerdos et pontifex; Filie Jerusalem; Maria Magdalene; Cor meum; Annuntiate inter gentes*. Asola: *Lapidaverunt Stephanum; Te gloriosus; Ave Rex noster; Cum autem venisset; Surge propera; O altitudo divitiarum; Tu es Petrus; Nasco: Facti sunt hostes; Ave Maria; Porta: Preparate corda vestra; Viadana: O sacrum convivium*

Choir of the Cappella di Treviso, Giovanni d'Alessi, cond.
VOX PL 8790. 12-in. \$5.95.

None of these interesting sixteenth-century pieces, for three to five voices and sung a *cappella*, seems to have been recorded on LP before. It is therefore regrettable that the valiant efforts of Monsignor d'Alessi were defeated by the engineers. The chorus sounds like a fairly large one recorded in a very large enclosure, and the resulting



Paul Ulanowsky, ghost accompanist.

reverberation not only renders the words indistinguishable but, what is more important, blurs the melodic lines. Only the voices of the (boy) sopranos come through clearly. Latin texts and English translations are provided. N. B.

RODGERS-GOULD

Suites from *Oklahoma!* and *Carousel*

Morton Gould and his orchestra.
RCA VICTOR LM 1884. 12-in. \$3.98.

Full-blown, proficient, yet rather slick orchestral arrangements of these two popular Richard Rodgers scores, resulting in a form of musical inflation that I find unattractive as well as inappropriate to the original material. The vernal freshness of *Oklahoma!*, one of its principal charms, is almost completely lost in this welter of orchestral sound; and if *Carousel* emerges from the onslaught slightly less scathed, this is due more to its inherent dramatic content than to any slackening of Gould's attentions. If you are not averse to this sort of manipulation, the record is recommended for the excellence of RCA Victor's bristling sound and for an extremely lively and well-balanced performance from Gould and his men. J. F. I.

CESARE SIEPI *Operatic Recital*

Gomes: *Salvator Rosa: Di sposo, di padre, le gioie serene*. Verdi: *Simon Boccanegra: Il lacerato spirito*. Meyerbeer: *Les Huguenots: Seigneur, Rampert et Seul Soutien; Piff, paff! Robert le Diable: Nonnes, qui reposez*. Halévy: *La Juive: Si la rigueur*.

Cesare Siepi, bass; Orchestra di l'Accademia di Santa Cecilia (Rome), Alberto Erede, cond.

LONDON LD 9169. 10-in. \$2.98.

The repertoire to be heard from this little disk is far, far more stimulating than the general run of such things—so much more stimulating, in fact, that all one can say of the results is that they are worth being unhappy about. The summarizing effect is of musics recorded without suitable thought or preparation, simply—or at least mainly—because someone looked through a book of bass arias and thought it might be nice to give these a whirl, on the comforting assurance that Cesare Siepi has a record-buying public.

The Meyerbeer excerpts, for instance, have a most distinguished past on records and deserve much better than they get here.

Recording: Very clear and resonant, if somewhat close to the ear. No texts, notes that are fair, but that have a questionable current of taste in the instance of *La Juive*.

J. H., JR.

PAUL ULANOWSKY ACCOMPANIES YOU

Schumann: *Widmung; Du bist wie eine Blume; Mondnacht; Ich grolle nicht*. Schubert: *Die Forelle; Ungeduld; Die Post; Heiden Röslein; Horch, horch, die Lerch*. Brahms: *Die Melodien; Feldeinsamkeit; Meine Liebe ist grün*.

Paul Ulanowsky, piano.
BOSTON B 502. 10-in. \$3.72.

Continued on page 57



building your record library

number twenty-three

PHILIP MILLER SUGGESTS A BASIC COLLECTION OF ART SONGS



TO THE CONNOISSEUR of the art song long playing records are by no means an unmixed blessing. There is nothing so merciless in showing a singer's limitations as a song recital, and when this recital is made permanent for indefinite repetition it can be positively cruel. A completely representative anthology of recorded songs is therefore a manifest impossibility; any choice of ten disks must be a compromise. For if we would include the songs that should figure on any basic list, and these in outstanding interpretations (for nothing less will do) we must carry along with them more than a little unwanted repertoire.

Such a basic list should include songs by Schubert, Schumann, Brahms, Wolf, and Strauss (possibly Mozart, Beethoven, Franz, and Loewe); Fauré, Debussy, Duparc and Poulenc; Dowland, Purcell, and Vaughan Williams (perhaps Warlock, and Britton; MacDowell, Griffes, and Ives); Grieg and Kilpinen; Mussorgsky (possibly Tchaikovsky and Rachmaninoff). There would be a place for some of the classic Italian masters, something old and something new from Spain. Along with operatic arias, songs with orchestra must be excluded. Now, how many of the right songs can you find on current lists sung by the right singers? Such great interpreters as Elena Gerhardt, Julia Culp, and Gerhard Hüsch have not yet been discovered by the makers of long playing records; Clément and Gillebert, whose famous song interpretations were never too well represented, are known only to older collectors; even Pevla Frijs and Eva Gauthier are conspicuous by their absence, while available recordings of Lotte Lehmann and Elisabeth Schumann are spotty at best. If our list is to include no songs of which we are ashamed, and no performances below a great singer's standard, the choice is very considerably narrowed.

It seems appropriate to begin with one of the great song cycles of Schubert. This should not be too difficult, since we have a choice of seven singers in *Die schöne Müllerin* and four in *Die Winterreise*, yet in nearly every case the record leaves something to be desired. The two best performances of *Winterreise*, by Victor Carne and Hans Hotter, both lack tonal appeal, though the singers are musically, and both know how to convey the meaning of the texts. Carne, the less dramatic of the two, has the advantage of singing the songs in the original keys. In *Die schöne Müllerin* this last consideration would count for more than it does were it not that the best of the tenors, Aksel Schjötz, is hampered by aging recording and a not too happy job of transfer to LP. Dietrich Fischer-Dieskau, assisted like Schjötz by the invaluable Gerald Moore, has the benefit of modern reproduction (RCA Victor LHMV 6). Young as this singer is, he has already proven on more than one occasion that his is an outstanding intellect, and that he is a musician whose quite ample and impressive voice serves only as a vehicle for the songs he sings, which, after all, is the essence of fine lieder-singing. I am tempted to add at least a couple more of his recordings, but these must make way for others.

It would be pleasant to follow this recording with one of the seven versions we have of Schumann's *Dichterliebe*, but incomparably the best two of these, by Schjötz and Moore and by Panzera and Cortot, are now issued on the same disk in Victor's "Treasury" series. Aside from their somewhat faded reproduction, we could hardly afford space for two performances of the same cycle! Let us pass on, then, to the fine Hugo Wolf Recital, including the *Michelangelo Lieder*, by Hotter and Moore (Angel 35057). The singer's treatment of certain lines of the texts might well be studied by any aspiring young artist. My third choice must again be Wolf, but such is the variety of his musical treatment of the various poets, such the divergence of styles between the Goethe and Michelangelo songs we have from Hotter and those from his *Italienisches Liederbuch*, of which Irmgard Seefried gives us twenty-three (Decca DL 9743) that the balance of our list is not thrown so far as we might expect. The soprano's fine voice and her appealing vocal style are at their best in these miniature dramas. I am not too happy about the inclusion at the end of this recital of six folk and folklike songs of Brahms, because the program would have been better rounded with more of Wolf, yet in this way we can represent another important lieder composer, and surely the

singing is lovely enough. Erik Werba is the accompanist.

The French repertoire offers a greater problem, not that we do not have distinguished performances to choose from, but few of these recitals seem to belong on our rarified list. Singher, Souzay, and Toulrel have given us programs that are too miscellaneous; Danco's admirable Debussy does not quite match the effect of the now old recording by Maggie Teyte; a whole disk of Poulenc sung by Bernac would seem extravagant. I would settle, rather, on one of the most unusual recordings in the field, in which the admirable mezzo-soprano Irma Kolassi offers us an all but unique opportunity to hear Fauré's late cycle, *La Chanson d'Eve*, and Milhaud's affecting *Poèmes Juifs*, with André Collard at the piano (London 1.1. 919). As a distinguished performance admirably reproduced, this is not matched by any of the available recordings of more familiar Fauré. Nor do any of the recent Debussy recitals rank with it; as for Duparc, he has yet to receive even adequate treatment in the age of LP.

Various singers have tried their voices in programs of Italian *Arie antiche*, but the results have been, to say the least, variable. The most recent of these seems to me the most successful: indeed it provides some of the finest singing we have had in many months. This is the second Italian recital of Magda Laszlo, (Italien Aires), assisted by Franz Holetschek, including arias by Vivaldi, Caldara, Martini, Bononcini, and others (Westminster WL 5375). Three thirteenth-century *Laude* from the Liuzzi collection, here attributed to Pergolesi, are beautifully sung by the clear-voiced soprano. Perhaps this is the place to mention the classic Spanish songs sung to the harpsichord by Victoria de los Angeles, and the modern ones with piano, though the program is disqualified by its coupling with Falla's opera *La Vida breve*.

I should like to represent the Russians with Mussorgsky, but I am not sufficiently impressed with the various recordings of *Songs and Dances of Death*, or with available miscellaneous recitals. Maria Kurenko has sung *The Nursery* along with a side of Rachmaninoff songs, but somehow I find myself preferring her second collection of Rachmaninoff Songs for the Rachmaninoff Society, with Laurence Rosenthal at the piano (RS 5). Some of the songs are well-known, though not necessarily under the titles as listed—"The Fountain," "It is pleasant here," "Yesterday we met," etc. One feels that her interpretations are absolutely authoritative. Beside this disk I would place the first selection of Hungarian Folk Songs by Bartók and Kodály sung by Leslie Chabay with Tibor Kozma assisting (Bartók BRS 904). To be sure these are arrangements of folk melodies, but they are touched with great art, and after all they are the foundations of the musical styles of Hungary's two great modern masters. One need not understand Hungarian to enjoy the spirited performances.

Coming now to our own language, I must include a set of Elizabethan Love Songs, sung in admirably clear English by the Swiss tenor Hugues Cuenod (Lyricord LL 37). The most affecting number in a fine program including Dowland, Pilkington, Jones, and Bull is the anonymous "Drink to me only with thine eyes," done for once with the text as Ben Jonson wrote it, and to a newly arranged harpsichord accompaniment by Claude Chiasson. To represent our own country we have a very recent set of Charles Ives Songs so superbly performed by Helen Boarwright and John Kirkpatrick that the exclusion of all other Americans seems unimportant. The songs themselves, set to poems of widely varying merit, range from the naïve to the musically daring, yet they all become little masterpieces in this unaffected and tonally lovely performance (Overtone 7).

Finally, in tribute to one of our greatest vocal artists, I offer *The Art of Roland Hayes*, a program ranging historically from Guillaume de Machaut to arrangements of spirituals by Mr. Hayes himself (Vanguard VRS 448-9: as this is a two-disk set I will leave the choice of one open). No need to apologize for the voice of the sixty-eight-year-old singer; he has enough left, and he remains one of our outstanding interpreters. The recording is unusually fine, the singing especially well balanced with the expert piano playing of Reginald Boardman.

The Golden Age Through Mapleson's Magic Horn

AMONG THE MOST celebrated inheritances of the common past of opera and the phonograph are the amateur recordings made by Lionel Mapleson at the Metropolitan at the turn of the century. Now they have become available, for the first time, on microgroove. Some present day opera lovers will greet them with rapture. Others will be disappointed, or simply baffled.

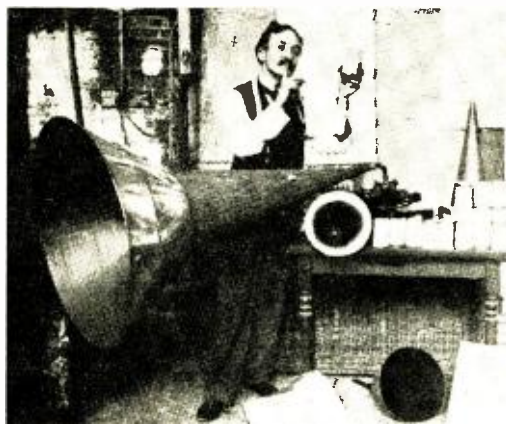
As to why this may be, there is a clue in the jocular legend on the envelope of the recording. "THIS IS NOT A HIGH FIDELITY RECORD," it says, and there is cause for the undertone of asperity, for with the coming of LP and the development of more and more modern recording techniques there has grown up a whole new breed of vocal-record enthusiast, a breed that not only questions the time-honored assay of the Golden Age but refuses the currency. And they write letters. To one who grew up on a mixed but predominantly acoustical record library, added to it as time went by, and made the transition to LP gradually, it is quite amazing how many post-1948 devotees of opera-records regard the Golden Age as pretty much a dead loss; they have tried to listen to those old records, they say, but all they can hear is rumble and distortion.

The discouraging thing is that so many seem entirely unable to distinguish between the quality of the singing and the quality of the recording. Granted, the worse a recording is technically the harder it is to get any very complete idea of what a singer was like, and there is always the unevaluable (except by second-hand authority) factor X—the voice whose quality somehow did not lend itself well to recording. But there is in even the least successful acoustical recording a residue of very positive evidence that can be heard with a little intelligent trying. After all, no one with any sense refuses to look at Brady's Civil War photographs because they are not in Kodachrome or to see Garbo in *Camille* because it was not filmed in Cinemascope. Or perhaps they do. And perhaps they are the same people as the opera enthusiasts who will have nothing to do with recordings such as these.

Even as Golden Age acousticals go, these fragments are very special. Perhaps the most fascinating single thing about them is the fact that they were made during actual opera-house performances. In 1900, Thomas A. Edison gave a cylinder-recording machine to Lionel Mapleson, the Metropolitan Opera orchestra librarian. He kept it in the opera house and during 1901, 1902, and 1903 cut cylinders during performances, a couple of minutes at a time, from a point high in the wings. Considering the distance from the stage to the acoustical horn, it is amazing that he got anything at all; but though the original cylinders did not give back a very loud signal, he got an amazing lot. Subsequently, the cylinders were played and replayed, and apparently not always handled with the greatest care. Some of them developed grindings and thumpings over and above

the normal complement for hill-and-dale recordings. But, as reproduced by the International Record Collectors' Club, first on 78s, and now—with the music brought forward into somewhat surer audibility—on LP, the results are sometimes badly flawed, but always worth hearing.

The general effect is of listening from backstage, through a door that keeps suddenly opening and closing, to bits of pieces of performances. The vantage point is at a little distance from the singers, and they



Mapleson with the acoustical gramophone Edison gave him.

seem to be heard through a certain amount of backstage clatter; sometimes they move out of the line of hearing, and sometimes the noise obscures the voices. But, mostly, they can be heard quite well enough for the listener to get a very definite sense of personalities and occasionally of the full impact of virtuosity that, in terms of the opera house today, is quite literally beyond the wildest imaginings. In a sense even more striking, from the technical point of view, is the full orchestral sound that somehow managed to make its way through the little neck of the recording horn when all was going well with the machine—suggesting that the old-time engineers were quite wrong in thinking that even 1900 acoustical equipment could not carry the weight of instrumental sonorities.

In fact, all of these factors combine to make one of the most impressive bands on this record—the opening of *Pagliacci*, Act II. The opening bass drum sounds like just a resonant thump, but then the orchestra and chorus play and sing so superbly well under Philippe Flon (who ever heard of him?) and Antonio Scotti's Tonio has such immense vigor and brio that the whole thing takes fire as few *Pagliacci* performances ever do, or ever could have. Another wonderful ensemble (again with Flon conducting) is the Act II *Rataplan* from *La Fille du Régiment*, with Charles Glibert doing a really fabulous job in the buffo part, Thomas Salignac (one, with Jean de Reszke, Albert Saléza, and Georg Anthes of the otherwise unrecorded pre-Carusio tenors represented here) as Tonio, and Marcella Sembrich rattling off the

coloratura with a style and attack that make memories of Lily Pons seem terribly pale by comparison. The Wagner—including Jean de Reszke's Siegfried (his only recording apart from the *L'Africaine* fragment that is, similarly, Lucienne Bréval's only one, in spite of her thirty-year reign at the Paris Opéra)—comes out less well.

The real stunners of the whole record are the four excerpts from the Act III Valentin-Marcel duet from *Les Huguenots*, Reszke, low E-flat and all, and even more the fabulous bit from the Queen's part, in which, out of an awful thumping and grinding noise, Nellie Melba's voice suddenly gleams through, free and full and sure as she hurls it up an impossible arpeggiated scale, with full resonance, ending on a B that rings in the ear for seconds after she has taken the cadence. Mapleson left the needle in the groove, and just as the cylinder ends the house roars into applause. And it damn well should have. No Golden Age, with Melba, Sembrich, Calvé, Galski, Nordica, and Bréval, to name only sopranos, and with Schumann-Heink and Louise Homer and Mathilde Bauermeister singing Valkyries? Who doubts, let him listen. To those who care about singing, not just about singers, this disk is essential. JAMES HINTON, JR.

ECHOES OF THE GOLDEN AGE OF OPERA

Fragments of performances recorded in the Metropolitan Opera House, New York, in 1901 and 1903. Donizetti: *La Fille du Régiment*. Verdi: *La Traviata*. Leoncavallo: *Pagliacci*. Meyerbeer: *L'Africaine*. *Les Huguenots*. Wagner: *Tristan und Isolde*; *Lohengrin*; *Die Walküre*; *Siegfried*. Gounod: *Faust*.

Marcella Sembrich (s), Nellie Melba (s), Johanna Gadski (s), Lillian Nordica (s), Emma Calvé (s), Lucienne Bréval (s); Ernestine Schumann-Heink (c), Mathilde Bauermeister (ms), Louise Homer (c), Marie van Caeteren (ms), Thomas Salignac (t), Carlo Dani (t), Georg Anthes (t), Jean de Reszke (t), Albert Alvarez (t), Albert Saléza (t), Andreas Dippel (t), Antonio Scotti (b), Giuseppe Campanari (b), David Bispham (b), Charles Glibert (b), Edouard de Reszke (bs), and numerous others. Metropolitan Opera Chorus and Orchestra, Philippe Flon, Luigi Mancinelli, Alfred Hertz, Walter Damrosch, Armando Seppilli, conds.

INTERNATIONAL RECORD COLLECTORS' CLUB IRCC L-7006. 10-in. \$4.00. (Available from the club, 318 Reservoir Avenue, Bridgeport 6, Conn. Inquiry as to shipping details should be made in advance.

Continued from page 54

Paul Ulanowsky is probably the finest of the accompanists heard regularly with singers in New York's Town Hall during the season, and for fourteen years he toured with Lotte Lehmann. His accompaniments here should prove of inestimable value to students of singing, since his own superlative phrasing and timing can force them when they sing with this record into some musicianly phrasing on *their* part. The budding accompanist should profit from hearing the unencumbered piano parts and — from trying to sing the songs with Mr. Ulanowsky — should learn where and how singers are dependent on what the accompanist does. The songs are played in the original keys — which is almost always in the soprano register. Fair sound, with the piano tone not the roundest. It will do under the circumstances. R. E.

MUSIC ON TAPE

by C. G. Burke

BEETHOVEN

Sonatas for Piano: No. 8, in C Minor, "Pabétique," Op. 13; No. 14, in C-sharp minor, "Moonlight," Op. 27, No. 2

Bernard Vitebsky.

OMEGATAPE 6010. 5-in. 7½ ips. 2 tracks. \$6.45.

It is not possible for a critic to feel enthusiasm for new manifestations of this music, of which there is already an aggregate of thirty recordings. These are standard performances, and the piano issues a sound of good realism a little light in the bass, probably a faithful reflection of the performing left hand.

BEETHOVEN

Symphony No. 5, in C minor, Op. 67

Tonhalle Orchestra, Zurich, Otto Ackermann, cond.

MUSIKON 604. 7-in. 7½ ips. 1 track. \$10.

The confidence which promoted an issuance of the Fifth Symphony on tape, braving comparison with nineteen discal editions including one binaural and several orchestraly imposing, a confidence not without an upstart's effrontery, proclaims its justification in the opening minutes of reproduction. In downright sonic effectiveness this tape is excelled only by the Cook binaural record of a performance less convincing than most. Fundamentally what impresses on the tape is its strong, pervasive, clean and natural bass, which carries life with it. The rest is good but not remarkable. There is a little too much length of reverberation, and the interpretation, although not to be despised, is on the stocky side and not illuminating. A brave and successful demonstration of 7.5-ips effectiveness in standard music.

GRIEG

Concerto for Piano and Orchestra, in A minor, Op. 16

Grant Johannesen; Netherlands Philharmonic Orchestra, Walter Goehr, cond. MUSIKON 601. 7-in. 7½ ips. 1 track. \$10.

An estimable product from all points of view, especially vivid in the playing and sound of the piano. The pianist transmits a spirit of good-humored entertainment in his display passages, which are brilliant enough but not serious. Since this is an imaginative and valuable concerto although it needs a rest, novelty of a tasteful sort is welcome. The long lyricism of the *adagio* is treated with respect, and the coordination of piano and orchestra is notable in both shape and balance. Registration of the piano treble has been accomplished with a clean clarity still very rare in recordings.

HAYDN

Concerto for Piano and Orchestra, in C; Poco Adagio Cantabile from the "Emperor" Quartet, Op. 76, No. 3

†Bach: *Suite No. 3, in D*

†Corelli: *Suite for Strings*

Hamburg Philharmonia Orchestra, Hans Juergen-Walther, cond. (with Sandra Bianca in the Concerto).

AV 1029-E. 7-in. 7½ ips. 2 tracks. \$10.95.

The very early Haydn, winsome but frail, is a first recording, and we shall all regret that it was not entrusted to hands less dutifully devoted to tidiness. This virtue seems to take exclusive precedence in the work of the conductor here, and the pianist has been infected by his promotion of it. The other extensive work, the lively suite by Bach, is equally deficient in variety, élan and a sense of sport. The Corelli, best



Otto Ackermann: best Beethoven on tape?

played of the music on this crowded tape, is a synthetic collection occasionally heard in public concert, and a pleasant amalgam of dignity and spoofing. Facile reproduction and agreeable, although not notable in articulation.

KODALY

Summer Evening

†Prokofiev: *A Summer Day, Op. 65b*

Concert Artist Orchestra of London, Mervyn Vicars, cond.

OMEGATAPE 7005. 5-in. 7½ ips. 2 tracks. \$6.95.

The placement of the orchestra and a slighted reverberation give a chamber music quality to these timely evocations of mood in season. Both pieces — which comprise an unusually appropriate coupling, for tape or disk — are played with unforced sympathy contained by a restraint in accordance with the benignity of a holiday summer. With interpretations so conceived, the sound, allowing crispness and scope to the woodwinds and keeping the smooth strings in subordination, cannot be faulted. — The Prokofiev Suite, composed for piano, has its first orchestral recording here.

MENDELSSOHN

A Midsummer Night's Dream: 4 excerpts
†Tchaikovsky: *Nutcracker Suite No. 1; Sleeping Beauty: Waltz*

Hamburg Philharmonia Orchestra, Hans Juergen-Walther, cond.

AV 1032-E. 7-in. 7½ ips. 2 tracks. \$10.95.

AV 1032-F. 5-in. 3¾ ips. 2 tracks. \$8.95.

The Overture, Scherzo, Nocturne, and Wedding March from the MSND, gentlemanly to surfeit. The favorite composer of Victoria R1 needs a conductor to dishevel him. The Tchaikovsky too is content in a tranquillity which may not content us. The regularity of balanced play, commendable in itself, could be welcomed in other music. — The sound is excellent in the cool way which is really the way of the conductor, with the brass precise but subdued, the strings smooth and the wood lively, all in balance.

With some diminution of treble brightness and bass articulation, the 3¾ version is nevertheless surprisingly good. It is above all easy and euphonious, the faster tape heard at a greater distance, and the difference not to be exposed except by first-class apparatus.

SCHUBERT

Quartet No. 10, in E-flat, Op. 125, No. 1

†Haydn: *Quartet No. 18, in F, Op. 3, No. 5*

†Mendelssohn: *Octet in E-flat, Op. 20; Quintet in B-flat, Op. 87 — Andante Scherzando only*

Fine Arts Quartet (augmented for the Octet and Quintet).

WEBCOR 2923-5. 7-in. 7½ ips. 2 tracks.

String quartets on tape are easier in reproduction than on disks. The violins are orderly, and there is no sense of strain. The acoustics of the place used for recording generally determine the quality of registration on tape, when small groups of players are used. The environment here is sonically close to neutrality and the results are excellent. So is the playing of the Schubert, to which the musicians have devoted delineative care not apparent in their bare treatment of the Haydn. The Octet, not deficient in energy or skill, nevertheless disappoints vaguely in a delivery that never seems pointed to a culmination. (Here it is admitted that the Toscanini performance, still vivid in mind, has been prejudicial to this new tape or any other performance.)

THE MUSIC BETWEEN

by Robert Kotlowitz

THE BEST OF FRED ASTAIRE

A Foggy Day; They All Laughed; Cheek to Cheek; I Can't Be Bothered Now; They Can't Take That Away from Me; A Fine Romance; Let's Call the Whole Thing Off; Slap That Bass; Change Partners; Things Are Looking Up; Nice Work If You Can Get It; Dig It.

Fred Astaire.
EPIC LN 3137. 12-in. \$3.95.

The title of this delightful album is a misnomer. The best of Fred Astaire is visual; it comes from his feet, not his larynx, and it's absurd to pretend otherwise. Nevertheless, the voice, thin and reedy as it is, has value and style, if only because it brings to mind again those wonderful, wisecracking movies in which Astaire and Ginger Rogers charmed us all in the Thirties. The album will take you happily on a return trip through many of them, and every now and then it even offers a sudden outburst of tapping feet while Astaire rests his voice. The songs were all recorded in the Thirties. No hi-fi, but you do get the feeling of being "back there," and it's fun.

CARESESSES

Easy to Love; I Believe; La Cumparsita; Love for Sale; Three O'Clock in the Morning; Estrellita; Tango Bolero; Frou-Frou.

Casanova and his Orchestra.
VOX VX 780. 10-in. \$4.75.

Several old stand-bys played by a fairly big orchestra that serves up thick juicy sounds. Vox recognizes this fact by recording them almost as hi as fi will go today, but the results are never more than standardly pleasant.

DEE-LIGHTFUL

Plantation Boogie; Laura; Yes Sir, That's My Bab.; Siboney; Sweet Georgia Brown; Little Brown Jug; September Song; Ballin' the Jack; Exactly Like You; The World Is Waiting for the Sunrise; The Donkey Serenade; The Birth of the Blues

Lenny Dee, organ.
DECCA DL 8114. 12-in. \$3.98.

Conventional and competent organ solos of the kind that accompanies—or used to accompany—show breaks at big movie houses. A drummer helps Mr. Dee along, and together they stir up quite a bit of sound. Recommended only to organ enthusiasts who can stomach pop music on that instrument.

ECHOES OF HOLLYWOOD

Easter Parade; Lili; Cheek to Cheek; Our Love is Here to Stay; Lovely to Look At; An American in Paris; The Carioca; Isn't It Romantic?; Third Man Theme; Alexander's Rag Time Band; The Continental; Terry's Theme; Cocktails for Two; Donkey Serenade.

George Feyer, pianist.
VOX VX 800. 10-in. \$4.75.

More echoes—joining Paris, Italy, Latin America, and Broadway, among others—from George Feyer, probably the ablest cocktail-lounge pianist to be heard on records. Mr. Feyer's secret is revealed as soon as he starts to fool around with the keyboard: he has intelligence and musical imagination, and neither quality is allowed to patronize his material. Naturally, both the music and the listener benefit, and to complete the bargain Vox has added close-up but not smothering sound.



From George Feyer, a Hollywood cocktail.

ITALIAN POPULAR FAVORITES

'E cummarelle; Firenze sogna; Bella si tu vuo' sape'; Pasquale militare; Sciummo; Maria Rosa; Torna dimane; 'A Luciana

Aurelio Fierro, tenor.
DURIUM DLU 96003. 10-in. \$2.98.

This is a combination of both sentimental and spirited pops, and they are sung with unaffected grace by a light tenor named Aurelio Fierro, whose voice and crooning delivery seem almost typically Italian. One complaint only: since the jacket copy claims that the lyrics to these songs are far superior to their American counterparts, it would have been a nice idea to have included their English translations.

MELODIES OF LOVE

Melody of Love; Yamscthik; Carefree; Lydia; My Chrysanthemum Flower; My Buddy; Blue Hours; Occhi-Turchini; My Wonderful One; Waltz Huguette; That Naughty Waltz; The Waltz You Saved for Me.

Wayne King and his Orchestra.
DECCA DL 8124. 12-in. \$3.98.

The young son of a friend of mine once threw a temper tantrum when his parents insisted on listening to the Wayne King orchestra on radio; the conclusion reached was that the well-known King blandness simply unnerved the child. Millions who have reached their majority, however, find this quality exactly to their taste; it was Wayne King, after all, who played at the President's Inaugural Ball. Still, he remains to many listeners the symbol of musical atrophy; sometimes it is possible to wonder just where the beat went to. Decca has bolstered the undertaking—and I mean a

play on the word—with paradoxically vigorous, forthright sound.

MOOD FOR LOVE

I'm in The Mood for Love; What A Difference a Day Made; Stars Fell on Alabama; There Goes My Heart; Melody of Love; Pennies from Heaven; Let's Fall in Love; Don't Take Your Love from Me; It's the Talk of the Town; Three Coins in the Fountain; Stranger in Paradise; I'm Sitting on Top of the World.

The Four Aces, featuring Al Alberts.
DECCA DL 8122. 12-in. \$3.98.

The Four Aces are one of the most popular male quartets in the country; there was a time, not too long ago, when it was almost impossible to turn on the radio without interrupting their performance of *Three Coins in the Fountain*. This also holds true, more or less, for several other songs included in *Mood for Love*, and if you're not wearied of such pop successes as *Stranger in Paradise* and *Melody of Love*, as well as *Three Coins*, The Four Aces will certainly brighten them to a fine gleam for you. But it should be pointed out that the gleam on one song is pretty much identical with the gleam on another.

MUSIC FOR A LAZY AFTERNOON

Willow Weep for Me; Tall Trees; Flashing Pearls; Serenade D'Amour; Little Jumping Jack; Evening Mist; Waltz Theme from Blithe Spirit; The Singing Zither; Lotus Land; The Grasshopper.

Orchestra conducted by Camarata.
DECCA DL 8112. 12-in. \$3.98.

Most of the tunes on this record are so languorous that they are practically guaranteed to keep you from getting anything done. This may be a strictly negative accomplishment but it has its utility on a hot afternoon. The melodies are all silken in performance by the Camarata orchestra and include several of the conductor's own misty compositions. Decca, incidentally, has dressed up the jacket with a reproduction of Seurat's *Sunday Afternoon on the Grande-Jatte*, and it turns out to be a shrewd choice, indeed, to match the album's mood.

PIANO RHYTHMS FROM ITALY

The Peanut Vendor; Viale d'autunno; Giochi proibiti; Wonderful Copenhagen; Mogliettina; Aveva un bavero; Tutte le mamme; Canzone da due soldi

Luciano Sangiorgi, piano; with rhythm accompaniment.
DURIUM DLU 96005. 10-in. \$2.98.

Luciano Sangiorgi's piano rhythms from Italy turn out to be quiet and fairly thoughtful exercises in a style completely indigenous to every cocktail lounge in Europe and the United States. It is all extremely pleasant and inoffensive, and you'll find familiar echoes in almost all the selections, ranging from Chopin to George Feyer (another expert at this sort of stuff). The recorded sound is excellent.

STRAUSS WALTZES

Blue Danube; Southern Roses; Tales from

the Vienna Woods; Waltz from The Gypsy Baron; Waltzes from Die Fledermaus; Artist's Life; Voices of Spring; Emperor Waltz; Vienna Life; A Thousand and One Nights

Andre Kostelanetz and his Orchestra.
COLUMBIA ML 4993. 12-in. \$4.98.

"Special" arrangements of Strauss waltzes, with the cutting apparently so heavy on some of them that they seem to be over almost before they've begun. What's left gets a rather hefty shove rhythmically from the Kostelanetz band, which never manages to achieve the superlative level of at least several Strauss recordings issued by Vanguard and London, among others, in the recent past.

THE BEST OF JAZZ

by John S. Wilson

COUNT BASIE AND HIS ORCHESTRA

Seventh Avenue Express; My Buddy; Mister Roberts' Roost; Wonderful Thing; If You See My Baby; Katy; South; Sweets; Rat Race; Just an Old Manuscript; Basie's Basement; Lopin'.

RCA VICTOR LPM 1112. 12-in. \$3.98.

The last days of the old Basie band (1947-50) are represented on this disk which is made up of a mixture of previously unreleased and reissued sides. *South, My Buddy, Basie's Basement* (with Basie on organ), and *Seventh Avenue Express* are the reissues. Six of the numbers are by the full band, six by small groups. Basie has never lacked for talented sidemen and even in its twilight days this band could still boast of Emmett Berry, Harry Edison, Clark Terry, Dicky Wells, Paul Gonsalves and the original Basie rhythm section.

It was, inevitably, a swinging group, still swinging in the driving manner of the early Basie success but varying it with such an atypical performance as *Katy*, a lovely melodic, slow conception with some unusual trumpet-over-saxes work. *Wonderful Thing* is also in this relaxed vein. The small group selections are in the usual Basie manner except for *Lopin'* in which Basie shares the spotlight with baritone saxophonist Ronald Washington. This is a varied collection, most of it well above average. The only outright failure is *South*, a peculiarly gutless version of a tune for which Basie might be expected to have some affection. The recording is good for its time.

WILD BILL DAVISON

Eccentric; Tishomingo Blues; Clarinet Marmalade; Trombone Preaching Blues; Can't We Be Friends; Skeleton Jangle; Ain't Gonna Give Nobody None of This Jelly Roll; It's Right Here for You.

Wild Bill Davison, trumpet; Jimmy Archey, trombone; Albert Nicholas or Edmund Hall, clarinet; Ralph Sutton or James P. Johnson, piano; Danny Barker, guitar; Pops Foster, bass; Baby Dodds, drums.

RIVERSIDE RLP 2514. 10-in. \$3.98.

This, again, is a mixture of new issues and reissues. In this case, the reissues predominate—*Ain't Gonna Give Nobody None of This Jelly Roll, Skeleton Jangle, and Trombone Preaching Blues* are the items which have never before been available (the rest have been on the Circle label). The disk is notable for bringing together three masters of the rough-toned attack—Davison, Archey, and Hall. Davison has managed, like a musical Peter Pan, to maintain the rough and ready sound of the Chicago jazz of the Twenties, while Archey is a glorious exponent of New Orleans rail-gate, and Hall, another New Orleans man, has added a caustic touch to the usually creamy New Orleans clarinet style.

Archey is a particular delight on these numbers, huffing enthusiastically in both background and foreground and giving an all-around demonstration of his slower style on *Trombone Preaching Blues*. And Danny Barker, a guitarist of subtlety and taste, adds to almost every number with both chorded and single-string solos. One of the highlights of the set is *Can't We Be Friends* on which the ensemble shows what a merry clobbering an astute group of jazzmen can give a pop tune. The recordings were taken from several broadcasts in 1947 and, accordingly, the balances vary. The range is somewhat limited.

DON ELLIOTT DOUBLES IN BRASS

Wally's Theme; Blues for Brother Herb; My Heart Stood Still; Do Nothing Till You Hear from Me; Out of This World; Charmaine.

Don Elliott, mellophone, trumpet, vibes; Ellis Larkins, piano; Aaron Bell, bass; Bobby Donaldson, drums.

VANGUARD VRS 8016. 10-in. \$3.95.

Elliott, an all-around type, shows off a few of his talents on this disk (he plays guitar and bongos in addition to the instruments listed above and he also sings). But he is more than simply versatile—he is an intelligent, creative jazz musician whose playing shows increasing signs of maturing taste. On these selections his work on mellophone is most consistently rewarding, particularly on *My Heart Stood Still* and *Do Nothing Till You Hear from Me*, an especially apt piece for the mellophone's haunting tones. On this latter number, he has dubbed in a trumpet accompaniment but this is the only occasion when he has succumbed to the temptation to do tricks with his talents. He runs something of a gamut—and a good gamut—on *Blues for Brother Herb*, an engagingly swinging thing in which Elliott plays all three of his instruments.

Throughout the disk he gets exceptional assistance from Ellis Larkins, a sensitive and tasteful pianist whose fine jazz sense is just beginning to be used to advantage in instrumental sessions such as this. Recording is good.

DON ELLIOTT - RUSTY DEDRICK Six Valves

Vampire Till Ready; When Your Lover Has Gone; Gargantuan Chant; Your Own Iron; Easy to Remember; Dominick Seventh.

RECORD INDEXES

of all

High Fidelity

RECORD REVIEWS

1951-1953

1954

available

NOW

A complete index, alphabetical by composer or collection-title, of all the classical and semi-classical, jazz and spoken word record reviews contained in HIGH FIDELITY Magazine from 1951 through 1953 and 1954. Discographies included. A "must" reference.

ONLY 50¢ EACH

Send for your copies NOW

HIGH FIDELITY Magazine Dept. R6
Publishing House
Great Barrington, Mass.

Enclosed find Please send me a copy of:

1951-1953 Index
1954 Index

NAME

ADDRESS

.....
.....

No C.O.D.'s, please

Don Elliott, Rusty Detric, trumpets; Dick Hyman, piano; Mundell Lowe, guitar; Eddie Safranski, bass; Don Lamond, drums.

RIVERSIDE RLP 2517. 10-in. \$3.98.

Limiting himself to trumpet, Elliott joins Detric, another fine trumpet man who is just emerging as a solo star, in duets on compositions by Dick Hyman, pianist in this group. The material is bright and moving and Elliott and Detric attack it with cleanliness, clarity, and taste both in their duets and in their alternating solos. Although the natural open horn styles of both men are very similar, there is no monotony of sound. They vary open and muted horns and wisely refrain from clinging to any individual solo spot for long. Hyman makes a few appearances playing some of the live, thoughtful piano of which he is capable (as opposed to the frightening trash which he has produced for a few recent recordings). The rhythm section is one of the best that could currently be assembled and, as a consequence, this disk swings from first to last. *When Your Lover Has Gone* and *Easy to Remember* are ballad solos (for Elliott on *Lover* and Detric on the other), both exceptionally warm and moving performances. This is an excellent disk — produced, performed, and recorded with intelligence and taste.

I LIKE JAZZ

Wally Rose: *Maple Leaf Rag*; Bessie Smith: *Put It Right There*; Louis Armstrong: *Jazz Lips*; Eddie Condon: *Home Cooking*; Bix Beiderbecke: *Sentimental Baby*; Phil Napoleon: *Sensation Rag*; Duke Ellington: *Merry-Go-Round*; Teddy Wilson and Billie Holiday: *I'll Never Be the Same*; Benny Goodman: *Jam Session*; Pete Rugolo: *4:20 A.M.*; Turk Murphy: *Got Dem Blues*; Dave Brubeck: *Makin' Time*.

COLUMBIA JZ 1. 12-in. 98¢.

Columbia has been advertising this as "a fabulous record" and I will not quibble one little bit with that description. In fact, when the price is considered, Columbia's advertising department might be accused of understatement. The purpose of this disk is to get samples from Columbia's jazz catalogue into as many hands as possible. It is done in the form of a hop-skip-and-jump history of jazz using, as examples, recordings which have either not previously been transferred to LP or not issued at all.

The line-up assembled by George Avakian — who continues to be the most exciting (and excitable) jazz A & R man now practicing — is an almost unqualified series of gems. Armstrong's *Jazz Lips* is one of his more inspired Hot Five performances, *Home Cooking* is an unusually provocative product of the Chicagoans scuffling days, and *Merry-Go-Round* can count on at least one vote as the most solidly swinging recording in the Ellington repertoire.

Of the new material, the standout item is Benny Goodman's *Jam Session*, an exciting 1937 aircheck with an exuberant reminder of Harry James's great days with a horn. Brubeck, Murphy, and Rose are excellently represented while Phil Napoleon's *Sensation Rag* is a surprisingly bright and driving performance. The only entry which

is not gemlike to some degree is Beiderbecke's *Sentimental Baby* and even Avakian, in his notes, passes this off as an illustration of the horrible surroundings in which Beiderbecke played. This, however, in no way detracts from the overall fabulousness of this disk. It is the finest single-record summation of jazz that has ever been issued.

The recording, of course, varies widely from excellent (the new studio recorded material) to tolerable (the mid-Twenties recordings).

JAZZ WEST COAST

An Anthology of California Music

Chet Baker Ensemble: *Bockband*; Gerry Mulligan Quartet: *Soft Shoe*; *Darn That Dream*; Clifford Brown Ensemble: *Tiny Caper*; Zoot Sims Quartet: *I'll Remember April*; Bud Shank and Three Trombones: *Wailing Vessel*; Chet Baker Quartet: *Happy Little Sunbeam*; Bill Perkins and Bud Shank: *It Had to Be You*; Bud Shank and Bob Brookmeyer: *Low Life*; Chet Baker Quintet: *There Will Never Be Another You*; Bud Shank and Shorty Rogers: *Lotus Bud*; Laurindo Almeida Quartet: *Speak Low*; Bob Gordon and Jack Montrose: *Tu'o Can Play*; Lee Konitz and the Gerry Mulligan Quartet: *Oh, Lady Be Good*.

PACIFIC JAZZ JWC 500. 12-in. \$3.98.

Another mélange of sides from the files of one record company, this time Pacific Jazz. In this case, the company is small, its history brief and the point of the disk is to offer examples of jazz played by the modern school around Los Angeles. Most of the selections are alternate masters of sides already available. There are three previously unreleased performances (*Soft Shoe*, *I'll Remember April*, and *There Will Never Be Another You*) and one reissue (*Lotus Bud*).

The theory of the alternate master is a dubious one at best. Either the best take is issued the first time out or else the recording company is deliberately short-changing its talent and its customers. There are times when the choice between masters is difficult to make but probably not as many times as there are alternate masters on this disk. Be that as it may, the showing in this collection is good although a little repetitious, particularly in the work of the pianists. The dominant figures are Gerry Mulligan (whose previously unreleased *Soft Shoe* is a rich specimen of his meaty style) and Bud Shank who plays a darkly moving flute on *Lotus Bud* and brightens both *Low Life* and *Speak Low* with his alto. On the other newly released numbers, Zoot Sims's *I'll Remember April* develops into a smoothly flowing tenor solo after a flat, lifeless statement of melody common to this school of saxophonists, while *There Will Never Be Another You* displays Chet Baker with a bigger tone than usual and Jimmy Giuffrè with a hollower clarinet sound. The disk provides a valid introduction to the newcomer to West Coast jazz, but, except for *Soft Shoe*, it contributes little that will be new to those who have been there before, even with its alternate masters. Recording, for the most part, is extremely good.

Next issue: *The vocal music of Bach* by Nathan Broder

BARBARA LEA A Woman in Love

Come Rain or Come Shine; *As Long As I Live*; *Love Is Here to Stay*; *Thinking of You*; *I Didn't Know About You*; *Love Me*; *The Best Thing for You*; *A Woman Alone with the Blues*.

Barbara Lea, vocals; Johnny Windhurst, trumpet; Billy Taylor, piano; Jimmy Shirley, guitar; Earl May, bass; Percy Brice, drums.

RIVERSIDE RLP 2518. 10-in. \$3.98.

We won't start talking about Barbara Lea in terms of the great jazz singers yet, or possibly for some time to come, but note that with this disk she makes her recorded appearance: she is here in a rough sort of way and from where she stands great things could be possible. What she is now is a girl with a huskily liquid voice who is strongly influenced by Lee Wiley and who occasionally produces that beautifully lyric lift which was such an important element in Mildred Bailey's art. When she is good — and she is very good on *I Didn't Know About You* and *A Woman Alone with the Blues*, one of Willard Robison's neglected masterpieces — she sings with a sensitivity, intonation, and phrasing which are wonderfully refreshing in this day of tortured stylists. She misses, too — tempos throw her off, she pushes into stridency, she loses the sense of a lyric — but the good parts are so right that you have to ride with them.

She is fortunate in having absolutely superb accompaniment by Johnny Windhurst and Billy Taylor's trio, accompaniment that supports and frames her singing with thoughtful care. If Miss Lea is still an uncertain talent, these musicians are not, and the disk can be highly recommended on the basis of their work alone. The recording is live and full although there are times when the microphone seems to be a mite too far down Miss Lea's throat.

JOE MOONEY QUARTET

You Go to My Head; *What More Can a Woman Do?*; *Prelude to a Kiss*; *Shaky Breaks the Ice*; *Nancy*; *From Monday On*; *A Man with a Million Dollars*; *Have Another One. Not Me*.

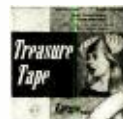
Joe Mooney, accordion, piano, vocals; Andy Fitzgerald, clarinet; Jack Hotop, guitar; Gate Frega, bass.

DECCA DL 5555. 10-in. \$2.98.

This is only somewhat a jazz record — there are novelties and vocal ballads on it which are a bit far afield from this department's usual concern — but everything that Mooney does is so infused with a jazz feeling that it deserves consideration here. The Mooney Quartet existed briefly in the late Forties and fired up a small but fervent following until the bass player, Gate Frega, abandoned the group to study for the priesthood. Mooney is an accordionist, pianist and singer of an inventive turn of mind and an impeccable manner of phrasing. His quartet was a tightly knit organization which followed his inventions and phrasings with unusual group feeling. As a jazz group, they get their best opportunity on this disk in *From Monday On*, a splendid sample of their special charm, and

Continued on page 62

Encore for a
magnificent performance



long playing,
authentic excerpts
from the actual
Master Tapes of
famous High Fidelity
Recordings

exclusively reproduced to introduce

Encore **WIDE LATITUDE**

Tapes

A brilliant new innovation in recording perfection that insures flawless, professional tape reproductions with most recorders, regardless of the experience of operator or recording conditions.

- Quality tape-recorded results
- Broad plateau bias range
- Exceptional abrasion resistance
- Superior frequency response
- Top performance regardless of level set
- Performs well on any recorder
- Greater tensile strength
- Unaffected by storage conditions
- Consistent mechanical endurance
- New self-threading reel



LONG-PLAYING MYLAR
PROFESSIONAL ACETATE



SPECIAL MAIL OFFER: →

You pay only 59¢ for this Exclusive Encore Treasure Tape, "Excerpts from Dubbings Test Tape No. D-110" . . . THE MEASURE OF YOUR TAPE RECORDER'S PERFORMANCE. Tests for maximum and normal recording level, rough and fine head alignment, timing and tape speed, wow and flutter, signal-to-noise ratio. NOT for sale anywhere. Obtainable only by mailing this coupon.

Because of the anticipated demand, this offer is necessarily subject to cancellation or change without notice.

TECHNICAL TAPE CORP., Morris Heights, New York 53, N. Y.

TECHNICAL TAPE CORP. Dept. HF-7
Morris Heights
New York 53, N. Y.

Gentlemen:
Please send me Treasure Tape "Excerpts from Dubbings Test Tape No. D-110". Enclosed is 59¢ plus 10¢ for postage and handling.

NAME: _____

ADDRESS: _____

CITY: _____ ZONE: _____ STATE: _____



All-around Elliott can play bongos, too.

Continued from page 60

Shaky Breaks the Ice. Most of the other numbers are largely devoted to Mooney's appealing singing with occasional snatches of his wittily swinging accordion playing. This collection is not too representative of the capabilities of the Mooney quartet but it provides at least a suggestion of the work of one of the more brilliant small jazz groups. Some of the recording is fuzzy and there is a bit of surface noise.

RUSTY DEDRICK Rusty

Rusty Dedrick, trumpet; Joe Palmer, bass clarinet, bassoon, tenor saxophone; Carl Prager, clarinet, alto saxophone; Al Richman, French horn; Romeo Penque, oboe; Dick Hyman, piano; Eddie Safranski, bass; Don Lamond, drums.

Cry of the Bat; Rusty in Orchestraville; Fools Rush In; I Wished On the Moon; Navarac; Charlesville; Nobody Else but Me; Gloomy Sunday; Zing Went the Strings of My Heart

ESOTERIC ESJ 9. 10-in. \$4.00.

A counterrevolution must be setting in against the thin-toned trumpet. Last year Ruby Braff drew attention with a big, warm sound. Now comes Rusty Dedrick with another rough and hearty tone. Like Braff, Dedrick is well-grounded in earlier jazz forms and has kept abreast of recent developments. He plays in a variety of manners on this disk—a broad and brooding approach in *Fools Rush In*; a nervous, modern attack on *Rusty in Orchestraville* and *Charlesville*. The wind group which accompanies him is confined almost entirely to ensemble work, but pianist Dick Hyman is given a number of solo choruses in which he does very well. Except for *Cry of the Bat* and *Navarac*, these are relaxed performances which hang together well, and the recording is exemplary.

REX STEWART PLAYS DUKE ELLINGTON

Boy Meets Horn; Take the "A" Train; In

My Solitude; Don't Get Around Much Anymore; Mood Indigo; I Let a Song Go Out of My Heart.

Rex Stewart, trumpet; Lawrence Brown, trombone; Hilton Jefferson, alto saxophone; Danny Bank, baritone saxophone; Hank Jones, piano; Milt Hinton, bass; Osie Johnson, drums.

ILLINOIS JACQUET AND HIS ALL STARS

Ghost of a Chance; Jumpin' at the Woodside; Robbins Nest; Memories of You; Diggin' the Count; She's Funny That Way.

GRAND AWARD 33-315. 12-in. \$2.98.

After Rex Stewart gets past his rather dated specialty, *Boy Meets Horn*, the group he leads in this disk goes on to play some of the most compelling subdued jazz recorded in a long time. In point of fact, you have to go back to the Ellington works of the late Forties to find something comparable for these are, of course, Ellington tunes played with an Ellington feeling but they are not direct copies. Lending an Ellington tone, besides Stewart, are two other Ellington alumni, Lawrence Brown and Hilton Jefferson. Jefferson, usually buried in section work, emerges on this disk as an inventive and graceful alto soloist, while Brown is in his best free floating form. Danny Bank, another fine musician who works too often in section obscurity, provides a Carney-like bottom for the group. The recording is excellent in both range and balance.

The Jacquet side is made up of reissues from the Apollo label, originally made in the middle Forties, most of them in his rich ballad style. On only one number, *Diggin' the Count*, does he resort to the squealing which disfigures so much of his playing. On the only other uptempo number, *Jumpin' at the Woodside*, he gives an honest demonstration of his really great ability on a fast-moving solo. The recording ranges from good to fuzzy.

FOLK MUSIC

by Howard LaFay

ANDALUSIAN DANCES

Bolero Flamenco; Cadiz, Sevillanas; Soleares y Fandango; Seguiriyas Para Bailar; Fandango de Huelva Para Bailar; Zambra del Sacromonte; Malagueñas Para Bailar; Sere-nata

Luis Maravilla, guitarist, and others.

ANGEL ANG 64020. 10-in. \$2.98.

For the past year or so—ever since the record companies discovered the Iberian Peninsula—we have been all but inundated by a flood of Spanish disks. However, this gem from Angel proves that there is always room for more—particularly when it is as dazzlingly executed as this.

Embodied in *Andalusian Dances* are the brilliant rhythms and somber fire that spell Spain to the outside world. The best known of the artists is the guitarist-composer Luis Maravilla, whose notable *Joys and Sorrows of Andalusia* (WESTMINSTER WL 5135) won a well-merited Grand Prix du Disque some years back.

The dancing of Pilar Calvo and Alejandro Vega is superb; the sharp staccato of their heels against the floor is incredibly real. This record has shattered my long-held conviction that recorded sound alone could never convey the excitement of a flamenco dance.

Angel's sound is bright and clean. If you are at all interested in Spanish music, don't miss *Andalusian Dances*.

BYELORUSSIAN FOLK SONGS AND DANCES

National Byelorussian Folk Orchestra and Chorus of Minsk

COLOSSEUM CRLP 180. 12-in. \$3.98.

LEMESHEV SINGS POPULAR RUSSIAN FOLK SONGS

Osipov Russian Balalaika Symphony Orchestra

Piatnitsky Song and Dance Ensemble

COLOSSEUM CRLP 187. 12-in. \$3.98.

It is only fair to preface this review with the warning that the sound in these releases is so poor that only avid lovers of Russian song will derive any sustained enjoyment from them. This is especially regrettable because the two disks contain a wealth of otherwise unavailable music performed by gifted artists in the land of its origin.

Sergei Lemeshev, one of the great names of the Bolshoi Theatre, has a formidable, soaring tenor voice which he neatly adapts to the limited demands of the material at hand—although he cannot resist pulling out all the stops for an occasional fortissimo. Lydia Ruslanova, equally famous, comes off less well. Her efforts here are a bit on the shrill side and smack strongly of ham.

Colosseum gives generous measure: the Ruslanova release contains twenty-one selections; the Lemeshev twenty-two.

CAUCASIAN FOLK SONGS AND DANCES VOLUME II: GEORGIAN AND ARMENIAN

Soloists, National Georgian Song and Dance Ensemble of Tbilisi, Tbilisi National



Shinichi Yuize: the koto is accessible.

Symphony Orchestra; National Armenian Folk Orchestra, Soloists and Ensembles of Erevan Bolshoi Theatre Orchestra conducted by Aram Khachaturian.

COLOSSEUM CRLP 175. 12-in. \$3.98.

A potpourri of Georgian and Armenian music that covers a very broad spectrum indeed. In addition to a generous measure of folk songs and dances, Armenia's favorite musical son, Aram Khachaturian, conducts three spirited examples of his work, including — inevitably — the Saber Dance from *Gayne*.

While the music is vivid, the sound is not. Colosseum's engineers have failed to ameliorate the woeful reproduction of the original Soviet tapes.

THE JAPANESE KOTO

Shinichi Yuize
COOK/SOOT 1132. 12-in. \$5.95.

The *koto*, a classical stringed instrument of great purity and remarkable tone, is high in the Japanese musical hierarchy. Identified from antiquity with the nobility, its mastery even today generally denotes exalted social status; Japanese children of good family are invariably taught the *koto*.

Shinichi Yuize is a virtuoso on the instrument. For this record he has chosen a program of Imperial Court Music — some of it more than 400 years old — and several compositions of his own. The music is exotic, but accessible. In fact, it falls pleasantly upon Western ears. Emory Cook's superlative engineering makes this a worthy addition to Sounds of our Times.

SANDHOG

A Folk Opera by Earl Robinson and Waldo Salt

Earl Robinson, singer and pianist; Waldo Salt, narrator.

VANGUARD VRS 9001. 12-in. \$4.98.

Vanguard is to be congratulated for preserving Earl Robinson's excellent score from *Sandhog*, a "folk opera" composed in collaboration with Waldo Salt. *Sandhog* was produced off-Broadway in New York's Phoenix Theatre.

In this off-beat recording, Salt furnishes narration and dialogue while Robinson, accompanying himself on the piano, sings all the parts, even — thanks to the miracle of tape — the duets and choruses. There is

nobody else, even though the cast numbered forty. And, astonishingly, the co-authors achieve an extraordinary dramatic projection.

Set in late nineteenth-century New York, the story deals with the men who dug the first tunnel beneath the Hudson River. Salt's book is credible and warm: Robinson's music is outstanding. His song *Johnny-O* is a lovely thing that can hold its own in any company.

One comes away from this recorded synthesis with the feeling that the American theater is seriously sick when a musical of such obvious quality is left to languish in a downtown alley while every theatrical and promotional opulence is lavished upon the burglarized melodies of Borodin who, being dead, is unable either to collect royalties or protect his good name.

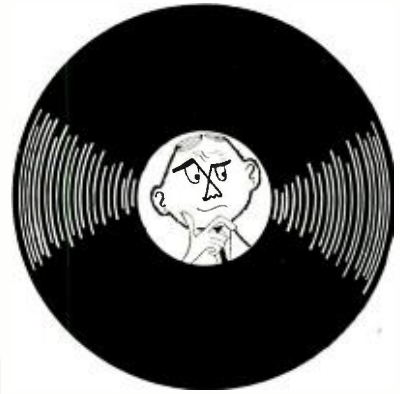
THE WILD SIDE OF LIFE

Wild Side of Life; The Little Green Valley; Diesel Smoke. Dangerous Curves; Left My Gal in the Mountains; The Craudad Song; Lonesome So Lonesome; One Hour Ahead of the Posse; Great White Bird; Hound Dog; There's a Mule Up in Tombstone, Arizona; It's So-Long and Good-Bye to You; Close the Door, Richard

Burl Ives, with various accompaniments
DECCA DL 8107. 12-in. \$3.98.

Burl Ives recorded these songs in the heart of the Grand Ol' Opry belt, and the jacket notes duly record his judgment that "Nashville, Tennessee, today has achieved the nearest thing to a contemporary folksong." Burl's voice hasn't improved any, but the infectious delivery is still there. And Decca has blessed him with brilliant reproduction.

His songs are a typical cross-section of the Nashville "country music" genre, and as such are enjoyable enough. However, to equate them with folksongs is to clothe them with a dignity that they do not possess. Quite aside from the fact that "country music" is composed down to the last cliché, it is completely lacking in the simple, lucid, yet profound emotion that characterizes folk ballads. Rather the Nashville songs — sung customarily in a stylized nasal twang — run a whiney, superficial gamut from banal joy to beery bathos. By any imaginable musical criteria, the overwhelming bulk of the Nashville product is shallow and meretricious. And it is *not* folk music.



how to rate music for hi-fi possibilities

Certain musical works and performances, more than others, are Hi-Fi naturals. They have the inherent quality of "coming to life" ... giving you full return for your keen appreciation of both sound and content. These are among the chosen few:

BIZET: ROMA (Ballet)

CHABRIER:

BOURÉE FANTASQUE (Ballet)... PL 9320
N. Y. C. Ballet Orch.—Leon Barzin, conductor

KAY-BALANCHINE:

WESTERN SYMPHONY

THOMSON-CHRISTENSEN

FILLING STATION PL 9050
N. Y. C. Ballet Orch.—Leon Barzin, conductor

R. STRAUSS:

TILLEULENSPIEGEL'S MERRY PRANKS, OP. 28

DON JUAN, OP. 20

DEATH AND TRANSFIGURATION, OP. 24

Bamberg Symphony — Jascha Horenstein, conductor
PL 9060

LISZT:

PIANO CONCERTO No. 1 IN E FLAT MAJOR

PIANO CONCERTO No. 2 IN A MAJOR

Orazio Frugoni, piano — Pro Musica Symphony, Vienna—Hans Swarowsky, conductor
PL 8390

See... Hear... Hi-Fi come to life — its techniques and technicalities explained, illustrated, demonstrated!



THIS IS HIGH FIDELITY

(A Guide To Sound Listening)
Written and produced by Tyler Turner. Narrated by Art Hanes. In a special De Luxe Album
DL 130

for sound reasons—



Ultra High Fidelity
236 West 55th Street
New York 19, N. Y.



PREPARE NOW FOR SUMMER MILDEW
Prevent mildew on your records during the Summer months by applying QUIET to them now!

FOR COMPLETE RECORD CARE
QUIET is a special liquid preparation for the complete care and preservation of phonograph records.

QUIET prevents static.
QUIET lubricates and protects the grooves.

QUIET retards needle wear.

CONTAINS NO SOLVENTS

QUIET is harmless to records, skin and furniture.

QUIET provides complete record care.

5 oz. plastic container of liquid QUIET, sponge applicator, applicator case, instructions, information on record care, and complete laboratory test data — \$2.00 postpaid.

Pat. pending

BEYLAND ENGINEERING CO.
YALESVILLE CONNECTICUT

Part II: 1867-1882

Wagner on Microgroove

by JAMES HINTON, JR.



1867

DIE MEISTERSINGER (3 Editions)

When he first conceived the idea of a work to be called *Die Meistersinger*, in 1845, Wagner referred to it as "a comic opera." Later, he began adding the prefix "grand." By the time he had done, he left it without any designation at all. It is simply *Die Meistersinger von Nürnberg*, the best-loved of all Wagner opera among less-than-perfect Wagnerites—and, like its composer, a unique thing, without direct precedent, without parallel, without true descendants, itself a mass of contradictions. It could be no more specifically German than it is, yet its Germanism is not, for once, imposed; it is inherent, unavoidable. In that the knight is set against the burgher, it is social drama. In that the artist is set above the rules, it is aesthetic polemic—and autobiography. In that it has set pieces and concerted finales in the old style, it is a regression from music-drama to *opera buffa*. And in that there is in it no high-Romantic redemption through love, but only a very human resolution of emotions, it is not "Wagnerian" at all. Yet is quintessentially Wagnerian. All the apparent conflicts are subsumed in the humor and wisdom and humaneness of Hans Sachs, at once the most complex of Wagnerian symbols and one of the most marvelously individual of operatic people.

With its huge cast, *Die Meistersinger* is a frightfully demanding work to do, and the most surprising thing about its LP versions is that all are worth serious consideration.

In some measure, choice depends on individual feeling about the work itself, in some measure on prejudices pro or con certain recording characteristics. The Columbia set, taped during the 1951 Bayreuth Festival, is conducted with great efficiency by Herbert von Karajan, who takes quite brisk tempos and is firmly against any pausing to pick flowers by the wayside. Notably free from the errors of happenstance that mar some live-performance recordings, it has the tension and immediacy so hard to find in a studio, and the occasional scuffing on stage and snuffing from the audience is small price to pay for this continuing excitement. The Festspielhaus, not large and all of wood, is a space of fine natural resonance, and there is no problem here of dimness or distance; in fact, the voices sometimes override the under-the-stage orchestra. The London set is a Viennese recording-studio job; the voices are taken closer-to with less surrounding resonance, and the ensemble lines are always lean and distinguishable. Under Hans Knappertsbusch, the pace is slower to slowest, but never slack. It is as if he were quite unable

to bear the thought of letting any loveliness be passed by in unreflective haste. But there is always a pulse; even when a tempo slows to almost a dead stop, the playing and singing is never merely sluggish. The Urania sound is contemporary, but the engineering not very carefully worked out; so that although there is plenty of brightness and color, the balances are not even logically inconsistent. Rudolf Kempe's reading is characteristic of him—not a planned, scholarly exposition of the score nor an essay in virtuosity, but a theatrically and vocally responsive performance of unflagging energy, with those intuitive flashes that make him so interesting a conductor in the opera house even when the listener cannot agree with what he is doing.

The most ponderable artist of the three Sachs is Paul Schoeffler (London), but his drying voice is not flattered by the broad phrasings asked by his conductor and needs to be listened *through*, almost, if the listener is to find all the values that are in his treatment of the text. Not of the same level of distinction, but a well-routined craftsman with a solid voice, Ferdinand Frantz (Urania) has less to say, but gets it said with more immediate impact, at least partly because Mr. Kempe is helpful. In 1951 Otto Edelmann was a relatively unformed artist as Sachs, though patently very well coached; the most positive excellence of his performance is the full, round, darkish tone, for his reading is somewhat lacking in eloquence of detail.

His companion as Eva in the Bayreuth set—Elisabeth Schwarzkopf—gives the most exquisite performance of all, and for many listeners the grace and delicacy of her phrasing will outweigh any other values. Her authority is greater than that of Hilde Gueden (London), and her voice has just the body that Miss Gueden's lacks, just the purity of tone that Tiana Lemnitz (Urania) could not summon up to set off her womanly feeling for the role. None of the Stolzings is ideal, but Hans Hopf (Columbia) comes closer to the manly lyricism needed than does Günther Treptow (London), with his more heroic but less malleable voice, or than Bernd Aldenhoff (Urania), with his tendency to pinch the tone so that he sounds like an aspiring Mime. Kurt Böhme (Urania) has the best Pogner voice by all odds and, in spite of some perfunctory intonation, the ripest, most commanding vocal personality, though both Friedrich Dalberg (Columbia) and Mr. Edelmann (not a true bass, but the London Pogner anyway) are satisfactory. Of the Davids, Anton Dermota has much the finer voice, but Gerhard Unger—especially with Mr. Kempe—gives a surer, completer char-

acterization. My own preference among the Beckmessers is for Karl Dönch (London), though Erich Kunz (Columbia) is unexceptionally good and Heinrich Pflanzl (Urania) is more in his element than he is as the Bayreuth Kothner (the one really weird bit of casting in the set, for he can only shake his voice at the turns that Alfred Poell—for London—ticks off in fine style). Both Columbia and London have generally excellent miscellaneous mastersingers; the Urania group is a reminder that even a city like Dresden has trouble with seventeen-character operas.

It adds up to this: For those who do not hate live-performance opera recordings on some mysterious private principle, the Columbia-Bayreuth set is at least on a par with the London, and has the great advantage of Miss Schwarzkopf. But the London is very good—better in almost all respects than the Urania—and some may, as I do, find Mr. Knappertsbusch's reading the warmest and most loveable of all, year in and year out.

—Elisabeth Schwarzkopf (s), Eva; Ira Malaniuk (ms), Magdalena; Hans Hopf (t), Stolzinger; Gerhard Unger (t), David; Erich Majkut (t), Vogelgesang; Gerhard Stolze (t), Moser; Josef Janko (t), Zorn; Karl Mikorey (t), Eisslinger; Otto Edelmann (b), Sachs; Friedrich Dalberg (bs), Pogner; Erich Kunz (bs), Beckmesser; Heinrich Pflanzl (bs), Kothner; Heinz Borst (bs), Schwartz; Arnold van Mill (bs), Foltz; Heinz Tandler (bs), Ortel; Hans Berg (bs), Nachtigall; Werner Faulhaber (bs), Nightwatchman. Orchestra and Chorus of the Bayreuth Festival, 1951, Herbert von Karajan, cond. COLUMBIA SL 117. Five 12-in. \$24.90.

—Hilde Gueden (s), Eva; Else Schurhoff (ms), Magdalena; Günther Treptow (t), Stolzinger; Anton Dermota (t), David; Hugo Meyer-Welfing (t), Vogelgesang; Hermann Gallos (t), Moser; Erich Majkut (t), Zorn; William Wernigk (t), Eisslinger; Paul Schoeffler (b), Sachs; Alfred Poell (b), Kothner; Otto Edelmann (b), Pogner; Karl Dönch (bs), Beckmesser; Franz Bierbach (bs), Schwartz; Ljubomir Pantschegg (bs), Foltz; Harald Pröglhof (bs), Ortel; Wilhelm Felden (bs), Nachtigall; Harald Pröglhof (bs), Nightwatchman. Vienna Philharmonic Orchestra and Chorus of the Vienna State Opera, Hans Knappertsbusch, cond. LONDON LLA 9. Six 12-in. \$29.88.

—Tiana Lemnitz (s), Eva; Emilie Walther-Sachs (ms), Magdalena; Bernd Aldenhoff (t), Stolzinger; Gerhard Unger (t), David; Johannes Kemter (t), Vogelgesang; Gerhard Stolze (t), Moser; Karl-Heinz Thoman (t), Zorn; Heinrich Tessenier (t),

Eisslinger; Ferdinand Frantz (b), Sachs; Karl Paul (b), Kothner; Kurt Böhme (bs), Pogner; Heinrich Pflanzl (bs), Beckmesser; Erich Händel (bs), Schwartz; Werner Faulhaber (bs), Foltz; Theo Adam (bs), Ortel; Kurt Legner (bs), Nachtigall; Werner Faulhaber (bs), Nighthawman. Saxon State Orchestra and Chorus of the Dresden State Opera, Rudolf Kempe, cond. URANIA URLP 206. Six 12-in. \$29.88.

THE MEISTERSINGER (vocal excerpts)

Formally not so hard to excerpt as other late-Wagner works, *Die Meistersinger* has always been well represented on records, and though far too many fine performances that were available on 78s have been allowed to drop from availability, it is not badly represented already on LP. By far the most extensive excerpts to be had are those of the act-by-act disjointing of the complete London set, reviewed above; but this is purely an advantage of installment-collecting convenience. Stolzinger's two songs are best sung, but anciently recorded, on the Eterna Leo Slezak disk, leaving Hans Hopf seeming very small artistic potatoes in his well-recorded Epic miscellany, and Set Svanholm a strong, rather stiff and unlyrical singer in the medium-fi RCA reissue. In his Epic self, Otto Edelmann sings Sachs's big scenes with tone as fine as in the Columbia set and, in general, with ripper character if not with the utmost in meaningfulness. The Frantz counterparts are from the Urania set and are reliably sung. Much more impressive artistically, if not always lovely in sound, are Hans Hotter's two monologues as issued by Decca—the distinction being that between a great artist and two good singers. An artist too, if not so imposing a one, Paul Schoeffler is represented on a London disk that is also worth while. As in so many cases, this tabulation leaves the finest until last, because it dates from pre-hi-fi days—the supremely rich, warm, humane performances of the late Friedrich Schorr, reissued in the RCA Treasury series. These are among the truly great things preserved on records and should be heard by everyone who cares more for art than for electronics.

In contexts other than the complete London set, Paul Schoeffler's Sachs tends to gain even more distinction. His Remington "*Fliedermanolog*" is quite fine; and, with Maria Reining as a very touching and expressive Eva, he does some of his very best singing in the duet recorded, Zurich-style, by London. The sound of the old RCA Act III is no longer to be marvelled at, but it is a superbly well-integrated ensemble performance that Karl Böhm obtains, and in the sum of his qualities Hans Hermann Nissen is a Sachs of greater capability than any of the three in the full-length sets; similarly, Torsten Ralf has more to give as Stolzing, and Martin Kremer is a delightful David. All told, the recording (Dresden, 1938) is still good enough to make one wish that all three acts had been done.

The great Schumann-Melchior-Schorr quintet reissued by RCA is in the same lofty class as the Schorr monologues. The Eterna excerpt is principally of historical value, as a proof of the solid qualities that gave Michael Bohnen a right to be erratic and flamboyant on occasion. The Allegro excerpts are from a good performance—so far as can be heard for sure from what

is apparently a radio taping, done not at all well and engraved on plastic that has qualities in common with both sandpaper and second-rate Swiss cheese. It remains to note a good "Prize Song" by Richard Crooks, to be heard in the fascinating *Critic's Choice* miscellany chosen for RCA by Irving Kolodin.

—Act I: Complete. Cast as in LLA 9. LONDON LLA 478/9. Two 12-in. \$9.96.

—Act I: *Am stillen Herd: Fanget an!* Act III: Prize Song. Hans Hopf (t); Vienna Symphony Orchestra, Rudolf Moralt, cond. EPIC LC 3103. 12-in. \$3.98 (with excerpts from *Rienzi*; *Der Fliegende Holländer: Lohengrin; Die Walküre*).

—Act I: *Am stillen Herd*. Act III: Prize Song. Set Svanholm (t); RCA Victor Symphony Orchestra, Frieder Weissmann, cond. RCA VICTOR LM 1155. 12-in. \$3.98 (with excerpts from *Tannhäuser: Lohengrin; Die Walküre*).

—(same). Leo Slezak (t); orchestra. ETERNA ELP 499. 12-in. \$5.95 (with excerpts from *Tannhäuser: Lohengrin*).

—Act II: Complete. Cast as in LLA 9. LONDON LL 284/5. Two 12-in. \$9.96.

—Act II: *Was duftet doch der Flieder: Jerum! Jerum!* Act III: *Wahn! Wahn! Euch macht ihr's leicht: Verachtet mir die Meister nicht*. Otto Edelmann (b); Vienna Symphony Orchestra, Wilhelm Loibner, cond. EPIC LC 3052. 12-in. \$3.98 (with excerpts from *Der Fliegende Holländer; Tannhäuser: Parsifal*).

—Act II: *Was duftet doch der Flieder*. Act III: *Wahn! Wahn! Mein Kind, von Tristan und Isolde: Euch macht ihr's leicht; Verachtet mir die Meister nicht*. Ferdinand Frantz (b); Saxon State Orchestra, Rudolf

Kempe, cond. URANIA URLP 7067. 12-in. \$3.98 (with orchestral excerpts).

—Act II: *Was duftet doch der Flieder*. Act III: *Wahn! Wahn!* Hans Hotter (b); orchestra. DECCA DL 9514. 12-in. \$3.98 (with excerpts from *Der Fliegende Holländer: Die Walküre*).

—(same). Paul Schoeffler (b); Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond. LONDON LD 9078. 10-in. \$2.98.

—(same). Friedrich Schorr (b); orchestra. RCA VICTOR LCT 1001. 12-in. \$3.98 (in "A Wagner Treasury").

—Act II: *Was duftet doch der Flieder*. Paul Schoeffler (b); Austrian Symphony Orchestra, Wilhelm Loibner, cond. REMINGTON R 199-137. 12-in. \$1.95 (with excerpts from *Der Fliegende Holländer: Die Walküre*).

—Act II: *Gut'n Abend, Meister*. Act III: *Sieb. Er'chen*. Cast as in LLA 9. LONDON LD 9079. 10-in. \$2.98.

—Act II: *Gut'n Abend, Meister!* Maria Reining (s); Paul Schoeffler (b). Zurich Tonhalle Orchestra, Hans Knappertsbusch, cond. LONDON LS 109. 10-in. \$2.98 (with excerpts from *Tannhäuser*; Strauss: *Der Rosenkavalier*).

—Act III: Complete. Cast as in LLA 9. LONDON LLA 480/82. Three 12-in. \$14.94.

—(same). Margarete Teschemacher (s), Eva; Lene Jung (ms), Magdalena; Torsten Ralf (t), Stolzing; Martin Kremer (t), David; Rudolf Dittrich (t), Voelzelgesang; Hans Lange (t), Moser; Ludwig Fybisich (t), Zorn; Claus Hermanns (t), Eisslinger; Hans Hermann Nissen (b), Sachs; Arnold Schellenberg (b), Kothner; Sven Nilsson (bs), Pogner; Eugen Fuchs (bs), Beck-



BEYOND COMPARISON

mantovani •
PLAYS
gershwin •
rhapsody in blue •
concerto in f •
LL-1262
julius katchen, piano

LONDON



RECORDS

messer; Hermann Greiner (bs), Schwartz; Serge Smirnov (bs), Foltz; Rudolph Schmalnauer (bs), Ortel; Robert Bussell (bs), Nachtigall. Saxon State Orchestra and Chorus of the Dresden State Opera, Karl Böhm, cond. RCA VICTOR LCT 6002. Two 12-in. \$7.96.

—Act III: Quintet. Elisabeth Schumann (s), Gladys Parr (ms), Lauritz Melchior (t), Ben Williams (t), Friedrich Schorr (b); orchestra, Lawrence Collingwood, cond. RCA VICTOR LCT 1003. 12-in. \$3.98 (in "Golden Age Ensembles").

—Act III: *Verachtet mir die Meister nicht*. Michael Bohnen (b); orchestra. ETERNA ELP 0-474. 12-in. \$5.95 (in "Wagnerian Baritones").

—"Prague Opernhaus, F. Wentzel, cond." ALLEGRO 3061/2. Two 12-in. \$11.90.

DIE MEISTERSINGER (orchestral excerpts) As in the earlier installment, disks that contain excerpts from a work are listed, first, in order of first entry from the score; second, in order of quantity of music excerpted; third, in order of preference. Since *Die Meistersinger* is relatively classic in structure, it is not so often snipped and reglued as some later Wagner scores, and the excerpts are, so to speak, less vulnerable to imagination. The Urania disk, taken from the full-length recording, includes the standard, legitimate, purely orchestral parts of the score, conducted with a good deal of snap and decently played, recorded full, flat, and sonorously. But there is greater distinction further down the list. For clarity, propulsiveness, and crispness of attack, the Toscanini preludes could hardly be bettered, though some listeners of less thyroid temperament may prefer the breadth and expansiveness of the Knappertsbusch or the magisterial rubato of the Furtwängler. All are good in sound. The Leitner reading is musical and less orotund in its declamation, very good in its way, and a good value for those who can get along without the Act III introduction.

Of the Prelude-alone performances, that by George Szell is the surest and the best played—better than the Paray or the Horenstein by the difference between New York and Detroit or Bamberg. In baton control the Reiner rivals it, but is a touch chilly and is not made a better value by the Pittsburgh string tone of the time or by aging reproductive quality. The ten-inch Toscanini offers a marvelously well-modeled Act III introduction. The new Beecham is also fine, with a plumper kind of classicism to the phrasing, and it is followed by a pleasant-tempered playing of the apprentices' dance music and a wonderfully pomp-and-circumstance entrance of the mastersingers. The Ormandy record benefits from good, ripe Philadelphia Orchestra sound but has little positive character otherwise.

—Prelude; Prelude to Act III; Dance of Apprentices; Entrance of Mastersingers. Saxon State Orchestra, Rudolf Kempe, cond. URANIA UURL 7067. 12-in. \$3.98 (with vocal excerpts).

—Prelude; Prelude to Act III. NBC Symphony Orchestra, Arturo Toscanini, cond. RCA VICTOR LM 6020. Two 12-in. \$7.96 (in "A Wagner Concert").

—(same). Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond. LONDON LD 9026. 10-in. \$2.98.

—Prelude; Dance of Apprentices. Vienna

Philharmonic Orchestra, Wilhelm Furtwängler, cond. RCA VICTOR LHMV 1049. 12-in. \$4.98 (with *Siegfried Idyll*; excerpts from *Die Walküre*; *Götterdämmerung*).

—Prelude; Dance of Apprentices; Entrance of Mastersingers. Württemberg State Orchestra, Ferdinand Leitner, cond. DECCA DL 4037. 10-in. \$2.98.

—Prelude. New York Philharmonic-Symphony Orchestra, George Szell, cond. COLUMBIA ML 4918. 12-in. \$3.98 (with excerpts from *Rienzi*; *Der Fliegende Holländer*; *Tannhäuser*).

—(same). Detroit Symphony Orchestra, Paul Paray, cond. MERCURY MG 50021. 12-in. \$3.98 (with excerpts from *Tannhäuser*; *Lohengrin*; *Die Walküre*).

—(same). Bamberg Symphony Orchestra, Jascha Horenstein, cond. VOX PL 9110. 12-in. \$5.95 (in "A Wagner Concert").

—(same). Pittsburgh Symphony Orchestra, Fritz Reiner, cond. COLUMBIA ML 4054. 12-in. \$3.98 (with excerpts from *Lohengrin*; *Die Walküre*; *Siegfried*).

—(same). Berlin Philharmonic Orchestra, Wilhelm Furtwängler, cond. PERIOD 716. 12-in. \$4.98 (with Schubert: Symphony No. 8; Strauss: *Till Eulenspiegel*).

—Prelude to Act III; Dance of Apprentices; Entrance of Mastersingers. Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. COLUMBIA ML 4962. 12-in. \$3.98 (with excerpts from *Der Fliegende Holländer*; *Götterdämmerung*).

—(same). Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4865. 12-in. \$3.98 (with excerpts from *Tannhäuser*; *Lohengrin*; *Die Walküre*).

—Prelude to Act III. NBC Symphony Orchestra, Arturo Toscanini, cond. RCA VICTOR LRM 7029. 10-in. \$2.98 (with excerpts from *Lohengrin*; *Siegfried*).

1870

SIEGFRIED IDYLL (8 Editions)

The single maturely creative symphonic piece by Wagner, the *Siegfried Idyll*, was written to be played privately as a combination birthday-Christmas gift to his wife Cosima and as a sort of thank-you for the birth of their son Siegfried a year before.



The musicians, including many very famous ones, assembled in secret on Christmas morning 1870 and began to play on the staircase leading to her room, awakening her with one of the loveliest musical gifts ever devised. Wagner subsequently sent the gift away to make its own living, so to speak, and so it reached the world. Lightly scored and graceful, it sings its loveliest in a performance such as that by the Stuttgart players under Karl Münchinger, but there are other less staircase-like performances that are good in their ways—notably the pure, clear reading of Toscanini, even more notably the marvelously plastic, evocative Weingartner, now aging in sound. The Furtwängler reading tends to too much rhetoric, for my taste—and so on. But this is a very personal piece, and others may differ about this, and about the Koussevitzky as well.

—Stuttgart Chamber Orchestra, Karl Münchinger, cond. LONDON LL 525. 12-in. \$3.98 (with Haydn: Symphony No. 45).

—NBC Symphony Orchestra, Arturo Toscanini, cond. RCA VICTOR LCT 1116. 12-in. \$3.98 (with excerpt from *Götterdämmerung*).

—Same. LM 6020. Two 12-in. \$7.96 (in "A Wagner Concert").

—London Philharmonic Orchestra, Felix Weingartner, cond. COLUMBIA ML 4680. 12-in. \$3.98 (with excerpts from *Tannhäuser*; *Tristan und Isolde*; *Götterdämmerung*).

—Munich Philharmonic Orchestra, Herbert Albert, cond. MERCURY 10015. 12-in. \$3.98 (with Mozart: *Eine kleine Nachtmusik*).

—Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond. RCA VICTOR LHMV 1049. 12-in. \$4.98 (in "A Wagner Concert").

—New York Philharmonic-Symphony Orchestra, Artur Rodzinski, cond. COLUMBIA ML 4086. 12-in. \$3.98 (with Sibelius: Symphony No. 7).

—Boston Symphony Orchestra, Serge Koussevitzky, cond. RCA VICTOR LM 1177. 12-in. (with Strauss: *Don Juan*).

1871

SIEGFRIED (1 Edition)

If of the four *Ring* works *Die Walküre* is the most affectionately regarded by the average operagoer, *Siegfried* is the most engaging in its animal high spirits and is probably the most fully realized of all as a music-drama—at least for the first six-sevenths of its length. Having completed the text for what was called, first, *Siegfrieds Tod* in 1848—only the year after *Rienzi*, it should be noted—Wagner forthwith got himself run out of Germany for revolutionary activity. Safe, if not prosperous, in Paris, he decided to expend the drama backwards, and in 1851 finished the text that, after revision, was to become *Siegfried*. However, five years passed before he began the music; twenty before he completed it; and still five more before the first Bayreuth Festival, in 1876, brought the première of this *scherzo*—as it has been called—of the *Ring*.

On 78s, it was possible to put a quite nearly complete *Siegfried* together out of the Victor and HMV catalogues, but—unless RCA can be persuaded to do yet another good Camden turn—the LP generation is still waiting for a decent recording. The Allegro, if it can be found in shops at all, is one of those things made, apparently, from tapings by a one-reel amateur of broadcasts from Bayreuth—more than nothing, but only questionably better.

—Soloists, choir, and orchestra of the Dresden State Opera, Fritz Schreiber, cond." ALLEGRO 3133/7. Five 12-in. \$29.75.

SIEGFRIED (vocal excerpts)

Although this survey is supposed to be limited to LPs buyable in this country, the representation of *Siegfried* on post-1948 recordings is so measly that the best advice to be given to a seriously *Niblung* struck listener is to tell him to choke back any anti-vinylite prejudices he may have and start digging about in the shops of those

dealers who still tolerate 78s. Even if he is not able to find the old HMV set GM 172 (practically the whole work, with Lauritz Melchior in the title role, Frida Leider and Florence Easton as Brünnhilde, and Friedrich Schorr, Emil Schipper, and Rudolf Bockelmann as the Wanderer—and, one of the great things of its kind on records, Albert Reiss as Mime), which is in automatic sequence, or Victor set VM 83, twenty sides, with some of the same people, he may find a good many miscellaneous disks that, while not golden-ear in sound, are fair enough technically and so splendid in art that they never will lose their value, even if a good complete recording comes out on LP. If the upcoming, LP-weaned generation knows of Frida Leider at all, it is as the singer whose unavailability led to the coming to the Metropolitan of Kirsten Flagstad. But she was a fine singer herself and in most ways a more interesting artist—certainly a warmer one. Her singing in the HMV-recorded final duet—in which *Siegfried* stops being *gesamtkunst* and becomes opera—is magnificent, the recording early-'30ish. Leider's partner here, Rudolf Laubenthal, was far from being the *Heldentenor* of the ages; even so this thrillingly communicative recording cries for release on Camden.

Meanwhile, the curious can sample, courtesy of Eterna, an even earlier Leider recording of the duet (dubbed from acoustic Deutsche Grammophons) with the tenor Fritz Soot. The Flagstad-Svanholm version is postwar; she is in fine voice, he in stiff, dry voice, but neither they nor the music takes fire. The Farrell-Svanholm, she making fine sounds but saying nothing at all, he artistic but making armor-piercing sounds, seems to be withdrawing almost of its own accord; small loss. The "Forest Murmurs" as sung—and quite pleasantly so by Franz Lechleitner—takes in, as customary, Siegfried's musings on his parentage ("Dass der mein Vater nicht ist") and abortive attempts to talk with the woodwind birds, up to just before the dragon awakens—but don't read the jacket notes if you want to believe so.

—Act II, Scene 2: Forest Murmurs. Franz Lechleitner (t); Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond. LONDON LS 290. 10-in. \$2.98 (with Overture to *Rienzi*).

—Act III, Scene 2: Awakening Scene. Kirsten Flagstad (s), Set Svanholm (t); Philharmonia Orchestra, George Sebastian, cond. RCA VICTOR LHMV 1024. 12-in. \$4.98 (with excerpts from *Götterdämmerung*).

—(same). Eileen Farrell (s), Set Svanholm (t); Rochester Philharmonic Orchestra, Erich Leinsdorf, cond. RCA VICTOR LHM 1000. 12-in. \$3.98 (in "Wagner Program").

—Act III: Finale. Frida Leider (s), Fritz Soot (t); orchestra. ETERNA ELP 0-477. 12-in. \$5.95 (in "Operatic Recital").

SIEGFRIED (orchestral excerpts)

Since *Siegfried* does not offer too much matter that tempts concert-versioners, its orchestral representation on LP is even slighter than its vocal, but the lack is not so hurtful, if hurtful at all. The Toscanini "Forest Murmurs"—made up, as is usual practice, from various Act II materials—is very beautifully played, but his own ver-

sioning includes a little *stretto* ending that may very well outrage some hearers, who may like the Reiner better. As a matter of choice, I prefer the music in the theatrical context for which Wagner wrote it. The Urania introduction to the Erda-Wanderer scene is satisfactory.

—Act II: Forest Murmurs. NBC Symphony Orchestra, Arturo Toscanini, cond. RCA VICTOR LRM 7029. 10-in. \$2.98 (with excerpts from *Lohengrin: Die Meistersinger*). —(same). Pittsburgh Symphony Orchestra. Fritz Reiner, cond. COLUMBIA ML 4054. 12-in. \$3.98 (with excerpts from *Lohengrin: Die Walküre; Die Meistersinger*).

—Act III: Vorspiel, Scene 3. Orchestra of the Munich State Opera, Franz Konwitschny, cond. URANIA UURL 7065. 12-in. \$3.98 (with excerpts from *Götterdämmerung: Parsifal*).

1874

GOETTERDAEMMERUNG (1 Edition)

Over the years, much abuse has been heaped on George Bernard Shaw for having remarked that whatever the first three *Ring* works might be, *Götterdämmerung* is old-fashioned grand opera. Yet it is—to an extent. Since the *Ring* dramas were written in reverse order and composed the other way round, it has a text that Wagner might have altered but for the fact that, when he sat down to compose it, it was already not only published but yellowing; and even he, even in his old age, could not escape the fact that it falls naturally into something very like closed forms, with the big Hagen-and-the-vassals number a standard bass-with-chorus affair not too far from similar scenes in the first and last acts of *Norma*—and with Brünnhilde ending the greatest composite artwork of the ages in something very suspiciously like a *scena* for dramatic soprano.

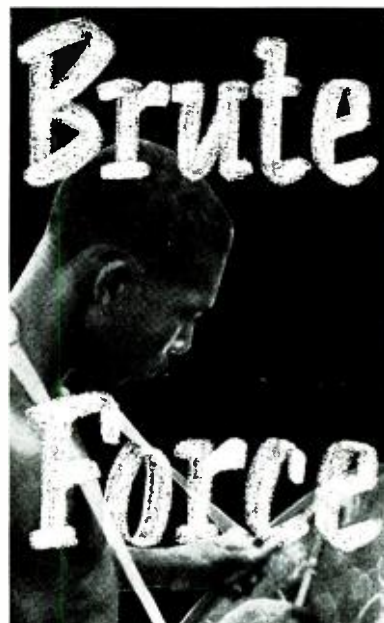
The Allegro set—which must serve until the promised Bayreuth recording comes from London Records—is technically as frightful as its companions.

—Soloists, choir, and orchestra of the Dresden State Opera, Fritz Schreiber, cond." ALLEGRO 3138/43. Six 12-in. \$35.70.

GOETTERDAEMMERUNG (vocal excerpts)

Rather better off than *Siegfried*, *Götterdämmerung* still wants a lot of modern recording done, as is shown by the fact that its best-filled LP is an historic-interest lot of varying values, at best—as in Frida Leider's Brünnhilde—very fine, and all worth hearing despite the old sound. Josef Greindl does quite well with the vassal-calling scene, and Kirsten Flagstad's postwar "Immolation" lacks nothing in superb power and lift, if a little something in tone no longer that of a girl. The Traubel-Toscanini masters were apparently buffed before transfer to LP, with some loss of gleam; but when this recording was made (February 1941) Traubel had the vocal resources and the tremendous vigor in urging her to use them. The Harshaw-Ormandy (which starts with the funeral music, makes some odd jointings, and then goes into the *scena*) is fine technically but more than average dull musically.

—Act II: *Hagens Wacht; Hagens Ruf*. Act III: Rhinemaidens' song; Siegfried's narra-



First
long-play
record!

MAMBOS
MERINGUES
RUMBAS
SAMBAS
CALYPSO

Steel

3 Island Bands of native panbeaters
each in its own style
playing the new Caribbean sound.
Easy to listen to—hard to forget
(ask any tourist!)

Bands

recorded in

ANTIGUA BWI

39 sawed off lend-lease oil drums*
maracas, gourds, sticks,
44 men, 1 cricket,
igniting Latin rhythms with
the jungle beat.

*heads beaten in; tuned with cold chisel

12" LP — #1042 — \$5.95

IF YOUR DEALER DOES NOT
STOCK — WRITE DIRECT TO:

COOK

Laboratories

101 2nd St. • Stamford, Conn.

Rid Your Records of Dust
always use

STATIC masters®

The Best...The Dry Method



NO SPRAYING
NO WASHING
NO RUBBING

The
Polonium
Strip does
the trick

A few circular sweeps
with STATICMASTER on
each side of the record
... IT'S CLEAN.

Expensive compared
with other products...
but inexpensive when
noise-free/and longer
lasting records are con-
sidered.

\$17.85

Buy STATICMASTERS at your Hi-Fi dealers or
order direct...sent postpaid—cash with order.

NUCLEAR PRODUCTS CO.

10173 E. Rush St., El Monte, Calif.

FREE!

WHAT IS HI-FI?

A journey behind the scenes with Kurt List, Westminster's musical director, describes high fidelity and the making of high fidelity records. Informative, interesting, of permanent value to every record buyer. For your free copy, send a card to:

**WESTMINSTER RECORDS
DEPT. HF
275 Seventh Ave., New York 1, N. Y.**

tive; Siegfried's death; Brünnhilde's Im-
molation. Frida Leider (s), Brünnhilde;
Richard Schubert (t), Erik Schmedes (t),
Siegfried; Ludwig Hoffmann (bs), Hagen.
Various accompaniments. ETERNA ELP
480. 12-in. \$5.95.

—Act II: Scene 3. Josef Greindl (bs);
Munich Philharmonic Orchestra and Chorus
of the Bavarian State Opera, Fritz Rieger,
cond. DECCA DX 121. Two 12-in. \$7.96
(with *Die Walküre*, Act I).

—Act III: Brünnhilde's Immolation. Kir-
sten Flagstad (s); Philharmonia Orchestra,
Wilhelm Furtwängler, cond. RCA VICTOR
LHMV 1072. 12-in. \$4.98 (with excerpts
from *Tristan und Isolde*).

—(same; same performing elements).
RCA VICTOR LHMV 1024. 12-in. \$4.98
(with excerpts from *Siegfried*).

—(same). Helen Traubel (s); NBC Sym-
phony Orchestra, Arturo Toscanini, cond.
RCA VICTOR LCT 1116. 12-in. \$3.98
(with *Siegfried Idyll*).

—(same). Margaret Harshaw (s); Phil-
adelphia Orchestra, Eugene Ormandy, cond.
COLUMBIA ML 4742. 12-in. \$3.98 (with
Funeral Music; excerpt from *Tristan und
Isolde*).

GOETTERDAEMERUNG (orchestral ex-
cerpts)

Ordered primarily by content and chro-
nology within the work, then by opinion of
merit, the recordings below cover the usual
concert excerpts quite well. The Urania
is not at all bad, but is not notable. The
new Capitol is very well conducted by Wil-
liam Steinberg, and is quite splendidly
engineered, taking an edge over the inter-
pretive polarities offered by Victor. Of
these, personal preference alone puts the
Furtwängler rubato and majesty before the
brilliant, electric Toscanini. The new Lon-
don is an example of musicianship that is
sure but less important than these or than
the aging Weingartner, which as a reading
is superlatively fine and belongs, interpre-
tatively, at the very top of the list. The
Beecham, new in sound and very well
executed, is not very exciting or, actually,
anything more than a good, routine shaping
of the music. The Leitner is honorable,
the Stokowski as lurid a rape case as there
is on vinylite. "F. Wentzel?" Who he?

—Rhine Journey; Funeral Music; Finale.
Orchestra of the Munich State Opera, Franz
Konwitschny, cond. URANIA UPLP 7065.
12-in. \$3.98 (with excerpts from *Siegfried*;
Parsifal).

—Rhine Journey; Funeral Music. Pitts-
burgh Symphony, William Steinberg, cond.
CAPITOL P 8185. 12-in. \$4.98 (with ex-
cerpts from *Tristan und Isolde*).

—(same). Vienna Philharmonic Orchestra,
Wilhelm Furtwängler, cond. RCA VICTOR
LHMV 1049. 12-in. \$4.98 (with *Siegfried
Idyll*; excerpts from *Die Walküre*; *Die
Meistersinger*).

—(same). NBC Symphony Orchestra, Ar-
turo Toscanini, cond. RCA VICTOR LM
6020. Two 12-in. \$7.96 (in "A Wagner
Concert").

—Dawn and Rhine Journey; Funeral Mu-
sic. L'Orchestre de la Société des Concerts
du Conservatoire de Paris, Carl Schuricht,
cond. LONDON LL 1074. 12-in. \$3.98
(with excerpts from *Tristan und Isolde*).

—(same). L'Orchestre de la Société des
Concerts du Conservatoire, Paris, Felix
Weingartner, cond. COLUMBIA ML 4680.
12-in. \$3.98 (with *Siegfried Idyll*; excerpts

from *Tannhäuser*; *Tristan und Isolde*).

—(same). Royal Philharmonic Orchestra,
Sir Thomas Beecham, cond. COLUMBIA
ML 4962. 12-in. \$3.98 (with excerpts
from *Der Fliegende Holländer*; *Die Meis-
tersinger: Parsifal*).

—(same). Württemberg State Orchestra,
Ferdinand Leitner, cond. DECCA DL 4072.
10-in. \$2.98.

—(same). New York Philharmonic-Sym-
phony Orchestra, Leopold Stokowski, cond.
COLUMBIA ML 4273. 12-in. \$3.98 (with
Tchaikovsky: *Romeo and Juliet*).

—Funeral Music. Philadelphia Orchestra,
Eugene Ormandy, cond. COLUMBIA ML
4742. 12-in. \$3.98 (with vocal excerpt,
Act III; excerpts from *Tristan und Isolde*).
(—Prague Opernhaus Orchestra, F. Went-
zel, cond. ALLEGRO 3065. 12-in. \$5.95.)

1882

PARSIFAL (1 Edition)

Called by Alfred Einstein "Wagner's ser-
mon to his flock," *Parsifal* is the final
triumph of refinement in his art at the
same time that it is a grandly developed
recital of his personal religious faith. It is
an amazing work to experience—for
simply "hearing" or "seeing" it cannot be
imagined by anyone who has—a work that
long before the end of the first act can ob-
viously become no more elevated in tone,
but that keeps on becoming so all the long
way to its close. Whether the profession
of faith is in God, and if so *which*; whether
it is in Wagner himself; whether it is in
the ultimate power of sheer theatrical syn-
thesis, cohesive and in staggering mass—
that is for the individual to decide for him-
self. He may be transfigured, or repelled,
or merely bored, but he can hardly deny
that *Parsifal* is one of the most impressive
of musical-theatrical creations.

The London recording was made at the
1951 Bayreuth Festival and the perform-
ance is one of those rare recorded ones that
the listener can actually feel come to life
and pulse. The sound has its quota of
audience noises and the singing is not al-
ways perfection, but the encompassing
sweep of the occasion is all—and most
imposing it is, especially under the broad,
devoted beat of Hans Knappertsbusch.
Martha Mödl is a marvelously dramatic
Kundry, in all her multiple personalities;
and if her singing is not always tidy, it tells
unfailingly. Wolfgang Windgassen's Par-
sifal, especially in the later scenes, is several
cuts above average. George London is a
very moving Amfortas, Ludwig Weber
strong and knightly as Gurnemanz, Her-
mann Uhde (who is to come to the Metro-
politan next season) superbly evil as
Klingsor—and so on. Big, bulky, not for
every taste, and expensive, but one of the
truly great opera recordings ever made.

—Martha Mödl (s), Kundry; Hanna Lud-
wig (s), Elfriede Wild (ms), Esquires;
Lore Wissmann (s), Erika Zimmermann
(s), Paula Brivkalne (s), Maria Lacorne
(s), Hanna Ludwig (s), Elfriede Wild
(ms), Flower Maidens; Ruth Siewert (ms),
A Voice; Wolfgang Windgassen (t), Par-
sifal; Walter Fritz (t), A Knight of the
Grail; Gunther Baldauf (t), Gerhard
Stolze (t), Esquires; George London (b),
Amfortas; Hermann Uhde (b), Klingsor;
Ludwig Weber (bs), Gurnemanz; Werner
Faulhaber (bs), A Knight of the Grail;

Orchestra and Chorus of the Bayreuth Festival, 1951, Hans Knappertsbusch, cond. LONDON LLA 10. Six 12-in. \$29.88.

PARSIFAL (vocal excerpts)

As before, and the ordering; but the excerpts are made far less significant by the fact of the excellent full recording. The Bohnen performance of Gurnemanz' story to the esquires is good, but not a must; the Edelmänn of Amfortas' agonized outburst as he anticipates the pain of another communion, very fine in tone but not very long on drama; the Treptow-and-*Blumenmädchen* not much use when you reflect that the solo girls used to be great singers, not choristers. But the Flagstad-Melchior account of the great Act II duet is so beautiful vocally as to make up for sapsless conducting. And even here, the Leider singing of a part of the duet is not bettered, although the Traubel is, and by light-years.

—Act I: *Tituel, der fromme Held*. Michael Bohnen (bs); orchestra. ETERNA ELP 0-474. 12-in. \$5.95 (in "Wagnerian Baritone").

—Act I: *Nein! Last ihm unentbührt!* Otto Edelmann (b); Vienna Symphony Orchestra, Rudolf Moralt, cond. EPIC LC 3052. 12-in. \$3.98 (with excerpts from *Der Fliegende Holländer; Tannhäuser; Die Meistersinger*).

—Act II: Flower Maiden Scene. Günther Treptow (t); Chorus of the Vienna State Opera and Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond. LONDON LS 287. 10-in. \$2.98 (with Prelude; Transformation Scene).

—Act II: Parsifal-Kundry Scene. Kirsten Flagstad (s), Lauritz Melchior (t), Gordon Dilworth (b); RCA Victor Symphony Orchestra, Edwin McArthur, cond. RCA VICTOR LCT 1105. 12-in. \$3.98 (with excerpt from *Lohengrin*).

—Act II: (part of scene above) *Ich sah das Kind*. Frida Leider (s); orchestra, John Barbirolli, cond. RCA VICTOR LCT 1001. 12-in. \$3.98 (in "A Wagner Treasury").

—(same). Helen Traubel (s); RCA Victor Symphony Orchestra, Frieder Weissmann, cond. RCA VICTOR LM 1123. 12-in. \$3.98 (in "A Wagner Recital").
(—"Dresden State Opera Orchestra, etc., Fritz Schreiber, cond." ALLEGRO 3095. 12-in. \$5.95.)

PARSIFAL (orchestral excerpts)

The standard cuttings for concert purposes are represented here quite well—the Prelude and the "Transformation Scene" most feelingly in the Knappertsbusch readings, of which the twelve-inch has better sound. The "Good Friday Spell" (i.e., orchestral arrangement of Gurnemanz' long speech on that subject in Act III) is very luminously played in the Toscanini version. The Stokowski Act III music is a mess—the very word—of materials from Act III cut up and stuck together with the blood of the score. Of the disks that deal only with Act III, the Krauss—no longer as brilliant sounding as once—is more in the vein than the lush new Beecham.

—Prelude; Transformation Scene (Act I). Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond. LONDON LL 451. 12-in. \$3.98 (with excerpt from *Rienzi*).
—(same; same performing elements.) LONDON LS 287. 10-in. \$2.98 (with vocal excerpt, Act II).

—Prelude; Good Friday Spell. NBC Symphony Orchestra, Arturo Toscanini, cond. RCA VICTOR LM 6020. Two 12-in. \$7.96 (in "A Wagner Concert").

—Prelude; Good Friday Spell. Orchestra of the Munich State Opera, Franz Konwitschny, cond. URANIA UURLP 7065. 12-in. \$3.98 (with excerpts from *Siegfried; Götterdämmerung*).

—Prelude; "music from Act III." Symphony Orchestra, Leopold Stokowski, cond. RCA VICTOR LM 1730. 12-in. \$3.98 (with Schubert: *Rosamunde*, excerpts).

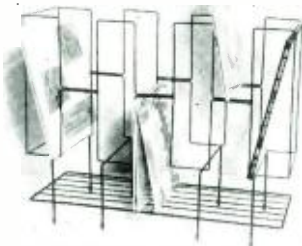
—Good Friday Spell. Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. COLUMBIA ML 4962. 12-in. \$3.98 (with excerpts from *Der Fliegende Holländer; Die Meistersinger; Götterdämmerung*).

—Good Friday Music. London Philharmonic Orchestra, Clemens Krauss, cond. LONDON LL 14. 12-in. \$3.98 (with excerpts from *Tristan und Isolde*).

(—Good Friday Spell. "Warwick Symphony Orchestra" (Philadelphia Orchestra, Leopold Stokowski, cond.). CAMDEN C 163. 12-in. \$1.98 (with Rimsky-Korsakov: *Russian Easter Overture*. Glinka: *Overture to Ruslan and Ludmilla*.)

This concludes Wagner on Microgroove. Next issue's Discography will be Vocal Music of Bach by Natban Broder.

Record Market



YOUR RECORDS need a good home!

Music Lovers! Hi-Fi Fans! New "show-off" record rack Consolidates your Collection! Ends record-clutter! Supports your discs in Upright Position to prevent Warping! 10 handy compartments hold 200 long-play records, also 78 RPM albums. Completely Assembled! 25" x 22" x 10". Sturdy black wrought-iron, rubber tips. Please! omit \$8.95 Shipped Express Collect. Unconditionally Guaranteed. O MONEY-BACK BY RETURN AIR-MAIL! Not sold in stores! Available only from LESLIE CREATIONS, BOX 9516 DEPT. 209 PHILA. 49, PA.

CHICAGO'S

Hi-Fi Record
Headquarters

101 labels—featuring
Audiophile and Cook

DUBLIN'S

203 W. Wacker Dr., Chicago 6, Ill.

THESE ARE THE REASONS

why so many people are switching to THE MUSIC BOX'S unique Long Playing record mail order service:

- Every record guaranteed to be brand new, factory fresh and unplayed.
- Every record carefully inspected for visible imperfections, before mailing.
- Every record dusted, cleaned and enclosed in a polyethylene envelope . . . to lessen possible damage from dust, while in transit.
- Every record carefully packed to reach you in perfect condition.
- Orders over \$6.00 mailed to you POSTAGE FREE, anywhere in the U. S. A. On orders below \$6.00, please add 40¢ for postage.
- Any LP record on any label. No substitutions made at any time . . . without your written approval.
- Fast, prompt and courteous service.
- The Music Box is not a regular retail store, but is devoted to mail order business exclusively. From picking to packing, all orders are handled with the greatest care, by one person only.
- Inquiries, questions or what have you on any matter pertaining to records cordially invited.
- All records sold at the manufacturers suggested list prices only. When ordering simply list records wanted (to avoid delay, list substitutes also) with your check or money order to cover. We regret we no longer will accept C.O.D. orders.
- New record prices are in operation as quickly as they are announced by the Record companies.

The Music Box

MAIN STREET
GREAT BARRINGTON, MASS.



*Enjoy professional performance at home with
the NEW **Concertone 20/20** Recorder
(20 to 20,000 cycles usable frequency response)*

Perfection is demanded from a recorder by radio station and sound studio engineers. You needn't settle for less. The new Concertone 20/20 recorder meets all the exacting requirements of a professional recorder at a price within your pocketbook. For the sound enthusiast and music lover who demand the ultimate in sound reproduction,

Berlant Associates have produced a recorder of utmost dependability, simplicity and performance . . . in a two-case portable package to fit nicely into your home audio system and your budget, too.

**\$595 is the user's
net fair traded price**

Complete with carrying cases

*The NEW **CONCERTONE 20/20**
has all these outstanding features:*

- *Provision for five heads (three are standard). Additional amplifier makes both monaural and binaural recordings possible.*
- *Three motors for minimum wow and flutter. Two-speed capacitor induction motor for direct drive. Shaded pole motors for take-up and supply.*
- *Unified Control . . . one simple convenient error-proof lever system.*
- *A-B Test Fader . . . monitors between incoming signal and playback without transients or clicks.*
- *Built-in two-channel mixer . . . line signal can be mixed with mike input to put both on tape simultaneously.*
- *Tastefully styled to complement the decor of your home.*

Write for Free Brochure Dept. JY-4

Berlant  *Concertone*

4917 W. Jefferson Blvd. • Los Angeles 16, Calif.
Audio Division of American Electronics, Inc.

MANUFACTURERS OF BERLANT STUDIO RECORDER
AND ACCESSORIES

"Just Like Being There"

TESTED IN THE HOME



These reports may not be quoted or reproduced, in part or in whole, in any form whatsoever, without written permission from the publisher. Because of space limitations we normally attempt to report only on products of wide general interest. Thus, omission does not, per se, signify condemnation, although reports are seldom made on equipment that is obviously not reasonably high in fidelity. — Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end, or to request that the report be deferred (pending changes in his product) or not published at all. He is not permitted, however, to amend or alter the report.

Webster 97-0 Preamp and 96-10 Amplifier

SPECIFICATIONS (furnished by manufacturer): separate preamplifier-equalizer-control unit and power amplifier. **97-0 PREAMP** — Inputs: four high-level inputs, marked Tuner, TV, Tape, and Xtal; low-level inputs marked Mag and Mic. Controls: selector switch for six inputs; turnover (O, AES, 500, LP, 800); rolloff (0, 4, 8, 12, 16 db at 10,000 cycles); treble (± 15 db, 10,000 cycles); bass (± 15 db, 50 cycles); concentric individual volume and loudness controls; AC power on-off toggle switch; high-frequency range filter (5,000 cycles, 7,000 cycles, flat). Input level-set controls furnished for all six inputs. Outputs: two, both at low impedance; one to amplifier, the other, not affected by volume, loudness, filter, or tone controls, to tape recorder. Switched AC power outlet. Response: ± 1 db, 20 to 20,000 cycles. Output: 2 volts. Dimensions: 14 $\frac{1}{2}$ in. wide by 10 deep by 4 3/8 high, overall. Tubes: 12AX7, 2-12AU7, 12AX7, 6X4. Price: \$129.50. **96-10 AMPLIFIER** — Inputs: one, at high impedance (0.5 megohm). Controls: input level control. Speaker terminals: 4, 8, 16 ohms. Rated power: 10 watts. Response: at one watt, within 0.3 db, 20 to 40,000 cycles, down 2 db at 100,000 cycles; at 10 watts, within 0.5 db, 20 to 20,000 cycles. Harmonic distortion: 3 watts, 50 cycles, 0.3%; 10 watts, 50 cycles, 0.75%; 10 watts, 30 cycles, 1.5%. Noise: 80 db below 10 watts. Dimensions: 12 in. long by 7 1/8 wide by 6 1/8 high, overall. Tubes: 2-6J5, 6SJ7, 2-6V6GT, 5Y3GT. Price: \$89.50. Manufacturer: Webster Electric Company, Racine, Wis.

This amplifying system from Webster Electric was obviously designed and built to the highest commercial standards; all control facilities of real value have been included, and provision made for a multiplicity of input sources. There is even that rarity, two distinct input channels suitable for magnetic cartridges. Electrical performance and mechanical construction are exceptionally good. Curiously, though, the preamplifier in particular has much more ear- than eye-appeal, and the input and output screw-terminal connections are anything but easy to work with. These deficiencies are only so annoying because of the equipment's superiority in other respects.

The preamplifier has three standard high-level input channels, labeled Tuner, Tape, and TV. Another high-level channel, for crystal, ceramic, and other constant-amplitude cartridges, is affected by the variable equalization controls — as it should be. There are two low-level input channels labeled Mag and Mic. They are identical except for input loading resistors; the termination for the Mag channel is 100,000 ohms and that for the Mic channel is 1 megohm. Both channels are affected by the equalizer controls; consequently, each con-

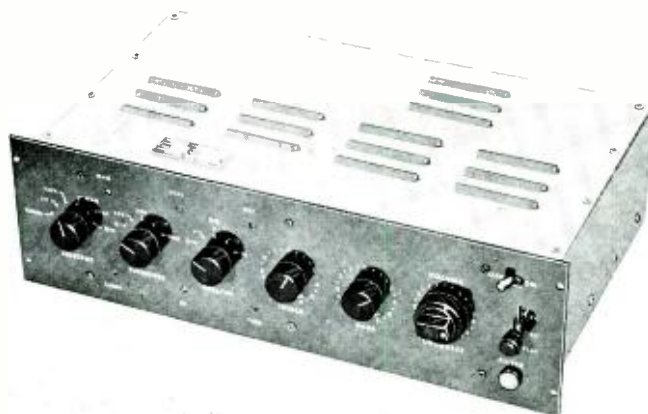
trol has a flat position. By changing a terminating resistor you can have two microphone channels or two magnetic phono channels, as you prefer. Easier yet, use external load resistors of the recommended values to get two phono channels. Preamplifier noise level was very low and gain extremely high.

On the front panel are six small holes, and behind them are screwdriver-adjusted input level-set controls, one for each channel. Incidentally, the instructions contain some good advice concerning these adjustments. Keep them turned down as far as possible, and the main preamplifier volume control as far up as possible, in order to achieve minimum distortion. This applies equally to any similar equipment.

The selector switch is the first main control on the front panel. Next are individual turnover and rolloff equalization

controls. Response in their center positions was almost perfectly flat, and the maximum boost and droop of each met specifications well within the error tolerance of our test equipment. Further — and most important — they caused absolutely no discernible ringing on transients. Then, to the right, are concentric volume and loudness controls. We have commented before that this seems, to us, most sensible of the many possible arrangements for loudness compensation. According to our checks, maximum compensation at 50 cycles was 12.5 db; at 10,000 cycles, 3 db. Less compensation than most loudness controls furnish but, in our opinion, entirely adequate.

In the upper right-hand corner is the AC power switch and, in the lower right-hand corner, a pilot light. Between them is the filter switch, with a flat position and two others labeled 5 kc and 7 kc, corresponding



The Webster 97-0 preamp-control gets blue ribbons for flexibility and overall quality.

controls. Turnovers available are flat, old AES, 500 (RIAA), old LP, and 800 (old RCA). Rolloff control positions are marked according to decibels attenuation at 10,000 cycles: 0, 4, 8, 12, and 16. Curves for both controls are well-chosen and our workbench checks showed them to be right on the nose.

Next along are treble and bass tone con-

trols. Response in their center positions was almost perfectly flat, and the maximum boost and droop of each met specifications well within the error tolerance of our test equipment. Further — and most important — they caused absolutely no discernible ringing on transients. Then, to the right, are concentric volume and loudness controls. We have commented before that this seems, to us, most sensible of the many possible arrangements for loudness compensation. According to our checks, maximum compensation at 50 cycles was 12.5 db; at 10,000 cycles, 3 db. Less compensation than most loudness controls furnish but, in our opinion, entirely adequate.

There are two outputs and both are at low impedance. One is for connection to

the amplifier, the other to a tape recorder. The latter is not affected by any controls other than the selector and equalization switches. Output as well as input connections are made by means of screw terminals.

The 96-10 amplifier is rated with a greater degree of conservatism than any we've worked with; most manufacturers would have called it a 15-watter. At full rated output we measured roughly the same IM distortion as at half-power. Both figures were low. Waveform was clean and the sound, as with the preamplifier, excellent. Our only complaint concerns—again—connections! To get into this amplifier you have to wire up an Amphenol connector (the connector is supplied, but not the cable). Furthermore, you have to find an AC power



Webster's 97-10 amplifier: very good also.

plug, connect a wire across its terminals, and plug it into a receptacle on the chassis

to complete the power circuit. That receptacle is for a remote on-off switch; we believe that it would have better been omitted.

It is probably obvious that we are enthusiastic about both Webster units. We think that with a few minor changes, making them more convenient to work with and dressing up the preamplifier's appearance a bit, they would be highly competitive with the best on the market. In quality, performance, and control flexibility they deserve to be best-sellers, and it will be regrettable if they do not become so. — R. A.

MANUFACTURER'S COMMENT: A shorted plug for the amplifier's AC switch terminals will be furnished with all future production.

CBC Voltage Regulators

SPECIFICATIONS (furnished by manufacturer): Regomatic automatic voltage regulators produce constant output AC voltage with varying power-line input voltages. Capacity: model 200, loads from 130 to 200 volt-amperes; model 300, 180 to 300 volt-amperes. Regulation: output voltage is constant at 115 volts $\pm 3\%$ with line voltages from 95 to 130. Prices: model 200, \$29.95 list; model 300, \$34.50 list. Manufacturer: CBC Electronics Company, Inc., 2601 North Howard St., Philadelphia 33, Pa.

If you live in suburban or rural surroundings—or even in many cities—your power-line voltage may vary over a surprisingly wide range during the day. We have found that ours may be anything from 105 to 118 volts. Television sets generally do not take kindly to such wide variations; they react by burning out tubes or making narrow, poor-quality pictures. These regulators were designed to keep the voltage supply constant for TV sets. You plug the regulator into the wall outlet and the set into the outlet on the regulator; turning on the set activates the regulator, which cuts down the wide swings to harmless size.

Well, high fidelity equipment is affected by incorrect line voltages too. Low voltages may cause speed changes and overheating in turntable motors, degraded tuner performance, and reduced power output as well as increased distortion in amplifiers. The CBC regulators work just as well with hi-fi systems as they do with TV sets, which is very well indeed.

There are two models available, and you'll have to use the correct size or sizes to obtain proper results. Model 200 should be used for loads totaling 130 to 200 watts; model 300 for loads from 180 to 300

watts. More than one item of equipment can be plugged into a regulator, of course, so long as the total load on each regulator falls within its rated range. Most complete systems can be handled by a single regulator. Power required by tuners, amplifiers, and the like is usually indicated somewhere on the equipment or in literature that accompanied it; if not, that information can be obtained from the manufacturer. Cost of the regulators is nominal, and there should be very little maintenance required. — R. A.

MANUFACTURER'S COMMENT: We have no corrections to make to the article and the only addition we can think of is that the unit would have application even in localities where power regulation is good but where appliances in the home are on an over-loaded circuit. This is especially true of appliances that have an automatic "on" and "off" action like air conditioners and refrigerators

good, simply could not be expected to measure up to other components in better hi-fi systems.

The 4F10 is better for use with high fidelity systems than the A model in several important respects, however. First, there is a push-pull amplifier output; this has little apparent effect on the overall frequency response (determined by the heads, head alignment, and the record and playback preamplifiers), but it does reduce playback distortion substantially when the power amplifier is used. Better yet, the TV-phono input jack is connected to the top of the playback volume control when the machine is in the PLAY position—so it serves as a constant-level output before the power amplifier section, and is perfectly suitable for feeding a hi-fi system on playback. The jack is connected just after the low-noise 12AY7 playback preamp tube; you'll have to use the volume control on your hi-fi control unit, and will probably get better results with some bass boost too.

It will be remembered that the 4A10 had an external speaker jack which, when used, disconnected the speaker in the recorder. The same arrangement is made for one external speaker jack in the 4F10; there are two extra speaker jacks, however, that do *not* disconnect the built-in speaker. You can use the internal speaker alone, then, or with one or two external speakers, or you can have one, two, or three external speakers going without the internal speaker.

There's a resettable record and playback time indicator on the 4F10, with index

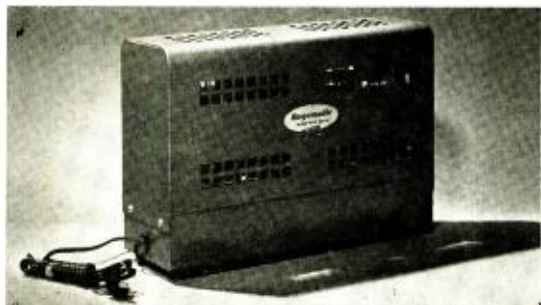
Wilcox-Gay 4F10 Recorder

SPECIFICATIONS (furnished by manufacturer): substantially the same as for the 4A10 recorder, discussed in Tested in the Home for September 1954, except as noted in section below. Manufacturer: Wilcox-Gay Corporation, Charlotte, Mich.

The model 4F10, latest tape recorder from Wilcox-Gay, is basically much like the model 4A10 which we reported on more fully in the September '54 issue. For those who do not recall, we may say here that this is a "package" type portable recorder, having a built-in low-power amplifier and speaker. Performance at the very modest price of the 4A10, although subjectively

Right: Wilcox-Gay model 4F10 recorder is better than 4A10.

Below: CBC voltage regulator helps to maintain performance.



Continued on page 74

Announcing...

A NEW MAGAZINE

BY THE PUBLISHERS OF *High Fidelity*

Here at last is the perfect complement to *High Fidelity* . . . a new monthly magazine written for those who want more technical and do-it-yourself material about hi fi, for those who want basic, practical and reliable information on sound recording and reproduction. Here is the magazine which will tell you — in the first issue — how to place and orient your speaker system for best results . . . how to have FM in your automobile . . . the characteristics and prices of all popular microphones . . . how to build a compact quality amplifier for your TV set . . . how to dress up your equipment with decals . . . how to build an especially fine three-speaker system, complete with detailed woodworking plans. *Every* issue will include the following regular departments:

Audionews	The Grounded Ear
How They Did It	Tips for the Woodcrafter
Tape News and Reviews	The Sound Board
Sound Servicing	Basic Electronics
Hi-Fi Demonstration and Test Records	

The first issue (November) will be on sale October 25th . . . but you can get your first copy *early* by taking advantage of —

A SPECIAL OFFER TO CHARTER SUBSCRIBERS:

The regular subscription rates will be \$3.50 for one year, \$6.50 for two, and \$9.00 for three. If you get your subscription order in now, you will pay only \$3.00 for a full one year subscription AND your copy of the big first issue (November) will be mailed to you *immediately* after October 10th. It's certain to be a sell-out, so make sure of getting *your* copy. Enter a subscription *today!*



audiocraft

AUDIOCRAFT Magazine, 4500 Publishing House, Great Barrington, Mass.

Please enroll me as a Charter Subscriber to AUDIOCRAFT at the special rate of \$3.00 for one year. I enclose cash, check, or money order.

Name _____ (Please print)

Street & N _____

City _____ Zone _____ State _____

TESTED IN THE HOME

Continued from page 72

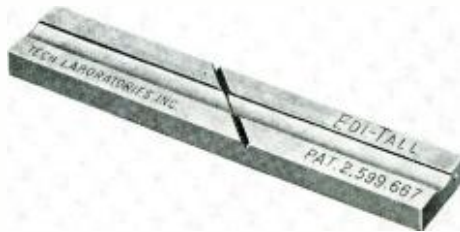
numbers to facilitate locating any section of a recording for which the original number was noted. Finally, the case is embellished with a handsome clear plastic protective covering, with minor changes in control placement. These changes bring the cost of the 4F10 up to \$209.95, as against \$149.95 for the 4A10. Most users, we believe, will find the changes worth the difference. — R. A.

EdiTall Jr. Tape Splicer

SPECIFICATIONS (furnished by manufacturer): a cutting and splicing block for magnetic recording tape, made of polished aluminum. Has tape holding channel and diagonal cutting slot. Attached to recorder or tape editing desk with two-faced masking tape supplied. Dimensions: 4 in. long by 3/4 in. wide by 1/4 in. thick. Price: \$2.80. Manufacturer: Tech Laboratories, Inc., Bergen & Edsall Boulevards, Palisades Park, N. J.

The EdiTall Jr. is a simplified version of the professional tape-splicing block developed by CBS tape editor Joel Tall. It is

EdiTall tape block promotes fast and accurate splicing.



somewhat shorter, does not have the perpendicular cutting slot of the professional model (not needed for hi-fi work), nor the screw mounting holes, and sells for less than half the price of the larger version.

One of the important differences among splicing blocks is in the tape holding channel. This in the EdiTall models has a curved bottom and precisely machined sides. Result is that the tape can be pressed into place easily, yet is held securely while it is being spliced, and pops out of the channel with a gentle but sharp pull at both ends simultaneously. The cutting guide slot is deep, so the razor won't climb out; the material is Duralumin, so the slot should be tough enough to resist the razor

cuts. Finally, the entire block is well finished. It appears to be an efficient, durable product.

A sample piece of splicing tape is furnished with the block. This is the 7/16 width — slightly narrower than the magnetic tape and, as with all splicing tape, has a non-oozing adhesive; it should *always* be used for splicing to avoid gummed-up tape and tape heads. — R. A.

MANUFACTURER'S COMMENT: Even though this splicer looks extremely simple it is nevertheless a precision instrument machined to a tolerance of unbelievable accuracy. This is true both of the professional and the Jr. models. Such accuracy is required for the purpose of holding the tape securely under all conditions and at the same time permitting quick removal, without nicking, of the tape from the slot.



Rauland-Borg's FM-AM tuner features good looks and performance, control simplicity

Rauland Golden Gate Tuner

SPECIFICATIONS (furnished by manufacturer): an FM-AM tuner, model HF155. Inputs: one, for TV sound. Same receptacle furnishes operating voltages for Rauland TV55 television sound tuner. Controls: combined AC power and selector switch (Off, AM, FM-AFC, FM, TV); tuning. Volume control for main output on back panel. Outputs: low-impedance outputs to tape recorder and amplifier; amplifier output has level control. Sensitivity: FM, 5 microvolts for 30 db quieting; AM, 5 microvolts for 1.5 volts output. Response: FM, ± 0.5 db, 20 to 20,000 cycles; AM, ± 3 db, 20 to 5,000 cycles. Distortion: less than 2% at 1.5 volts output. Dimensions: 13 1/2 in. wide by 10 deep by 4 high. Tubes: 4-6CB6, 6BE6, 2-6AU6, 6AB4, 12AT7, 6AL5, 6AV6, 6X4. Price: \$119.50. Manufacturer: Rauland-Borg Corporation, 3515 W. Addison St., Chicago 18, Ill.

The HF155 is unconventional in appearance, as can be judged from the picture. A black-and-white photo, however, cannot convey the striking effect of the brushed-brass panel end-pieces, nor the gold-traced black cabinet.

When you consider the price for this FM-AM combination, its performance is just as outstanding as its looks. It is very sensitive on both FM and AM, in the front

rank. Noise suppression on FM is just as good. Noise isn't troublesome on AM, probably because response cuts off above 5,000 cycles (all you can use on long-distance pickup). In some cases we thought an AM whistle filter would have been helpful, even so. — There are separate FM and AM "front ends," each with an RF amplifier stage. A double limiter and Foster-Seeley discriminator are used on FM; these indicate that no short cuts were taken in the tuner's design, and account in part for its excellent performance.

The selector switch has five positions; turned maximum counterclockwise the tuner is shut off. Next is the AM position, and then two for FM (one with and one without automatic frequency control). AFC in the HF155 is quite powerful, and you can skip over a weak station next to a strong one. But if you tune in the weak station with the selector in the FM position, then switch to FM-AFC, you'll stay locked on the station. Last position of the selector switch is labeled TV. This is designed for use with Rauland's television sound tuner,

model TV55. There is a multi-contact receptacle on the back panel of the HF155 that takes a cable from the TV55, carrying operating voltages to the TV55 and the audio IF back to the HF155. Smart idea, in view of the poor audio quality you get from most standard TV sets. You can't use it for standard inputs, though.

There are two standard output jacks on the HF155, both of low impedance. According to specifications you can use 200 ft. of cable to an amplifier or tape recorder, if you want to. One output has a level control, the other does not. Miscellany: top of the cabinet gets quite warm after a while; don't pile books or the like on it — glass dial plate on our tuner was out of spring clips on arrival; easy to replace — pilot lights show through dial backup panel what position selector switch is in. Generally, the HF155 represents solid value. — R. A.

MANUFACTURER'S COMMENT: The HF-155 you received was one of the first pilot run of 100 pieces. Subsequent production has been changed to correct the possibility of the glass dial escutcheon slipping during shipment.

Snyder 5-D Indoor Antenna

SPECIFICATIONS (furnished by manufacturer): portable indoor antenna, with push-button tuning, for TV and/or FM reception. Consists of two telescoping dipole elements that can be individually raised or lowered in angle, a central phasing bar variable in length, and a group of three tuning push-buttons. Heavy cast-iron base to prevent toppling. Price: \$12.95. Manufacturer: Snyder Manufacturing Company, 22nd and Ontario Streets, Philadelphia 40, Pa.

It can be stated virtually without qualification that an outside antenna is always desirable for FM reception. In low-signal areas a good antenna installation at a reasonable

Continued on page 76



HARVEY the House of Audio



The NEW BOGEN AUDIO CONTROL Model PR100

Designed to meet the most exacting demands of advanced high fidelity systems, the PR100 preamp-control offers the ultimate control flexibility and reproduction quality. Frequency coverage is from 5 to 150,000 cycles $\pm 0.5db$.

Six input channels with individual level adjustments are fed through a push-button selector and permit its use with tuner, phono, monaural tape, binaural tape, TV, etc. Three outputs are provided for main amplifier, tape recorder and for binaural reproduction. Separate Turnover and Rolloff controls, each with 6 positions, permit any record equalization characteristics to be set. In addition, there are separate bass and treble controls for 15 db cut and boost at 50 and 15,000 cycles, respectively.

Sharp cut-off filters provide 5 positions or frequencies at which abrupt attenuation can be introduced to cut-off any low frequency noise or high frequency distortion originating in the signal source. There is a normal volume or level control, as well as Loudness Contour Selector. All control knobs are of the dual-purpose, coaxial type.

Complete with tubes and mounting front panel..... **\$99.50**
In Cabinet (specify mahogany or blonde)..... **119.50**



The NEW GARRARD TRANSCRIPTION TURNTABLE Professional Model 301

A unit designed specifically for discriminating listeners and owners of home sound systems. The turntable itself is a 7 1/2 lb. disc, precisely machined, accurately centered and balanced. A 4-pole induction motor was specially developed by Garrard for use in this unit. Armature is dynamically balanced and the rotor set in self-centering phosphor bronze bushings. A newly designed motor mounting technique, employing counter-balanced springs, absorbs virtually all vibration.

Intended for all 3 speeds: 33 1/2, 45 and 78 rpm, the 301 features an eddy current speed control for making fine adjustments. Speeds cannot be changed unless the unit is shut off, thus preventing any possible jamming of the idlers. Other features include: built-in lubricating system, R/C switch network to eliminate "on/off" clicks, shutoff brake, and a rubber mat to prevent slippage of records.

Model 301..... **\$89.00**



NEW JIM LANSING Signature EXTENDED RANGE LOUDSPEAKER Model D123 12-inch

With a depth of only 3 3/8" the D123 is the most compact 12-inch speaker in the field. It can actually be wall-mounted flush with the surface and between studding. In a properly designed reflex or horn-loaded enclosure, the usable frequency response extends from 30 to 15,000 cycles.

Power handling capacity is 20 watts; impedance: 16 ohms; and fundamental resonance: 35 cycles. The diameter of the voice coil is 3 inches.

Model D123..... **\$54.50**

NOTE: Prices Net, F.O.B., N.Y.C. Subject to change without notice

ESTABLISHED 1927
HARVEY RADIO COMPANY, INC.
103 W. 43rd Street, New York 36 • JU 2-1500



The NEW McINTOSH Model MC-60 60 WATT AMPLIFIER

Employing the famous McIntosh-exclusive circuit with unity coupling, the new Model MC-60 provides performance within .4% of theoretical perfection. The tremendous reserve power made available by its 60 watt output, gives the MC-60 a distinct advantage in handling transients and other sudden surges without overloading or distortion and contributes immeasurably to the realism of reproduction.

There is less than .5% of harmonic distortion from 20 to 20,000 cycles even at full 60-watt output. Frequency response extends from 10 to 100,000 cycles $\pm 1.0db$; 16 to 60,000 cycles $\pm .5db$; and 20 to 30,000 cycles $\pm .1db$. Intermodulation distortion, under 120 watts peak, is less than .5%.

Socket terminals are provided for powering McIntosh and other preamps, and there are two inputs for .5 volts and 2.5 volts, respectively. Output terminals have the following impedances: 4, 8, 16 and 32 ohms. The McIntosh MC-60 employs the new Tungsol 6550 output tubes in push-pull.

Complete with tubes..... **\$198.50**

The New 3-Speed BELL TAPE RECORDER and PLAYBACK Unit Model RT-75



A single control lever permits operation of this unit at either 1.875 ips for lectures, meetings, etc., with a frequency response from 50 to 4000 cycles $\pm 6db$ — at 3.75 ips for general recording purposes with a frequency response from 50 to 6500 cycles $\pm 3db$ — or at 7.5 ips for high fidelity with a frequency response from 50 to 12,000 cycles $\pm 3db$. Correct equalization is automatically introduced with each speed change. Dual track recording permits 4 hours of sound on a 7" reel of 1.875 ips.

Push-button controls are provided for both fast-forward and fast-rewind. There are two microphone inputs, one for crystal and one for dynamic or ceramic — plus inputs for radio, phono and other high level program material. Microphone and high level channels can be recorded simultaneously. Playback is provided by means of a built-in amplifier and 6 x 9" oval, wide-range speaker. There are two outputs: 3.2 ohms for external speaker and 500 ohms for line. A high impedance output is also provided for feeding a high fidelity system. The entire unit is contained in a portable case measuring only 16 1/4 x 15 x 9 1/4" and weighing 35 lbs.

Complete with microphone, reel of tape, take-up reel, tubes, and instructions..... **\$149.95**

The New GRAY Viscous-Damped High Fidelity ARM Model 108C



Viscous fluid suspension provides automatic regulation of both the vertical and lateral movements of the arm. Improves tracking and minimizes groove jumping and skidding. Protects records because arm will not drop suddenly. Mechanical resonance is virtually eliminated. Simple slide-in feature permits instant interchange of cartridges. Handles records up to 16" diameter. Has adjustments for viscosity and stylus pressure.

Model 108C..... **\$39.95**

HARVEY SHIPS EVERYWHERE. Use this handy coupon ▾

HARVEY RADIO CO., Dept. HF-8, 103 W. 43rd St., New York 36, N.Y.

Please ship the following.....

I enclose check money order for \$..... including estimated shipping charges. Unused surplus will be refunded.

Send: New FREE High Fidelity Catalog
 Details of your TIME PAYMENT PLAN

NAME.....

ADDRESS.....

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

TESTED IN THE HOME

Continued from page 74

height can pick up the maximum signal available: in strong-signal areas antenna height is desirable to minimize noise pickup. Furthermore, even though signal strength may be high outside urban buildings, their steel frame construction is likely to reduce the effectiveness of any indoor antenna. These facts are mentioned to lend weight to a warning: if it is impossible or undesirable to use an outdoor antenna, make sure that your indoor antenna is a good one.

The Snyder 5-D antenna, pictured here, is an excellent one. It is not as directional as a simple dipole, but it isn't completely non-directional either. The lengths of its dipole arms and their vertical angle, and the length of the phasing bar, are adjust-



This Snyder antenna is quite big but it works well indoors.

able; you set them for best average results and then don't need to bother with them. Best results on FM are usually obtained with the arms and the bar slightly shorter than maximum. Tuning for individual stations, if required, is accomplished with the three push-buttons. They can be depressed individually or in combination, giving eight possible tuning arrangements (including that with none depressed).

A stacked conical antenna in our third-story attic gets us six FM stations in the morning with solid reception, and two more slightly noisy stations. With the Snyder 5-D in our first-floor listening room we were able to pick up four solid stations and four slightly noisy ones; in other words, two of the formerly quiet stations slipped into the slightly-noisy group. During this comparative test only the push-buttons were adjusted on the Snyder—arm length and orientation were not disturbed. In many cases it was not necessary to readjust the push-buttons for good reception when the station was changed—that depended on the strength of the signal from the station and how close on the dial it was to the previous one.

We'd say that this was exceptional performance. The 5-D has one disadvantage: its size. With the arms extended as they should be the antenna is quite long. However, the dipole length is closely associated with efficiency; a shorter antenna simply wouldn't pick up as strong a signal. — R. A.

GE passive filter /compensator has variable equalizer and range controls.



GE Record Compensator / Filter

SPECIFICATIONS (furnished by manufacturer): model AL-901 is a passive control device to be used between a GE pickup cartridge and a preamplifier or combined amplifier-preamp. **Controls:** Lo Cut-Off, with 12 db per octave cut at 0, 40, 60, or 80 cycles; Compensator, with Flat, Eur 78, Lon LP, AES, RIAA-Std, and Col LP positions; Hi Cut-Off, with 12 db per octave cut at 3,000, 5,000 or 9,000 cycles, and a flat position. **Insertion loss:** zero when all controls are in the flat positions. **Price:** \$19.95. **Manufacturer:** General Electric, High Fidelity Section, Radio and Television Dept., Electronics Park, Syracuse, N. Y.

General Electric should be congratulated many times over for this record filter. It provides a simple way for anyone using GE cartridges to have precise and flexible record equalization as well as high and low-frequency cutoff filters—all for less than \$20. If you don't have all these facilities in your record-playing system now (and not many systems are that complete) we can't think how \$20 could be better spent.

There are three controls: two are sharp-cutoff range filters, the other a six-position record equalizer. The equalization curves, described in the specifications paragraph, are well chosen to cover present and past characteristics in wide use. There is a flat position in which the compensator has no effect, so that if a variable equalizer is furnished on your amplifier or preamp-control unit you can use that instead. The low-

frequency filter has four positions—Flat, 40, 60, and 80, corresponding to frequencies at which the cutoff begins. We don't recall any other rumble filter having such closely-spaced cutoffs, which we consider desirable. The remaining control is a four-position treble filter, with a flat position and cutoffs beginning at 3,000, 5,000, and 9,000 cycles.

This is a passive filter; it contains no tubes and furnishes no amplification. You plug the lead from your pickup cartridge directly into the unit, and plug its output into a normal magnetic cartridge input on your amplifier or preamplifier. Operation will be correct for any GE cartridge except broadcast models, but incorrect in varying degree for other makes of cartridge. The preamplifier used with the filter should have standard RIAA bass equalization and flat high-frequency response; if it has a variable equalizer, and you want to use the filter's compensator control, set the preamp's equalizer to Flat. Otherwise, set the filter's compensator to Flat and use your preamp's variable equalizer. Ideally, the preamp's input resistor should be 100,000 ohms or more. If it is less than 50,000 ohms it should be replaced. Most non-variable equalizers have standard RIAA bass boost and a low-value input resistor for high-frequency rolloff; replace that resistor with 100,000 ohms and you're all set. — R. A.

Argos AD Speaker Enclosures

SPECIFICATIONS (furnished by manufacturer): models AD-1 and AD-2 are wall and corner versions of small enclosures utilizing, by license agreement, the Jensen Duette baffling principle. For 8 or 12-in. speakers with or without separate tweeters. Covered with pyroxylin-coated 6½-lb. fabric, light or dark. **Dimensions:** AD-1, 19½ in. wide by 23 3/8 high by 13½ deep; AD-2, 19½ in. wide by 23 3/8 high by 14½ deep. **Prices:** AD-1, \$21.50; AD-2, \$24.50. **Manufacturer:** Argos Products Company, 310 Main Street, Genoa, Ill.

These Argos cabinets are slightly less than 3 cubic feet in volume; accordingly, the Jensen Duette type of mounting is used. The speaker is not mounted directly on the front panel but on a smaller panel spaced about ¾ in. back of it; shims are used on three sides to make an air-tight seal between the two panels, but there is no shim on the fourth side. This provides an opening of controlled shape and size that permits radiation from the back of the speaker to reinforce front radiation at bass frequencies.

The aural result is quite good for cabinets of this size. It doesn't quite come up to the performance of a well-built cabinet of appreciably greater dimensions, but there are many applications in which it is impos-



Argos cabinets are good values.

sible or inconvenient to use a larger, more expensive enclosure. In such cases the Argos cabinets do very well; and they will outperform larger cabinets that are not sturdily built.

We have emphasized many times in these columns the need for rigid and air-tight construction of loudspeaker enclosures. Regardless of operating principle, this is an extremely important point; panels vibrating excessively can reduce the effectiveness of

Continued on page 78



Even the walls have ears...for Bogen

NEW BOGEN DB110(G) 12 WATT AMPLIFIER. An exclusive Bogen circuit makes possible "luxury" performance in this economy amplifier. 0.65% distortion at full output; ± 0.5 db response from 15 to 50,000 cps; infinite damping. Four separate controls for gain, bass, treble and 4 inputs and 3 record equalization positions. DB110 (chassis); \$59.95. In gold-finished cage; \$64.50. (See "Tested in the Home", April *High Fidelity*.)

NEW B50 SERIES RECORD PLAYER. An unusual value. Operates manually to play any disc up to 16", at any speed from 29 to 86 rpm. (This includes, of course, 78, 45, and 33 1/3 rpm.) "Wow", "Hum" and "Rumble" are minimal. Stylus pressure is adjustable for minimum record wear. Arm is equipped with plug-in head for simple interchange. B50-4LC (with one head, you-pick-your-cartridge); \$40.40. Attractive wooden base; \$4.80.

Bogen

HIGH FIDELITY
BECAUSE IT SOUNDS BETTER



Send 25c for 56-page book, "Understanding High Fidelity", to Dept. WH David Bogen Co., Inc., 29 Ninth Avenue, New York City 14, New York

TESTED IN THE HOME

Continued from page 76

even the best-designed enclosure, and add unattractive coloration to the sound as well. The Argos enclosures are good in this respect.

Each enclosure will accommodate an 8 or a 12-inch speaker; there are mounting bolts for both sizes. Each has also a cutout for a small compression tweeter. There are terminal connections for speaker wires on each cabinet, and rubber feet are supplied. The fabric finishes may not be strong features, but the prices certainly are, and the cabinets can be painted. We believe that they are excellent buys. — R. A.

MANUFACTURER'S COMMENT: One additional point on the side of versatility should be noted; the size of the tweeter opening is such as to make a properly dimensioned bass-reflex port if the tweeter panel is left off completely, giving excellent results with a 12-in. coaxial speaker.

Fairchild 220 Cartridge

We can make this the shortest TITH report in history: Fairchild's 215 series was excellent indeed; the 220 is better all around. Frequency response has been extended to somewhere around 15 to 17 kc and a slight peak in response, which used to occur in the 12 to 14 kc zone, has been moved out



Fairchild 220 cartridge: it's even better than the 215.

to about 17 kc. The sound has the same clarity which characterized the 215s.

Perhaps of primary importance from most points of view is the fact that the output of the Fairchild has been substantially increased. With the old series, it was sometimes necessary to use a transformer to boost the output so that the cartridge could be used satisfactorily with preamplifiers which did not boast extreme gain. And the transformer led to hum pickup problems, unless due care was used. The extra output of the 220 eliminates these headaches. It should work perfectly, without a transformer, with any modern preamplifier. — Note, incidentally, that the Fairchild is a low-impedance unit; therefore it can be used at a considerable distance from the preamplifier. As an experiment, we ran 50 ft. of shielded cable between cartridge and preamp input; there was no noticeable deterioration of quality.

All of which adds up to: a fine product made still better. — C. F.

Mohawk Midgetape

SPECIFICATIONS (furnished by manufacturer): a very small tape recorder-playback unit, battery powered. Recording time: 1 hour (1 7/8 ips, both sides of 3-in. tape cartridge). Input: high impedance, 1 millivolt minimum. Output: 3 milliwatts at 2,000 ohms. Response: 200 to 4,000 cycles. Wow and flutter: less than 0.7%. Noise: 35 db below maximum recording level. Batteries: motor and filament battery, 8 volts and 1.3 volts, lasts 45 hours; 30-volt B battery lasts 100 hours. Tubes: 2-CK549DX, CK542DX. Dimensions: 8 1/2 in. by 3 7/8 by 1 7/8 overall. Weight: 49 oz. including batteries. Accessories included: loaded tape cartridge, set of batteries, clip-on lapel mike, playback earphone. Price: \$229.50. Manufacturer: Mohawk Business Machines Corporation, 944 Halsey Street, Brooklyn 33, N. Y.

If you can appreciate the beautiful precision of a fine watch, or a faithful reproduction in miniature of a sailing ship, the Midgetape will fascinate you. This battery-operated recorder will fit inconspicuously in a topcoat pocket and you can make perfectly good recordings, with the microphone nowhere in sight, anywhere you can ride or walk. Even the motor is battery-operated, so you don't have to wind up a spring every few minutes. You can record continuously for a half hour on one side of the tape in a small cartridge, turn the cartridge over (or pop in a new one) in about ten seconds, and you're in business for another half hour. The machine will play back to you through a miniature earphone or you can use an accessory AC-powered amplifier and speaker (\$35.00) that matches the recorder in size.

Before we go much further, we should point out that this isn't a hi-fi tape recorder. Its response range encompasses about that of the usual table model AM radio — perfectly suitable for intelligible speech and music reproduction, but not much more than that. Outside business and professional applications (of which there are a great many) its only appeal to hi-fiers is in its novelty and its potentialities as a gadget to have a lot of fun with. We've had the Midgetape for several weeks, and in that time have: 1) created a minor case of mass hysteria at a cocktail party, by playing back a half hour of conversations with guests who didn't know they were being recorded (we don't recommend this as a regular practice); 2) proved to a doubting friend that our parakeet does, too, talk when no one is around; 3) demonstrated to our

young son, with an emphasis no word description could convey, how much noise he made while eating and how strident was his conversational voice; 4) obtained a recording of an intermittent engine noise in our car for the benefit of the garage mechanic. This is only a partial list.

There are only three controls on the Midgetape, all on one end. The master off-on lever starts the drive motor and supplies power to the tubes, which are of the instant-heating type; the recorder is in full operation less than a second after this lever is thrown. Another lever has only two positions: Record and Play. Due care will have to be taken not to start the recorder with this in the Record position if it isn't desired to record; you'll get tape erasure if you do. Finally, there is the volume control, effective on both record and playback. It has painted marks for close-to and conference pickup positions. The microphone has high output and the amplifier is very sensitive — you can overload the tape if you aren't careful but, by the same token, you can record sounds at a great distance, or very weak sounds.

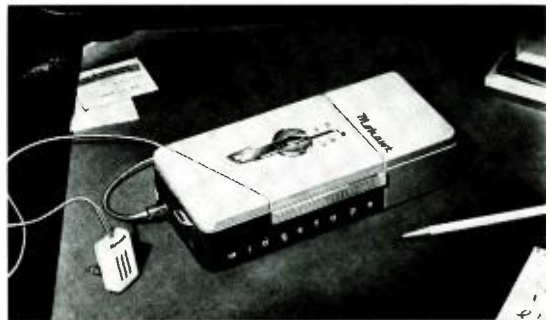
The microphone input and the playback output sockets are at the same end of the unit. Available in addition to the lapel mike supplied are a telephone pickup coil (\$10.00), a throat mike (\$19.75), and a wrist mike that looks like a watch (\$33.50). By pushing a slide latch you can open the tape compartment for access to the tape cartridge, capstan, and heads. The cartridge has takeup and supply reels one over the other, both fully enclosed. Only a loop of

tape is outside the cartridge. It is marked "First half hour" on one side, "Second half hour" on the other; on each side there is a slot showing the amount of tape left to record, with marks showing the time in five-minute intervals. There is a corresponding slot in the recorder case, and the time marks are also printed on the outside, so you can tell how much time you have left without opening the case. During recording or playback the cartridge reels are driven by the motor, as is the capstan; rewinding is done by hand, however, to conserve the battery. There is a crank on the outside of the case for this purpose — it folds flush with the case when not used. One turn of the crank rewinds about three seconds of the recording, and the entire reel can be rewound in less than a minute. Extra tape cartridges cost \$11.50.

At the end opposite the controls is another hinged section that opens to replace the batteries. The larger battery supplies power for the motor and tube heaters; this lasts for 45 hours of operation and costs \$9.50. It is made by Mohawk especially for this application and is obtainable only through Mohawk distributors. There is a pilot light on the side of the case that indicates when power is on and also the motor battery condition; when it goes out entirely the battery is good for five hours more. Tube plate voltage is supplied by a smaller battery good for 100 hours, and which costs \$2.00.

Altogether, this is a unique, well-made gadget that has many practical uses as well as a lot of amusement potential. — R. A.

Mohawk Midgetape is completely self-contained, doesn't require winding up.



the "missing link" in your sound system!



SOUND PRODUCED IS NOT SOUND HEARD

Today you can buy amplifiers, tuners, record players, tape recorders etc. with specifications that exceed reasonable demands of sound reproduction. In other words, the equipment is capable of reproducing a finer range of sound than the ear can detect. And yet, how many times have you heard an audiophile say that he was dissatisfied with the sound of his system in his home? Is it possible that although fine equipment can reproduce almost all of the sound, we cannot hear that same sound in our home?

FROM THE RECORD TO THE EAR THE LARGEST PART OF YOUR SOUND SYSTEM, BOTH IN SIZE AND IN IMPORTANCE, IS THE LISTENING ROOM.

The acoustics of your listening room, as much as the performance of any one of the essential components of a sound system, determine how the sound is heard. Now some manufacturers have devised an ingenious type of variable damping control that permits the amplifier to compensate for certain deficiencies in speaker response. When used with relatively inefficient speakers, this is a decided help. But with the finer speaker systems, the net gain is very slight. The reason for this is that the closer the speaker comes to an ideal response, the more does the listener react to the acoustic distortions present in his room. The designers of Concert Halls and Opera Houses realize that the audience must have good acoustics for true listening satisfaction. But few housewives will permit their husbands to decorate a home with attention to acoustics only. There is the "missing link" in your sound system!

THERE MUST BE A MEANS OF CONTROLLING THE ACOUSTICS OF A LISTENING ROOM

Some time ago, the engineering staff of Brainard Laboratories recognized the need for a means of controlling the acoustics in a home. After years of developmental work these engineers perfected ABC (ACOUSTIC BALANCE CONTROL) and subsequently incorporated their invention into all new Brainard Amplifiers. This invention actually permits you to electronically correct for the acoustic distortion in your listening room . . . with the turn of a knob.



ABC UNVEILED AT ELECTRONICS PARTS SHOW, CHICAGO, MAY 1955

The response of the electronics industry to the introduction of ABC was immediate and impressive. The entire production of Brainard Amplifiers was sold out for three months in advance. Audio engineers throughout the country hailed ABC as the decade's outstanding improvement in the high fidelity field.

HEAR THE AMAZING BRAINARD DEMONSTRATION AT YOUR HIGH FIDELITY DEALER

You can actually "hear" the effect of ABC on the acoustics of a room! Your high fidelity dealer will be happy to demonstrate the Brainard equipment, although it is possible he might not be able to fill your order immediately. Brainard Electronics is not a mass manufacturing enterprise but predominately a specialist in audio and electronic fields, manufacturing only those components utilizing distinctive Brainard developments. Consequently, the tremendous reception accorded the new Brainard Amplifiers with ABC has created a temporary short supply. Please leave your name and address with your dealer and your order will be filled as quickly as possible.

Write today for illustrated Brainard Catalog H-8, complete with technical specifications on all equipment and a full explanation of the revolutionary Acoustic Balance Control.

ELECTRONICS Brainard

8586-90 Santa Monica Blvd., Los Angeles 46, California



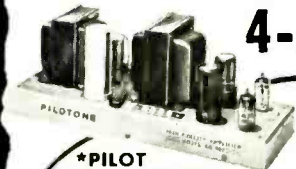
BR-25

Acoustic Balance Control • Power Output: 25 Watts (Ultra Linear) • Frequency Response: Flat ±1 db., 20 to 50,000 c.p.s. • Power Response: ±1 db., 30 to 20,000 c.p.s. • Efficiency: In excess of 58% at full output compared to 25-30% of usual Class A circuits • Feedback: Three feedback loops for maximum stability and purest reproduction • Hum & Noise Level: 70 db below rated output • Distortion: Less than .5% at 20 watts • Printed Circuit Construction • Loudness Control: Automatic correction for Fletcher Munson Curve • Bass Control: 19 db of boost at 30 cycles • Treble Control: 20 db. of cut and 18 db. of boost at 10 k.c. • Record Compensator: 36 combinations of corrective curves including scratch filter for worn records • Phono-Pre-Amplifier: Input sensitivity, 10 millivolts. Three inputs for all types of modern phono-cartridges • Pilot light: Detachable for cabinet mounting • Two Auxiliary Inputs: For radio, T.V., Tape, etc.; sensitivity, .7 volts r.m.s. • Tape Output: High impedance connection unaffected by loudness control • Speaker Output Impedances: 8 and 16 ohms • Two A.C. Convenience Outlets: 150 watts maximum controlled by amplifier power switch • Unique "Thickness Adapter": Eliminates shaft extensions • Tube Complement: 2—12AX7, 2—6L6GB, 1—5U4GB • Overall Size: 7½" high, 9½" deep, 12" wide • Shipping Weight: 17 lbs.

BR-25 25 Watt Amplifier
BR-14 14 Watt Amplifier

MORE **Terminal** SOUND VALUES

FAMOUS NAMES HI-FI COMPONENTS IN THIS READY-TO-PLAY 4-STAR PHONO SYSTEM



*PILOT

AA-902 PILOTONE AMPLIFIER

Nationally famous 10 Watt Amplifier! Amazingly low distortion (1% at 10 Watts), Hum and noise level 90db below rated output. Overall dimensions 14 1/2" wide x 4 5/8" deep x 5 1/4" high. Net \$39.75



*PILOT

PA-912 PREAMPLIFIER

Self-powered matchmate to the Pilot AA902. Great hi-fi features: Frequency Response: at radio, auxiliary inputs, — 1 db. 20 to 100,000 cps. Dual Tone Control Range: 18 db. boost or cut at 20 cps. and at 20,000 cps. Phono Equalizers for all LP records. Overall dimensions 11 1/2" long x 5 1/8" high x 5 1/4" deep. Beautiful Hammetone Bronze Finish. Net \$49.50

*ELECTRO-VOICE

SP12B RADAX 12" SPEAKER

Clean, sparkling wide-range reproduction! Built-in mechanical crossover for optimum response: 30 to 13,000 cps.! 16 ohms impedance. Net \$29.10



*MIRAPHON XM110

3-SPEED MANUAL RECORD PLAYER

Amazing transcription-quality performance, complete frequency range. Precision arm with convenient weight adjustment has GE tripleplay pickup already mounted. Dimensions 10 1/2" x 12 3/4". Net \$43.60

DOZENS OF EXCLUSIVE FEATURES • MATCHLESS PERFORMANCE
Listening Pleasure Usually Found in Systems Costing
Many, Many Times This LOW, LOW PRICE!

This outstanding, low-cost 4-Star System is loaded with high-price features: PILOT AMPLIFIER is easily mounted, takes only minimum space. Frequency response 15 cps. to 40,000 cps. PILOT PREAMPLIFIER has separate microphone input control for radio, television, phono and tape recorder effects. MIRAPHON RECORD PLAYER is completely assembled to plug in. ELECTRO-VOICE SPEAKER incorporates revolutionary E-V Radax Principle for optimum response.

The 4-STAR SYSTEM SHOWN HERE
READY TO PLUG IN AND PLAY

ONLY **\$132⁶⁵** COMPLETE

TOTAL REGULAR NET \$162.15

You Save \$29.50

NEW! McIntosh MC60 60 WATT AMPLIFIER



99⁶⁰/₁₀₀%

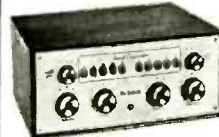
PERFECT AMPLIFICATION!

The new McIntosh Amplifier sets a new standard of excellence—99-60/100% perfect amplification is the theoretical limit of quality and efficiency—and is the only power amplifier which will produce 60 Watts of power at less than 0.5% harmonic distortion, from 20 to 20,000 cycles per second! DESIGNED AND BUILT FOR THE DISCRIMINATING LISTENER!

MC60 Net **\$198.50**

MC30 like above, with 30 Watts output.

Net \$143.50



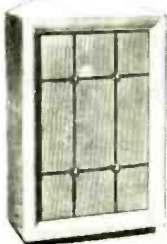
McIntosh C-8

PROFESSIONAL AUDIO COMPENSATOR

A complete control center for professional and home entertainment systems. Features laboratory-standard performance in your home: 10 switch phono compensator for unlimited equalizing—never before achieved; precision tonal balance for any type program... AM or FM radio, TV, tape or records, attuned to your most critical listening judgement.

C-8 less cabinet..... Net **\$88.50**
with cabinet Net \$96.50

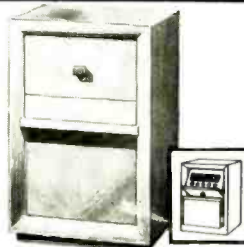
C8P Same as above, self-powered
less cabinet..... Net **\$99.50**
with cabinet Net \$107.50



Electro-Voice

MATCHED SPEAKER AND EQUIPMENT CABINETS

Electro-Voice Enclosures are made by fine furniture craftsmen in beautiful woods to complement the decor of your home.



ARISTOCRAT CORNER ENCLOSURES

Utilize famous KLIPSCH sound principles, for 12" full-range and separate 2 and 3-way loudspeaker systems. Efficiency is many times that obtained with conventional type bass-reflex or vented-type cabinets. Extended bass range, no boominess, greater speaker power-handling capacity. Dimensions: 29 1/2" high x 19" wide x 16 1/2" deep.

Mahogany Net **\$64.68** Blonde net **\$70.56**

PEERAGE SOUND EQUIPMENT CONSOLES

Pivoted, tilting top mounts most conventional tuners. Amplifier is mounted on back shelf. Changer drawer is directly below tuner panel, and is mounted on roller slides for smooth operation. Dimensions: 29 3/4" high x 20 1/2" wide x 18 3/4" deep.

Mahogany Net **\$94.08** Blonde Net **\$99.96**

Note: PEERAGE CABINETS will be shipped with blank panels, or cut out for standard hi-fi components, of suitable size. Specify items to be mounted, or send templates.

NEW! GARRARD 301

Professional TRANSCRIPTION TURNTABLE



Garrard's "incomparable" quality features: 4-pole heavy-duty motor, dynamically balanced; 12" Turntable with permanently "true" center; Variable Speed Control for exact playback pitch on all three speeds; Noiseless Main Spindle eliminates rumble; built-in pressure lubricating system insures continuous, proper lubrication at all times... one of the world's finest transcription turntables!

Model 301 Net **\$87.22**
WB301 Base for turntable..... Net \$24.00

THE ANGEL

UNIPIVOT TRANSCRIPTION PICKUP Model 17A

The Arm With "The Heavenly Touch".

Made by the Manufacturers of Angel Records. A new experience in crisp, clean sound! A precision instrument with pickup and arm completely integrated for the finest reproduction of Microgroove and Standard records, up to 17" transcriptions. Complete with LP cartridge, diamond stylus and high impedance transformer.

Net **\$89.50**

Model 78 Standard 78 RPM Pickup, with Sapphire Stylus. Net **\$12.50**



Prices include
Transportation and
Insurance Costs
for Stateside USA

when full remittance accompanies order. Or send 25% deposit, balance C.O.D. transportation and insurance collect.

ELECTRO-VOICE

12" TRIAXIAL SPEAKER MODEL 12TRXB

20 WATTS, 3-IN-1 INTEGRATED SYSTEM

Discover the distortion-free, wider range 35 to 15,000 cps. reproduction of this compact Triaxial Speaker! Phenomenal bass response, full-bodied mid-range, silky-smooth upper octaves. ADJUSTABLE CONTROL TO MATCH INDIVIDUAL ROOM ACOUSTICS!

Net **\$58.51**

12TRX like above, but has giant-size magnet structure for greater efficiency and power. Net **\$111.72**



GUARANTEE:

You are fully protected against any financial loss if any part arrives in damaged condition or becomes defective within 90 days. Every shipment is insured in transit and every item is FULLY GUARANTEED by the manufacturer and Terminal Radio.

Terminal Radio CORP.

85 CORTLANDT STREET, NEW YORK 7, N. Y. • WOrth 4-3311

A SPECIAL SERVICE FOR HIGH FIDELITY READERS

**FOR ADVERTISEMENTS
IN THIS ISSUE ONLY**

A simple and "one mailing" way of getting more detailed information on products or services advertised in this issue of HIGH FIDELITY.

Send COMPLETE postcard even if all four coupons are not used. However, each coupon used MUST be filled out completely. (Name and address on each coupon, please.)

Please use ink or typewriter if at all possible.

USE THIS SERVICE — EVERYTHING, EVEN THE POSTAGE, IS FREE. ANOTHER OF HIGH FIDELITY'S SPECIAL READER'S SERVICES.



Use this SERVICE



BUSINESS REPLY CARD

FIRST CLASS PERMIT NO. 62, SEC. 34.9, P. L. & R., GREAT BARRINGTON, MASS.

High Fidelity

POST OFFICE BOX 600

GREAT BARRINGTON, MASS.

8-5

PLEASE SEND ME INFORMATION ON:

Product (or Service).....
Advertiser and Page Number.....
My Address.....
.....
.....

HIGH FIDELITY
I ● THE MAGAZINE FOR MUSIC LISTENERS

PLEASE SEND ME INFORMATION ON:

Product (or Service).....
Advertiser and Page Number.....
My Address.....
.....
.....

HIGH FIDELITY
I ● THE MAGAZINE FOR MUSIC LISTENERS

PLEASE SEND ME INFORMATION ON:

Product (or Service).....
Advertiser and Page Number.....
My Address.....
.....
.....

HIGH FIDELITY
I ● THE MAGAZINE FOR MUSIC LISTENERS

PLEASE SEND ME INFORMATION ON:

Product (or Service).....
Advertiser and Page Number.....
My Address.....
.....
.....

HIGH FIDELITY
I ● THE MAGAZINE FOR MUSIC LISTENERS

PLEASE SEND ME INFORMATION ON:

Product (or Service).....
Advertiser and Page Number.....
My Address.....
.....
.....

HIGH FIDELITY
I ● THE MAGAZINE FOR MUSIC LISTENERS

PLEASE SEND ME INFORMATION ON:

Product (or Service).....
Advertiser and Page Number.....
My Address.....
.....
.....

HIGH FIDELITY
I ● THE MAGAZINE FOR MUSIC LISTENERS

PLEASE SEND ME INFORMATION ON:

Product (or Service).....
Advertiser and Page Number.....
My Address.....
.....
.....

HIGH FIDELITY
I ● THE MAGAZINE FOR MUSIC LISTENERS

PLEASE SEND ME INFORMATION ON:

Product (or Service).....
Advertiser and Page Number.....
My Address.....
.....
.....

HIGH FIDELITY
I ● THE MAGAZINE FOR MUSIC LISTENERS





SUBSCRIPTION SERVICE PAGE

High Fidelity

Great Barrington, Mass.

Please enter my subscription, starting with the next issue, at the **SPECIAL RATE** of 3 years for only \$13.50.

FOREIGN POSTAGE: \$1.00 per year outside the U. S. A., its possessions, and Canada.

- My remittance is enclosed. I prefer two years for \$10.00.
 Please send me your bill. I prefer one year for \$6.00.
This is a new renewal subscription.

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

- | | | | |
|--|--|---|--|
| <input type="checkbox"/> Group subscriptions attached. | <input type="checkbox"/> Send me the following back issues | } | Sorry,
cannot bill
single copies |
| <input type="checkbox"/> Gift subscriptions attached. | @ \$1.00 each. 3 10 11 | | |
| | @ .50 each. 17 18 20 21 22 23 24 25 30 | | |



BUSINESS REPLY CARD
FIRST CLASS PERMIT NO. 62, SEC. 34.9, P. L. & R., GREAT BARRINGTON, MASS.

High Fidelity

POST OFFICE BOX 600

GREAT BARRINGTON, MASS.



BUSINESS REPLY CARD
FIRST CLASS PERMIT NO. 62, SEC. 34.9, P. L. & R., GREAT BARRINGTON, MASS.

High Fidelity

POST OFFICE BOX 600

GREAT BARRINGTON, MASS.



Because we have so many requests for subscription information, we have decided to publish the full subscription story — all in one place — the result being this page. We hope you'll use it.

REGULAR SUBSCRIPTION RATES

Three Years — Thirteen Dollars and Fifty Cents.

Two Years — Ten Dollars.

One Year — Six Dollars.

BARGAIN GROUP SUBSCRIPTION RATES

(One Year Subscriptions Only)

Here's a real saving. Just get together a group of subscriptions and submit the list of new subscribers, all at one time. First subscription — Six Dollars. Second subscription — Five Dollars. Each additional subscription — Four Dollars.

Send the list to our Circulation Department (and mark it **SPECIAL GROUP SUBSCRIPTION RATE**) with a check or money order in the appropriate amount.

GIFT SUBSCRIPTIONS

Many of you have found **HIGH FIDELITY** the perfect gift for any occasion. If you submit more than one subscription (at the same time) the special group rates shown above apply. We will acknowledge your gift, to the receiver, with a special card signed with your name, if you wish.

LIFE SUBSCRIPTIONS

We're always pleased to welcome new members to our "lifers" club. The current rate is one hundred dollars.

BACK COPIES

The following back copies are in stock:— Winter-1951 (No. 3), May-June-1953 (No. 10), July-August-1953 (No. 11), May-1954 (No. 17), June-1954 (No. 18), August-1954 (No. 20), September-1954 (No. 21), October-1954 (No. 22), November-1954 (No. 23), December-1954 (No. 24), January-1955 (No. 25), June-1955 (No. 30). Just encircle, on the card to the left, the identification number of each issue you would like and enclose your check or money order. Sorry, we cannot bill single copies.

ANCIENT CHINA

Continued from page 34

1000 and 700 B. C. Thus, the object of the Chinese musicologists and sound technicians had been triumphantly achieved: they had preserved the nation's sacred pitch standards and scale systems in stone for 3000 years! It also shows that the "Pythagorean" system of intervals was known and used in China 300 or 400 years before the Greek philosopher, after whom our own Western system was to be named, was ever born.

In the subsequent centuries, when the scientists and lapidaries became more and more assured in their growing technical skill, they set out for ever increasing ornamentation and began to incorporate the nation's music-cosmology into the sonorous material. They also turned to a precious material found to have superior sonorous qualities: jade. For probably more than 700 years the Chinese acoustical laboratories studied the possibilities of flat circular jade disks with a central perforation, measuring between 5 and 18 inches in diameter. Hundreds of them, originating from the ninth to the third century B.C., were studied by this writer and found to show unmistakable traces of a tuning process. The techniques were similar to those found in bronze bells, and aimed at sharpening as well as flattening tones. I also identified five different methods of drilling the central perforation to improve the tone qualities, and silk-thread suspension techniques. The objective was to curb the sidewise-sway of the suspended disks when they were played in scale sets. Their Chinese name, incidentally, is Pi.

Some of the most perfect specimens were created between the sixth and fourth centuries B.C. They are completely covered with beautiful ornamentations carved or incised into the large surfaces, and show no more traces of a tuning process. The artists, consequently, calculated and knew in advance all dimensions of the disks, all physical properties of the jade material and all pitch-changing influences of the ornamental carving. A few of the finest specimens will produce, on one gentle stroke, a tone of crystal-clear beauty, gently undulating around a tonal pitch center, swelling and fading slightly in volume and intensity and lasting up to one minute

Continued on next page

a new HIGH FOR HI-FI!



Now . . . enjoy Hi-Fi outdoors with . . . the **UNIVERSITY BLC FULL RANGE WEATHERPROOF COAXIAL SPEAKER**



Hear the BLC—Hear the difference!

- The BLC is the only speaker for extending a hi-fi music system to lawn, terrace, porches, gardens.
- No other speaker offers such fidelity of response as well as weatherproof construction—all at a low price you can afford.
- Self contained . . . requires no enclosure—full 2-way speaker system—compact . . . only 22½" in diameter and 9" deep—Wide range . . . 70-15,000 cps.—handles 25 watts.

For more information see your dealer . . . write for brochure HF30.

Write Desk 95



University Loudspeakers

80 SOUTH KENSICO AVENUE • WHITE PLAINS, NEW YORK

Take any one of these glorious

OPERAS

FOR ONLY \$1⁰⁰

NO STRINGS ATTACHED!

SEND NO MONEY!

Georges Bizet
CARMEN
Carmen . . . Cora Canne Meyer
Don Jose . . . Leo Larsen
Escamillo . . . Gerard Holthaus
Micaela . . . Corry van Beckum
and other outstanding artists

A breathtaking performance by one of Europe's outstanding mezzo-sopranos.

An amazing Demonstration of long-playing (33½ RPM) High Fidelity Recordings.

W. A. Mozart
THE MARRIAGE OF FIGARO
Figaro . . . Siemen Jongsma
Susanna Anneke van der Graaf
Il Conte . . . Henk Driessen
La Contessa . . . Margit Opawsky
and other outstanding artists

A superb new rendition of Mozart's most famous opera buffa!

Giuseppe Verdi
LA TRAVIATA
Violetta . . . Margit Opawsky
Alfred . . . Leo Larsen
Germont . . . Henk Driessen
and other outstanding artists

Brimming with immortal music and high drama, here is a production which is pure gold!

Select ANY ONE of these magnificent opera performances. Audition it FREE in your own home, and if you decide to keep it pay ONLY \$1, no strings attached.

You'll hear every famous aria, duet, chorus and overture brilliantly re-created by world renowned artists . . . approximately one hour of glorious music from the opera of your choice. We make this special offer to introduce you to the superb high-fidelity recordings available to members of The Opera Society at tremendous savings.

With your selection you also obtain Trial Membership with full privileges. These include: advance description of all future releases; right to audition any of these free, with no obligation to buy. For those you keep pay the Member's low price of only \$2.95 per 12" long-playing record; a saving of almost 40%! Mail the coupon NOW!

THE OPERA SOCIETY, Dept. 8-HF
45 Columbus Avenue, New York 23, N. Y.

Send me for FREE audition the recording checked below and enroll me as a Trial Member.

CARMEN FIGARO TRAVIATA
After 5 days I will return it or send only \$1 (plus shipping). Privileges: No purchase obligation ever! Monthly advance notice of releases. 5 day free trial on any discs. I may reject any records before or after receipt; may cancel membership at any time. For future 12" l.p. discs I keep, I'll pay only \$2.95 each plus shipping.

LIMIT: Only one sample package to a customer.

Name:
Address:
City: Zone: State:
In Canada address: 105 Bond St., Toronto 2, Ont.

**"TRULY
PROFESSIONAL!"
SAY
AUDIO
ENGINEERS...**



Model 70
STUDIO
CONSOLE

**AND
ARMCHAIR
ENGINEERS!**



Model PBT
for HI-FI

... there's a
COMPONENTS

Professional
TURNTABLE

for BOTH!

... and only the "Professional" claims and proves truly professional performance, exceeding the best figures in record manufacture and FM transmission. Rumble -70db or better, wow and flutter 0.05% or less, speed accuracy, at least 0.25%. No other turntable approaches this performance... yet both the studio and home models of the Components "Professional" are providing it year in and year out for thousands of critical users. Why should you settle for anything less? User's net, Model PBT, \$99.50 (skirt optional at extra cost) ... Model 70, \$295 f.o.b.

WRITE FOR FREE LITERATURE.



ANCIENT CHINA

Continued from preceding page

before vanishing into final silence. Here was indeed a high-precision science and craftsmanship justly comparable to the most refined modern techniques in optics or electronics.

Many of the large pentagonal stones discussed above had arched bases for improving tone duration and sonority. It was found that the diameter of the curvatures was the same for several stones in the same set, suggesting that they were parts of, and cut from, one ring-shaped original unit. A study extending over three years finally showed that the ancient acoustical engineers and mathematicians had devised a system of cutting two very large circular stone disks (of the Pi type) into six segments each, forming six tones each of the twelve semitones contained in the octave. According to Chinese cosmological tradition, there are six male and six female tones in the twelve-tone system. They follow each other alternately in the construction of the circle of the fifths.² The six male tones came from *one* large ring, the six females from a second slightly smaller unit, and they were cut up according to a secret mathematical division, without leaving scrap or fragments from the ring's total circumference. Thus, the cosmological unity of the tone system and its derivation from two co-equal male and female elements were actually built into the stones. This mathematical secret has been lost, and so far nobody has been able to reconstruct it, in spite of all our advanced mathematical knowledge and computing equipment. It reminds one of the case of the Cremona violin makers; no amount of modern research can produce anything even remotely comparable to the masterpieces of a Stradivarius or Guarneri.

These are some of the focal points of ancient Chinese achievement that justify — to me, anyway — the contention that we have something to learn from them. The Chinese did things the hard way. Our easier ways may have hazards. The senses of modern researchers and engineers have become blunt and unresponsive, because they rely completely on testing and measuring instruments. The Chinese had to train themselves throughout many centuries to develop an incredible

²C was male, G female, D was male, A was female, etc.

Continued on page 84



sheer
musical
magic

the new **Rauland**
model 1811 full 12 watt
high fidelity amplifier

NOW, at moderate cost, you can own and enjoy a quality of musical re-creation virtually indistinguishable from the original performance. Here is the ideal "heart" for your home music system, capable of reproducing the full musical range from vibrant bass through thrilling treble with the full emotional depth and meaning of the original music. Here is the finest audio achievement, designed to bring you the ultimate in enduring listening pleasure.

with every desirable feature for superb musical reproduction ...

- Full 12 watts output • Response, ± 0.5 db, 20-20,000 cps. • 3 Response Curves to bring out the full fidelity in all types and makes of records • Microphone input for entertainment and recording • Separate Bass and Treble tone controls • Choice of regular or "equal loudness" control
 - Inputs for GE or Pickering cartridge, tape, tuner, and microphone • Removable panel for easy mounting ...
- PLUS every other desirable feature to create a new dimension in sound for your home.**



Hear the
RAULAND 1811
Amplifier at your
HI-FI dealer, or write
for full details.



RAULAND-BORG CORPORATION
3515 W. Addison St., Dept. F, Chicago 18, Ill.

The sensitive fingers of Gennaro Fabricatore molded a lyre guitar in Naples (1806) in a shape which seems to be an abstract visualization of sonority. In the language of acoustics such beautiful lines are called "exponential curves", and scientists produce an infinite variety of them by mathematical formula. Engineers in the Jim Lansing atelier use the formulae of science when designing speakers and enclosures, but to them they add the intuitive imagination which leads to basic design advancements. They add, too, the traditions of craftsmanship — devotion to detail, infinite care in production, meticulous assembly — which takes perfection as its only goal.

YOUR BASIC SPEAKER—

The Jim Lansing Signature extended range Model D130 is your basic speaker. Never a compromise, the D130 by itself, in a suitable enclosure such as the Signature C34 folded exponential horn, will reproduce a perfect quote of every recorded note. If you wish to convert to a divided network system later, your D130 will serve as an excellent low frequency speaker, perfectly balanced with other Jim Lansing Signature units.

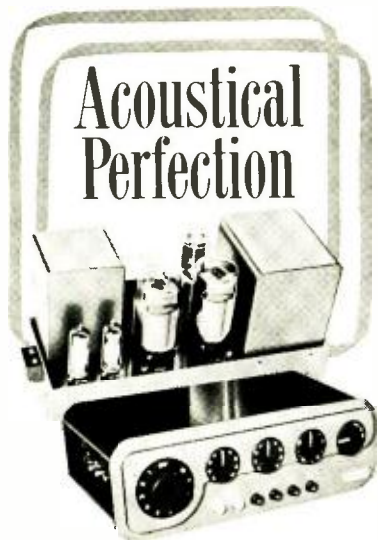
JAMES B. LANSING SOUND, INC. • 2139 Fletcher Drive, Los Angeles 39, California



craftsmanship
carried to
the point
of artistry



Photograph is by Irvin Kershner of a Lyre Guitar in the Erich Lachmann Collection of Historical Stringed Musical Instruments reproduced through the courtesy of the Allan Hancock Foundation and the University of Southern California. Printed reproductions suitable for framing of 4 of the photographs used in this series are available for one dollar. Send remittance to James B. Lansing Sound, Inc. Be sure to print your name and address clearly.



with BEAM
QUAD
AMPLIFIERS*

*"For applications requiring up to 30 watts... this unit should satisfy the most critical."

—Audio Equipment Report

The outstanding audio achievement of recent years, the superb QUAD II system provides unparalleled audio reproduction plus complete flexibility of control. Add high efficiency, harmonic filtering, push-button equalization and channel selection, exact pick-up matching, balanced feedback throughout, precision made 13-section output transformer, low distortion, superb British craftsmanship, and the smartest styling in high fidelity today — and you see why QUAD is the recognized world leader in high quality audio reproduction. Hear it at your earliest opportunity.

• **POWER:**

Rated for less than 1/10% distortion at 15 watts output, this amazing system will readily provide output power up to 30 watts.

• **RESPONSE:**

QC II Control Unit: 10-60,000; 0.5db
QUAD II Amplifier: 20-20,000 cps, flat

• **Total Distortion, QC II:** 0.02%

• **Total Distortion, QUAD II:** Less than 1/10%

• **Full complement** of controls, including filter slope, bass, treble, 3 channel selection and record compensation.

QC II Control Unit \$120.00
Quad II Amplifier \$130.00
System Complete \$237.50

For detailed specifications on the Beam QUAD AMPLIFIER, and literature on Beam Stentorian Speakers from 8" to 12" sizes, 5 and 15 watt super tweeters, woofers, matching crossovers, 10" and 12" Duplex (Twin Concentrics), and Beam enclosures, write:

BEAM
INSTRUMENTS CORPORATION
Empire State Building
350 FIFTH AVENUE NEW YORK, N. Y.
Charter Member:
Institute of High Fidelity Manufacturers, Inc.

ANCIENT CHINA

Continued from page 82

acuteness and refinement of sense-perception; they had no test equipment. They also had to develop a degree of patience and perseverance unknown in contemporary Western research, where the pressing demands of warfare and commerce always urge toward the fastest shortcut, toward incomplete, compromise solutions. The Chinese always strove for perfection, nothing less. Too much modern research aims at immediate ends, oblivious of ultimate values. The ancient scholars and craftsmen, with a single mind, set out for basic truth and perfect beauty.

To move from the general to the particular, music is one of the few modern activities (I mean of course serious music) still conceived as timeless, still largely uncorrupted by the urge toward quick success on a low level. So is its pleasant offspring, high fidelity — but both now are threatened by popularity, the latter more than the former. One hears the word "perfectionist" used almost as an insult, which is unfortunate. For one, I think that if high fidelity is to become and remain an important cultural factor, it must embody some of the "fidelity" of spirit of the ancient Chinese. Otherwise — who knows? — droughts, earthquakes, floods, barbarians, political corruption, and tyranny!

LONDON REPORT

Continued from page 31

to be technically excellent. Unfortunately, because of time limitations only a few records could be played, and none of them for very long. A row of neon lights allowed one to see how many watts were going into the speakers at each moment, a most interesting and valuable addition.

A dance band number [Audiophile, 78-rpm microgroove] played only on the two eight-inch units, was bright with lots of presence and took twenty watts at one or two loud bits to fill the hall. The same wattage, over the larger speakers, gave one a fine passage for the full orchestra in the Kleiber-Concertgebouw recording of the Beethoven *Pastoral* [LONDON LL 916], played (because of uneven British pressings) from a metal part. A Bach aria by Kathleen Ferrier had a remarkable quality [LL 688], partly due to the effect of hearing the voice of a

First things last!

We freely confess that when we began planning the Tannoy high-fidelity Domestic Sound System, we did not contemplate designing and manufacturing our own phono-cartridge. After all, there were several excellent cartridges already on the market.

We changed our minds when the first power amplifiers and 'Autograph' pre-amplifiers began to emerge from the assembly lines. It was evident that the almost uncanny faithfulness of the amplifying chain, ending with the now world-famous Dual Concentric Speaker, justified the use of a cartridge of more than ordinary 'freedom'.

Our engineers therefore set about the task of designing a cartridge which was free to extract and pass on, *everything* from the recorded groove without any spurious effects or blanketing resonances. The result is the Tannoy Varilucance Cartridge . . . a precision transducer which would be completely wasted on any but the very finest of high-fidelity reproducing equipment.



TECHNICAL SPECIFICATION

Every cartridge hand-made and laboratory tested, Upper frequency limit > 16,000 cps. No resonant peaks. No undamped resonances in sub-supersonic range. Simple turn-over mechanism. Stylus assemblies completely independent. Instantaneous replacement of styli without use of tools. Optimum lateral to vertical compliance ratio. Very low effective dynamic mass. Output: 20 mV at 12 cm per second. Termination load: 50,000 ohms. Tracking weight: 6 grams for all discs.



VARILUCANCE
Phono-Cartridge

For service in the United States call New York WHitehall 3-7000

TANNOY (CANADA) LTD
36 Wellington St. East, Toronto 1, Ontario, Canada



**invisible hands
guide your**

Dekamix

HI-FI AUTOMATIC RECORD CHANGER

The industrious-invisible hands of Dekamix—creatures of ingenious design—are busily engaged in the many automatic functions so essential to superior record performance and listening pleasure. The Dekamix intermixing record changer is the result of outstanding craftsmanship that is devoted to producing an instrument extremely simple and functional, yet fully automatic.

- automatic changing of 12", 10" and 7" records in one stack
- 3 speeds—33 $\frac{1}{3}$, 45, 78
- weighted top plate that obtains full advantage of air cushion effect—to preserve record surface
- acoustically balanced tone arm; non-magnetic turntable
- stops automatically after last record is played

DEKAMIX HAS EVERY FEATURE OF HIGH PRICED RECORD CHANGERS AT THE AMAZINGLY LOW PRICE OF **\$44.95**_{net}



Have you heard the finest in hi-fi?

By spending a few dollars more you can have the finest hi-fi amplifier and pre-amplifier equipment by Rogers of England—listen and compare before you buy!

AT LEADING HI-FI MUSIC CENTERS
WRITE TODAY FOR COMPLETE LITERATURE

ERCONA CORPORATION
(Electronic Division)

551 Fifth Ave., Dept. H9, New York, N. Y.

dead singer, full and resonant, in a hall in which one has heard the living voice, partly due to the fine quality of the reproduction. Most of the aria was under the one watt level, a climax hit ten watts for a moment. Three piano recordings which probably are very satisfactory at home did not have the quality I felt was needed for the hall. Piano solo (around *mf*) required only about two watts, and a Mozart concerto called for ten watts in the fuller passages and stayed around four watts most of the time the orchestra was playing. Some excellent sound effect, percussion, and solo instrumental sounds were also low wattage items on the whole.

Two ideas stick in my head as a result of the afternoon. The most power Mr. Briggs needed was a couple instants of eighty watts in the loudest parts of the EMI tape. Therefore if this is all it takes to produce a solid *ff* in the Festival Hall, one would assume that with reasonably sensitive speakers an amplifier with a peak output of around forty watts is plenty for any normal home application, and smaller rooms can be filled with all the sound their air space can take by the medium class amplifiers (rated output around 10-15 watts) which are most popular in England. I wonder if enthusiasts do not use high levels (and thus, high wattage) in an attempt to get a sense of "the whole room playing" (to steal a phrase from Columbia)? The most effective of Mr. Briggs's recorded items was the Vaughan Williams *Sea Symphony* [British Decca LXT 2907] with recorded choir and orchestra playing with live organ, for the sound of the speakers was then just a part of a larger mass of sound radiating out from the organ pipes across the back of the stage, and the special effects which had been missing in the EMI tape were suddenly restored. If I may intrude into the final words of this report a conclusion from my own researches this year, in music, the ear wants to hear sound coming from more than one source, and no one speaker system, however high its volume level, will ever satisfy it. In other words, the spatial effects one may desire often are to be secured, not by getting a more powerful amplifier, but by acquiring a second speaker system.



*Hi . . . Mr. Hi Fi
This is It . . .*

The BRADFORD Perfect BAFFLE*



Radically new idea in loudspeaker enclosures. Not a bass reflex or folded horn.

The primary purpose of a loudspeaker enclosure is to prevent destructive sound cancellation that takes place at low frequencies, when the front and rear waves, emanating from both sides of the speaker cone, merge.

It is obvious that no rear waves can escape through a totally enclosed cabinet, and it would be the perfect baffle, except for one reason. The air pressure within the cabinet acts as a cushion upon, and therefore restricts, cone movement. This causes loss of life and color.

The BRADFORD Perfect BAFFLE is totally enclosed, yet it relieves cone pressure by an ingenious device that operates in unison with cone movement.

Since this action conforms to an ultimate scientific principle, the BRADFORD Perfect BAFFLE is the only enclosure that can give you the utmost in sound reproduction.

And that, specifically, is . . .

ALL THE BASS. Full, rich, clean bass, clearly distinguishing each contributing instrument, down to the lowest speaker frequency.

NO BOOM. Absolutely no boom. Boom, or "one note" bass, is not high fidelity.

NO FALSE PEAKS. Does not "augment" bass by false peaks that are really distortions.

ANY SPEAKER. Accommodates any speaker . . . any size, weight, shape or make.

NO TUNING. No part turning or speaker matching.

ANY POSITION. Operates in any room position.
NO RESONANCES. No false cabinet or air resonances.

COMPACT. 20" w x 20" h x 15" d for 12s & 15s . . . @ \$69.50. Unfinished birch . . . @ \$43.50. 12" w x 12" h x 10" d for 8s, 9 $\frac{1}{2}$ s & 10s . . . @ \$39.50. Unfinished birch . . . @ \$34.50.

REAL HARDWOODS. In all popular finishes . . . mahogany, blond, ebony, walnut, red.

INCOMPARABLE CONSTRUCTION. Hand made, hand finished . . . by master craftsmen. All walls $\frac{3}{4}$ " thick.

GUARANTEED. Unconditionally guaranteed to out-perform any other enclosure now available regardless of size, weight or price.

If you want the very best speaker enclosure and will not be misled as to real performance by deceptive size or price, see your audio dealer at once. A demonstration will convince you. Or write for literature.

Prices slightly higher West of Rockies.

*Patent pending.

BRADFORD

Perfect

BAFFLE

BRADFORD & COMPANY

315 East 6th Street NEW YORK, N. Y.

"THE PLAY'S THE THING"

Hamlet

AVAILABLE at all leading distributors throughout the United States.

If you are interested in high fidelity you owe it to yourself to see and hear this remarkable instrument.

MIRACORD XA-100

Record changer

The superb craftsmanship of the Miracord XA-100 permits only the recording, not the surface noise of the record, to reach your ear!



and the MIRAPHON XM-110

This outstanding manual player has a specially designed 4 pole motor, and is completely free from wow and rumble. The tone arm and turntable are suspended in ball bearings.



If you are interested in High Fidelity you owe it to yourself to see and hear these remarkable instruments.

AUDIOGERSH CORPORATION

23 Park Place, N. Y. 7, N. Y.

CREEPING DISTORTION

Continued from page 36

eye-dropper and some carbon tetrachloride, shooting in a few drops where the shaft enters the control, then rotating it to work the liquid around. Unfortunately, noisy controls are often caused by leaky coupling capacitors — which can also cause considerable audio distortion. If cleaning has no effect, better get your preamplifier in competent hands quickly.

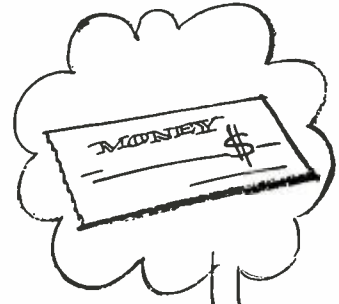


Noisy switches can often be cleared just by rapid flipping. Sometimes mysterious noises will disappear if you take the tubes out of their sockets, clean the tube prongs, and reinsert them.

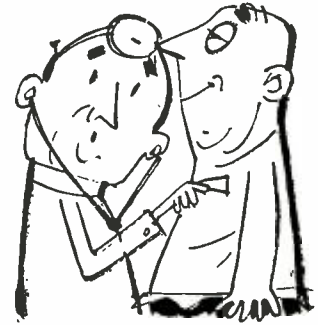
Beyond these measures, there isn't much you can do to your preamplifier, except deduce that the trouble may really be in your power-amplifier.

Power amplifiers, as the name implies, furnish the high-level energy that makes the sound. A good rule to follow: look first for spurious noises in your preamplifier section; look first in the power amplifier if your amplifier

fight cancer with a CHECK



and a
CHECKUP



a check
to help others...
a checkup
to help yourself.




AMERICAN
CANCER SOCIETY

Noted
for

EXCELLENCE

One-Third
Actual Size



Always at the head of its class, with honors in professional studio service, this Stephens condenser microphone is the natural choice of the home user who knows the difference . . . designed for the single microphone system, because it is engineered to pick up not only all the lows and highs you've come to expect in fine high fidelity recording, but the full dynamic range of sound as well, from a low throaty whisper to full Wagnerian brass.

Sensitive, of course, but rugged enough to withstand shock. This is an expensive microphone, but the proven results indicate its value.

STEPHENS
TRU-SONIC

Speakers
•
Microphones

Stephens Manufacturing Corp.
8538 Warner Drive
Culver City, California

just doesn't have the sock it once did, or spills over, or sounds muddy.

Since every power amplifier worthy of the name is a push-pull unit, and since balance between the two sides is the requisite for proper operation, you can make the following deductions. If distortion is very high, one side may be completely "out"—dead. If the main fault is lack of impact, aging may have impaired the condition of both tubes. An amplifier can go unbalanced because tubes, resistors, or condensers deteriorate. Total power output can go down because the rectifier or output tubes wear down. The most common causative factor is tubes—and these are your great weapon in your home fight against deterioration.

Since the "Williamson" revolution, many power amplifiers use the same tube types through the early stages (up to the output tubes, which are bigger and near one end of the amplifier, generally). Working on our theories, try the following: you are cautioned in all cases to look before you plug in, to protect your hands from heat before you grab, and to use your head:

1. Listening to music at moderate room volume, pull out one output tube. If no change in sound

either that tube or one of those before it in the circuit is dead. If the sound goes out completely, then the other output tube or one before it on the other side of the circuit is dead. On general principles, buy a new set of matched output tubes, and put them in.

2. If no improvement from (1), and your circuit is a Williamson or similar type, move the driver tube (little tube nearest the output tubes) into the first tube position (make sure it is the same tube type). If circuit goes dead, replace the tube you just moved up front. If sound goes worse, replace the tube you just moved in the driver position.
3. If the tubes just before the output stage are in separate envelopes (cf. the Fisher 50A), reverse them and listen for improvement or degradation in quality.
4. Reverse output tubes and listen critically to the bass region. Use program material such as organ, played at moderate or soft levels. Where the organ is deeper and smoother, you have the best-balanced condition. Or try the same, turning the output balance-con-

Continued on next page

For the first time...



**Everybody can own
HI-FI with**

NEWCOMB

**COMPACT
AMPLIFIERS
and FM-AM TUNERS**

**EXPENSIVE BUILT-INS
UNNECESSARY**

Here is an entirely new concept in high fidelity enjoyment created by Newcomb, the originator of the "compact" design. Amplifier/preamp units and AM-FM tuners in beautiful new satin gold finish, so small they fit your convenient chairside table top. Makes expensive built-ins unnecessary. No technical knowledge necessary to connect. Performance to please the most ardent hi-fi fan. Combination amplifier/preamp units available in 10, 12, or 20 watt output, with all the exclusive recognized Newcomb features. Not only technically superb but *audibly* better.

Economical high-efficiency AM-FM tuner, or deluxe model with many advanced features available in matching design.

**THE YEAR'S GREATEST
HI-FI SENSATION**

NEWCOMB
THE SOUND OF QUALITY SINCE 1937

**SEE YOUR NEAREST
DEALER OR WRITE
FOR DETAILS NOW!**



NEWCOMB, Dept. W-8
6824 Lexington Ave., Hollywood 38, Calif.

- Enclosed is 25c. Please send me new booklet "Hi-Fi is for Everybody."
- Send name of nearest Newcomb dealer and complete details about the Newcomb Compact.

NAME

ADDRESS

CITY STATE

Genalex

THE ORIGINAL KT66



The name **GENALEX** on the tube and carton is your guarantee that you are buying the original **KT66**... world-famous power tetrode, often referred to as the finest audio tube ever made! The **GENALEX KT66** is the hallmark of the finest amplifiers. It is supplied as original equipment in amplifiers of the highest quality. Identical pins and connections as 6L6 tubes.
Only \$3.50 net

For complimentary fact sheet, write Dept. HFNR-5



Quality endorsed product of the British Industries Group

BRITISH INDUSTRIES CORPORATION
164 Duane Street • New York 13, N. Y.

BELL'S *golden twins*

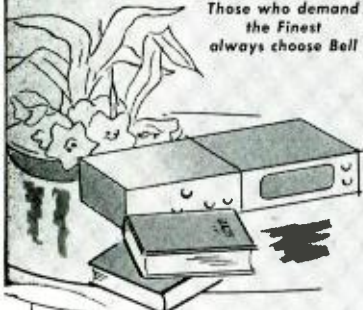


Matched Gems of SOUND and BEAUTY

Perfectly matched electronically and in styling, the "Golden Twins," Model 2255 AM-FM Tuner and Model 2256 12-watt amplifier, are ideal operating in the same system, but also provide the same high standards of high fidelity reception and reproduction long associated with the Bell name, when used as individual components.

The 2256 amplifier has 5 controls: record compensation, treble and bass boost and cut, master gain control and loudness control, and 6 inputs. The 2255 AM-FM tuner covers the entire AM range (530 to 1650 kc) and the FM band from 88 to 105 mc; and is complete with built-in ceramic antenna and momentary AFC defeat switch. See and hear these golden-hued self-cabineted components at your high fidelity dealer... and write for catalog 542-A.

Those who demand
the Finest
always choose Bell



Bell

Sound Systems, Inc.

A Subsidiary of Thompson Products, Inc.

555-57 Marlon Rd., Columbus 7, Ohio
EXPORT OFFICE: 401 BROADWAY, NEW YORK CITY 13

CREEPING DISTORTION

Continued from preceding page

trol. The correct setting in every case is where the sound becomes smoothest and best defined.

The following are a list of common amplifier symptoms, with suggested cures under each.

Symptom: fuse blown, keeps blowing.
Cure: replace fuse, take out all tubes but rectifier and outputs.

If fuse still blows, replace both output tubes.

If fuse still blows, replace rectifier tube.
If fuse still blows, take to competent service shop for replacement transformer, choke, or condensers.

Symptom: low hum in set with volume control turned down.

Cure: new output tube for defective one, or new input tube for leaky one, or take in for replacement of filter sections in power supply.

Symptom: muddy bass notes, speaker cone is seen visibly to "breathe" even when no input signal.

Cure: subsonic oscillations—in some cases, you can minimize by adjusting output balance control, or jiggling tubes for better overall balance. If not, take in immediately for repair.

Symptom: highs gone suddenly wiry and screechy.

Cure: try to replace output tubes—in it may be that one has "gone wild," is oscillating violently. If not, get immediate and competent service, to avoid damage to voice coils.

Symptom: when volume and/or bass controls turned up during playing, "motorboat" effect.

Cure: same as for subsonic oscillations above.

Symptoms: treble control turned up, produces loud "rushing" noise in speaker.

Cure: may be noisy tube or component parts in preamp before the volume control, in which case, start by replacing tubes; or it may indicate that the amplifier-preamplifier combination is basically unstable on the high-frequency end. Sometimes, by changing tubes, you will get one with lower gain, therefore subduing the noise (and the problem, too, actually).

Symptom: amplifier seems to "mush up" when more volume called for, normal otherwise.

Cure: replace rectifier tube first. Replace output tubes with new matched set.

Obviously, most of the suggested



CANADA'S FIRST HIGH-FIDELITY RADIO, PHONOGRAPH, RECORD AND TELEVISION CENTRE

Complete stock of Stromberg-Carlson, Fisher, Berlant-Concertone, Brociner, Scott, Weathers, Sonotone, Electro-Voice, RCA Victor and General Electric Hi-Fi equipment.

Prompt attention to mail orders — We ship from coast-to-coast in Canada, aircargo, express or freight.

Custom Sound and Vision Ltd.

390 Eglinton West Telephone HUdson 9-2117 Toronto, Ontario

QUALITY
you can hear
and feel

FME
TAPE RECORDER



two-
speed,
dual-
track

When buying any recording equipment you, as a high fidelity enthusiast, are interested in its many technical aspects. Frequency response, signal-to-noise ratio, flutter and wow are, certainly, all important. And in these aspects the FME Tape Recorder is incomparable in its price class.

Yet, in the truest sense only your ear can really distinguish the quality of fine recorded sound. Only your trained touch can really judge the simple, smooth operation of a tape recorder. It is for this reason that Federal, without bold reference to technical specifications, invites you, the real jury, to listen to the FME.

Hear for yourself Federal's triumph in sound. Feel for yourself its quality construction, its smooth, simple operation. Playback any tape—either 3¾ or 7½ IPS. Test its single knob control, its fast forward and rewind, its separate volume and tone controls and many other wanted features.

Then look at the price—we're sure you'll be delightfully surprised.

Only \$139.95. Supplied complete with ceramic microphone, reel of magnetic tape, take-up reel, power cord and plug.

L-39

**FEDERAL MANUFACTURING
AND ENGINEERING CORP.**
215 Steuben Street, Brooklyn 5, N. Y.
EXPORT DIVISION: 25 Warren St., N. Y. 7, N. Y.
Cables SIMONTRICE NEW YORK all codes

"cures" are only matters of intelligent tube changing. Quite often you may be able to make a remarkable improvement in your amplifier.

If you can't, and if you either know or think you may be in trouble, you need the best professional service you can find. Home diagnosis and cures must be sketchy and incomplete. The modern feedback amplifier and pre-amplifier are carefully balanced, precise mechanisms. Their stability, low distortion, power capacity, and useful life are dependent on the condition of the tubes and associated parts inside. A change in any one of the hundreds of components may lead to serious changes in the essential characteristics for which you may have paid many hard-earned dollars.

If you are seriously using your high fidelity amplifier for good music reproduction, you are urged to have it thoroughly checked by competent service personnel, with the proper distortion measuring devices, at least once a year. By competent service personnel is not meant the average corner serviceman, though no disrespect is intended to thousands of good and conscientious radio-servicemen. By "competent" is meant someone who has enough respect for and understanding of amplifier design, to want to, and to know how to, restore the original functioning of your amplifier.

If you have no local audio service laboratory, this means that—if you want good quality out of your amplifier—you should expect to send it back to the manufacturer once a year. Don't be fooled by the man who tells you his is perfect—never changed a tube. He is probably the same man who never spent a dime on his car—until it stopped dead on him on a lonely road one cold night. Amplifiers are like automobiles; they must be serviced. The dream unit you thought was still putting out 50 watts may be now somewhat inferior to a new 10-watt straight from the test rack. If so, you have paid the price for high power, without enjoying the superbly clean performance which is its *raison d'être*.



**UNIQUE
SPEAKER
ENCLOSURE
DEMONSTRATED
TO
MUSICIANS**

----->
Stan Kenton,
Tommy Dorsey, Les Brown,
Billy May, Mel Torme,
Pete Rugolo,
Freddy Martin,
June Christy,
Ray Anthony . . .



Just a partial list of famous musicians attending the amazing MUSIKONE demonstration . . . and so impressed they have given MUSIKONE permission to use their names in public announcements. Several months ago audio engineer Hugh Morgan designed a radically new cone-type speaker enclosure for use with 8" speakers. Not satisfied with exhaustive laboratory tests he insisted on submitting his design to the ultimate test . . . the musicians' ear. The results of these musician demonstrations were so effective that *without one line of advertising*, orders have flooded into the MUSIKONE factory.

NOW FOR THE FIRST TIME, MUSIKONE ENCLOSURES AVAILABLE TO THE GENERAL PUBLIC AT HIGH FIDELITY SHOWROOMS

WHAT IS IT?

MUSIKONE is an entirely new type of speaker enclosure and consisting of a cone 7 feet long, made of a special EASTMAN plastic. The MUSIKONE enclosure is not attached to the speaker directly, but speaker and enclosure are separated by a decoupling pad. The speaker actuates the body of the MUSIKONE, which then propagates waves which are never one-quarter out of phase with the waves propagated by the front or top side of speaker cone. The result is sound reproduction by a huge plastic vibrating surface; in effect the MUSIKONE acts as a gigantic speaker, with excellent, well damped bass produced right up to the power capacity of the unit.

GUARANTEED SUPERIOR IN PERFORMANCE TO ANY 8" SPEAKER ENCLOSURE

Audio engineers and musicians who have heard the MUSIKONE demonstration are unanimous in stating that the sound reproduction is superior to that of any 8" speaker enclosure, and is, in fact superior to the response of many 12" enclosures.

SOLVES PROBLEM OF HIGH FIDELITY LISTENING IN SMALL APARTMENTS

Due to the unique cone shape of the MUSIKONE enclosure, it can be easily placed in a small room, is capable of reproducing all the lows, unlike many bass reflex and folded horn enclosures in small rooms.

MUSIKONE'S ATTRACTIVE SHAPE AND NEUTRAL COLOR BLEND INTO ANY INTERIOR

Unlike many huge period enclosures, MUSIKONE is modern and yet not fantastic . . . in design.

PRICE: **\$16 50**
NET

Due to the efficient design, the MUSIKONE enclosure can be purchased in kit form for a fraction of the cost of other speaker enclosures of comparable or lesser quality. Kits can be assembled by anyone in a few minutes. A deluxe model with wrought iron stand and fully assembled. **\$69 50** →

MUSIKONE available at your High Fidelity dealer or if your dealer cannot supply you, write to

MUSIKONE COMPANY 5788 Melrose Avenue
Los Angeles, California

Now...easier
more versatile
operation for...

THORENS CD-43
THE ONLY HI-FI CHANGER



New...

SIMPLIFIED SPEED CONTROL
Dial-selection of any of three speeds plus a fine-tuning knob to permit exact pitch adjustments above and below all standard speeds.



New...

CONTROL FOR MANUAL OPERATION
Allows you to disengage the automatic trip mechanism to enjoy flexible operation.

Plus an improved direct-drive motor with separate gear for each speed ... for absolute speed constancy and silence.



\$93.75 net

See Your Dealer or ... for more about new improved Thorens Record Changers, Players and Turntables write:



LISTENER'S

by R. D. Durrell

BOOKSHELF

"ORAL" history surely is an apt example of what the ancient Preacher had in mind when he answered his own rhetorical question, "Is there any thing whereof it may be said, See, this is new?", with the disillusioning assertion, "It hath been already of old time, which was before us."

Yet while of course all recorded history is no more than an extension and coagulation of the legends of events and personalities with which men have entertained and instructed themselves ever since they first learned the magical powers of speech, the present-day return to preserving history in the quick-frozen colloquial narrations of its makers and their contemporaries has for us the freshness and verve of

apparent novelty. And although the great modern pioneer in this field, Joe Gould, Greenwich Village's peripatetic scholar, never did make his monumental (if perhaps largely mythical) work available even in snatches to a wider audience than his barroom cronies, his basic notion of an "oral" history of our times now is being seriously developed by a corps of Columbia professors under Pulitzer-Prize-winner Allan Nevins. A fabulous amount of material is being accumulated, for the most part on magnetic tapes, and the bits which have been transcribed for publication in issues of *The American Heritage* have attracted wide interest and enthusiastic acclamation.

The method obviously is particularly suitable for use in specialized fields where activities have been or are in a state of violent flux and where the available source materials, however profuse, are so fragmentary and widely scattered as to make comprehensive collection — to say nothing of systematic organization — well-nigh humanly impossible. Perhaps one day soon some one will begin to exploit the oral-history potentialities of recorded music and high fidelity sound reproduction. If and when they do, they are likely to profit no more from the scholarly, institutional methodology of Nevins and his associates than from the brilliant, unsponsored improvisations of two jazz fans, Nat Shapiro and Nat Hentoff, who have just published what amounts to an oral history of their favorite art (or is it a Way of Life?): *Hear Me Talkin' to Ya*; the *Story of Jazz by the Men Who Made It* (Rinehart & Co., \$4.00).

Now, whatever you may think of jazz, either as an art form or as a social phenomenon, there can be no denying that it possesses incalculable significance of some sort ... that it exerts a powerfully magnetic attraction on many listeners ... that its history, nature, and pantheon of gods and heroes all have been the subjects of extraordinary

NOW REVISED AND UP TO DATE!

The book that shows you how to enjoy high fidelity at great savings

Home Music Systems

HOW TO BUILD AND ENJOY THEM
By EDWARD TATNALL CANBY

This popular, standard guide to high fidelity — the only book of its kind in the field — has now been completely revised to include the big "hi-fi" developments of the past two years. It shows you how you can enjoy finer musical reproduction, as well as better radio and TV reception. Easy-to-follow, practical, HOME MUSIC SYSTEMS gives you everything you need to know about building "hi-fi" music systems for greater enjoyment of your records and radio music, at a low cost that will surprise you. With diagrams and photographs.

\$3.95 at your bookstore
HARPER & BROTHERS
49 East 33rd Street, N. Y. 16

TRUE HI-FI...

THE D & R
DR-12A
TURN TABLE



Check these D & R features:

- Outside Idler Drive.
- Floating Idler — Assuring utmost freedom of mechanical vibration.
- Signal-to-Noise Ratio 60 DB.
- Non-Magnetic Turntable.
- Mercury Switch.
- Dynamically Balanced Motor.
- Constant Speeds — 33.33, 45, 78.26 with high starting torque.

THE DR-12A \$87.00*
Turntable only, with standard panel mounting

*Mahogany box mounting extra

See your dealer or write to...
AUDIO EQUIPMENT DIVISION D & R LTD.
402 E. Gutierrez Street
Santa Barbara, Calif.



LISTEN!

Spend just 10 minutes listening to the great Daystrom Crestwood tape recorder and learn for yourself the wonders of its exclusive "Living Sound."

Your dealer will be glad to give you this convincing test.

It's a real thrill!

DAYSTROM
Crestwood
TAPE RECORDERS
DAYSTROM ELECTRIC CORP.
H 20 POUGHKEEPSIE, N. Y.

confusion and controversy. There's a wealth of pertinent literature, but most of the books so far have been so specialized, propagandistic, or prejudiced (or all three), that they lack both solid authority and broad appeal. And the great bulk of authentic source materials is lost to the general reader in the files of periodicals, many of which are obscure or highly inaccessible. Hence the uncommon value of Shapiro & Hentoff's inspiration—which is simply to go back through these enormous files for articles and interviews (augmented by published and unpublished reminiscences and correspondence) where the leading jazz personalities may be heard talking frankly about themselves, their colleagues, and their music.

In any form such incomparable *Ur-texts*, couched as they are in the most informal and colloquial (if by no means exclusively "jive") terms, would be a delight to read. But in the ingenious selection and painstaking organization of Shapiro and Hentoff they are woven into a closely knit story—at once a kaleidoscopic portrait gallery and a richly illuminating evocation of the heroic days in New Orleans, Chicago, Kansas City, and the "Big Apple." All the stars are here in relaxed off-stage volubility (Armstrong, Beiderbecke, Brubeck, Ellington, Gillespie, Goodman, Handy, Henderson, Holiday, Morton, Oliver, Watters, and various Johnsons, Smiths, and Williamses), but they graciously share honors here with an inexhaustible company of less celebrated leaders, sidemen, recorders, producers, and critics, each of whom has a paragraph or a page to add to the saga of the singular world of jazz—both on the bandstand and (since there is no dodging of economic, racial, or narcotic problems) off.

No serious jazz student will need the spur of my recommendation to rank this volume beside his cherished copies of Smith & Ramsey's *Jazzmen*, Sargeant's *Jazz: Hot and Hybrid*, Panassié's *Hot Jazz*, Ramsey's *Guide to Longplaying Jazz Records* (and the earlier discographies by Smith and Delaunay), and the handful of outstanding jazz biographies and memoirs. But to the jazz novice, or to any even mildly interested non-specialist reader, I can't possibly suggest a more informative or enlivening introduction both to the general subject of jazz music and the fabulous personalities who created and are still uninhibitedly developing it.

Continued on next page

**PERSPECTIVES
FOR
ELECTRONIC
ENGINEERS**



**FOCUS ON
Westinghouse**
AIR ARM ★ ELECTRONICS DIVISION
**FOR
FUTURE ★ INCOME
PROFESSIONAL
RECOGNITION**

**OPENINGS EXIST
IN THE FIELDS OF:**

- ★ COMMUNICATIONS
- ★ FIRE CONTROL
- ★ RADAR
- ★ TECHNICAL WRITING
- ★ COMPUTERS
- ★ BOMBER DEFENSE
- ★ MISSILE GUIDANCE
- ★ FIELD ENGINEERING

TO APPLY

send letter outlining education and experience to:

Employment Supervisor
Dept. 206
Westinghouse Electric Corp.
2519 Wilkens Avenue
Baltimore 3, Maryland

PROFESSIONAL DIRECTORY

• CALIFORNIA •

no finer choice than . . .

Electro-Voice[®]
high-fidelity components
IN LOS ANGELES

Sound Un-ltd.

6329 COMMODORE SLOAT DRIVE
(opposite carthay circle theatre)
LOS ANGELES 48, CALIF. • Phone WE 6-6218

WEINCARTEN
ELECTRONIC
LABORATORIES
INC.

7556 Melrose Avenue, Los Angeles 46, California
WEbster 5-5405 WEbster 6-3872

The Ultimate in High Fidelity
at net prices.

HIGH-FIDELITY HOUSE

Most complete stock of Audio
components in the West

Phone: RYan 1-8171

536 S. Fair Oaks, Pasadena 1, Calif.

HI-FI EQUIPMENT SERVICED

and tested to meet laboratory
standards. We specialize in solving
individual problems.

ALL WORK GUARANTEED

Ultronics Co.

7023 CANBY AVE. RESEDA, CALIF.
Dickens 4-6156

ALLIED RADIO
America's Hi-Fi Center

WORLD'S LARGEST STOCKS OF
HI-FI SYSTEMS AND COMPONENTS

VISIT OUR SOUND STUDIOS

100 N. WESTERN AVE., CHICAGO 80
HAYmarket 1-6800

SEND FOR FREE HI-FI CATALOG

THE HI-FI CENTER
complete demonstration facilities
components • custom installations

DISTRIBUTORS OF EVERYTHING IN ELECTRONICS
PreRecorded Tape and Records

ROgers Park 4-8640

2909 WEST DEVON AVE. • CHICAGO 45

Electronic Expeditors

• MASSACHUSETTS •

For those who desire the finest —
CUSTOM BUILT STEDMAN
HI-FI RADIO PHONO TV
Professional Installations

DESIGNED AND BUILT TO ORDER

- Offering fabulous performance and artistic custom cabinetry.
- Home installation and maintenance.

STEDMAN RADIO LABORATORIES
360 Boylston St., Brookline, Mass. LO 6-5882
Pioneer Custom Builders Serving N. E. Since 1946

• OHIO •

IN CINCINNATI AND THE
TRI-STATE AREA

- ★ COMPETENT ENGINEERING
- ★ COMPONENTS AT NET PRICES
- ★ FINE CABINETRY
- ★ SERVICE ON ALL HI-FI COMPONENTS

Customcrafters, Inc.

2259 Gilbert Ave., Capitol 3153 - Cincinnati 2, Ohio
"A Component or a Complete System"

• PENNSYLVANIA •

HI-FI. DO. IT. YOURSELF

In spare time, Mon., Wed., and Fri.
eves. Ample parking. Use our
workshop, tools, expert supervision.
Assemble and compare leading
makes; tuners, amplifiers, changers,
Tape Recorders, speakers, Cab-
inets, kits, etc. at low net prices.

Trade-ins • Records • Tapes

SHRYOCK RADIO AND TELEVISION CO. EST. 1926
317 W. LANCASTER AVE., ARDMORE, PA., Midway 2-1928

FREE 1955 EDITION
Almo RADIO CO.'S
"HIGH-FIDELITY"
HANDBOOK & CATALOGUE

Suggests various ways of buying & installing components.
Lists hundreds of makes, models & prices along with
technical specifications. Write, wire or call

Almo RADIO CO.
509 ARCH ST., PHILA., PENNA.

PHILADELPHIANS:

Preview the advanced products —
electrostatic speakers, exclusive
British and European components.
Consult nationally recognized
authorities. Why buy last year's
high fidelity? Visit us.

ELECTRONICS

City Line Center GREENwood 7-9535

In **PITTSBURGH** and the
TRI-STATE AREA

Everything in Hi-Fi

WOLK'S HIGH FIDELITY CENTER
right next to Wolk's Kamera Exchange
306 Diamond Street Pittsburgh (22), Pa.
Express 1-0220

BOOKSHELF

Continued from preceding page

"Serious" Musicians' Guises & Dis- guises

Practitioners of "serious" or "classical" music too often seem unduly conscious of these inept terms' formal connotations. The future "oral" historian in this field will have a hard time digging up raw materials as outspoken and vivacious as those unearthed for *Hear Me Talkin' to Ya*. The materials exist, all right, but generally they are disdained as improper for conventional books by or about musicians. Yet of course even these formalized and sometimes painstakingly re-touched "studio portraits" may satisfy to some extent music lovers' craving for what Jim Huneke used to describe as "psychical insight" (as distinguished from merely vulgar curiosity).

At any rate, it's the general assumption that reminiscences, autobiographies are the mainstay of the music book business, and that it should be relatively easy to predict the popular appeal of individual titles. According to your degree of interest in the personality concerned, you should be reasonably sure whether or not you want to know all, or all that's fit to print, about him. Unfortunately, however, promise seldom can be safely accepted as performance: some of the most fascinating personalities make a scurvy off-stage appearance, while others, more inconsequential or less appealing in themselves, prove to be delightful or admirably informative book-acquaintances.

• WEST VIRGINIA •

Singer
ELECTRONICS

in WEST VIRGINIA and the
TRI-STATE AREA

- Leading Components at net prices
- Special Demonstration Facilities
- Cabinets to your Specifications
- Service on all Electronics

Singer Electronics, 1555 3rd Ave., HUNTINGTON, W. VA.
W. VA. HI-FI CENTER Phone 37439

• CANADA •

CANADA'S FIRST
HIGH-FIDELITY
RADIO, PHONOGRAPH, RECORD AND
TELEVISION CENTRE

Stromberg-Carlson "Custom 400"
Brociner — Freed-Eisemann — Bogen
Fisher Radio — Concertone Tape Recorders
All Makes of High Fidelity Records

Custom Sound and Vision Ltd.

390 EGLINTON WEST TORONTO, ONT.
Phone HUDson 9-2117

There are apt examples in each category right at hand: Charles Munch's *I Am a Conductor* (Oxford, \$2.75), Alfredo Casella's *Music in My Times* (Univ. of Oklahoma, \$4.00), and T. R. Ybarra's *Verdi — Miracle Man of Opera* (Harcourt Brace, \$4.75) — each of which *should* be far more satisfactory than it turns out to be.

The trouble with Munch (and Casella too) is that whatever his skill, reputation, and "in-person" charms, he's a mighty dull companion to meet in the pages of a book. I've always felt that he was something of a cold fish musically, as well, except perhaps in his Berlioz and other French repertoires, so I was partly prepared for the mock-modest pretentiousness that irks me here. The role of conductor is for him a priestly function, no less, for which only the pure in heart are properly called — although this sanctity apparently is unimpaired by the practice, which he endorses, of cutting and revising the masters' scores! Maybe you'll feel differently if you're a devout Boston Symphony subscriber or enjoy what strikes me as a condescending celebrity's greenroom chitchat, but to anyone who seriously wants to learn something about baton technique, I suggest Rudolph's *Grammar of Conducting* (G. Schirmer, 1950); and to anyone who wants definitive larger appraisals of the orchestral leader's art, I recommend Berlioz's *Orchestral Conductor* (Carl Fischer reprint), Weingartner's *On Conducting* (Kalmus reprint), and — on a larger scale — Scherchen's *Handbook of Conducting* (Oxford, 1933).

Does the dust jacket tint and the palish appearance of openly leaded type pages prompt or reinforce my impression of Casella as a grayishly pallid personality? He shouldn't be: during his earlier life (he died in 1947, but long before had faded into comparative obscurity) he played a not inconspicuous part in the midst of a marvelous musical period. He should have been able to relate utterly fascinating stories about Ravel, Fauré, Debussy, Stravinsky, Diaghilev, and the many other "greats" with whom he studied or worked, but the few he does tell are only enough to whet one's appetite, and nothing he writes about his own music stimulates any desire to know it better. At best — or worst — what he does do is to tantalize us by half-glimpses of the personal problems of his relations with Italy's fascist regime: apparently he tried to straddle, but he must have had an even tougher time

than he indicates in maintaining the "non-subversive" nature of his pronounced international and modernistic tendencies, for which his apologia, in the last chapter, marks the one time he and his book really come to life. (Incidentally, both Munch and Casella, for all their own frequent participation in recording sessions, fail to contribute any noteworthy addition to our knowledge of recording from the point of view of the music maker.)

Yet even the deadpan aspect of these two personalities is easier for me to face than the ghastly mortician's blush with which Ybarra defaces poor Verdi's death mask. Ybarra's idea of biographical style is a blend of Benzedrine, vodka, and historical romancing (in equal proportions). He starts off *fortissimo* with frantic action,

Continued on next page

TRADER'S MARKETPLACE

Here's the place to buy, swap, or sell audio equipment. Rates are only 30¢ a word (including address) and your advertisement will reach 60,000 to 100,000 music listeners. Remittance must accompany copy and insertion instructions.

SALES — SWAP — SERVICE
ON ALL TYPES OF NEW AND USED AUDIO EQUIPMENT.

ARGUS SERVICE COMPANY
235 LYONS AVENUE
NEWARK, N. J. WAVERLY 3-3025

TAPE RECORDER SPECIALISTS! Ask for quotations on Hi-Fi Components also. Bottom Prices! Get details. Boynton Studio, 10H Pennsylvania, Tuckahoe, N. Y.

6 ELEMENT broad band FM antennas. All seamless aluminum, \$10.95 ppd. Wholesale Supply Co., Lunenburg, Mass.

FISHER FM-80 Tuner, used 10 hours, \$99.00. Lieut. John Montgomery, 106 Maple Ave., Leavenworth, Kansas.

HI-FI SPECIALISTS. Quality components. Fine custom installations. Reliable Service Department. CAM-BRIDGE ELECTRONICS, 1014 E. Fayette Street, Syracuse, N. Y.

FIDELITY UNLIMITED: Authorized Distributors of High Fidelity Components. Shipments prepaid and insured. Specials: New Callaro RC-54 with Mounting Board, 45 Spindle, dual Blank Heads. \$38.75. Accessories: RPX-050, dual sapphires: \$6.50. Diamond and Sapphire Stylus. \$10.75. Write us Your Hi-Fi Requirements. Free Audio Guide, Complete Stock. Fidelity Unlimited, 63-03 39th Ave., Woodside 77, N. Y. Dept. HF.

AMPEX 400A Professional recorder in portable case. Excellent condition. \$750. PACIFIC AUDIO SUPPLY, 2919 DeLaVina St., Santa Barbara, Calif.

RECORDS, transcriptions, speeches, lectures and music transferred to full track tape on professional equipment. Palmor Sound Systems, 92 Pinehurst Ave., Apt. 3K, New York 33.

PRESTO T-15 Turntable. In original sealed carton. \$40.00 prepaid. V. R. Parker, Lunenburg, Mass.

TAPE RECORDERS, Tape, Accessories, unusual values. Dressner, Box 66K, Peter Stuyvesant Station, N. Y. 9.

HIGH FIDELITY SPEAKERS REPAIRED. Amprite Speaker Service, 70 Vesey St., New York 7, N. Y.

F.M. STATION DIRECTORY

FINE MUSIC FULL MEASURE on F M

KFML
Denver 98.5 mc.
KHFM
Albuquerque 96.3 mc
KCMS
Colorado Springs 104.9 mc
(Coming soon)
Boulder, Colorado
Mountain Park, N. M.



EVERY WEEK:
• 55 hours of classical music
• 3 hours of folk music and jazz
• 5 hours of poetry, criticism & drama

Seattle's Finest Music Station

9201 Roosevelt Way Seattle 15, Washington

A vast new world of High Fidelity listening pleasure on . . .

"THE WORLD OF MUSIC"

WRR-FM 101.1 MEGACYCLES
68,000 WATTS
DALLAS, TEXAS

broadcasting the finest in music and drama to a select greater Dallas-Fort Worth audience.

**In NEW YORK CITY
FOR QUALITY MUSIC
NIGHTLY**

6 P.M. to 12 Midnight
dial

WWRL-FM --- 105.1 Mc

Now Available

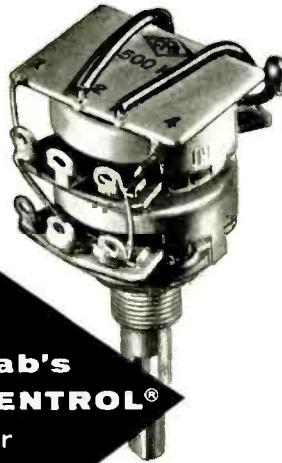
**High Fidelity
RECORD SECTION INDEXES
1954 and 1951-1953
50 cents**

Send for a copy now.



The highest overtones of the piccolo

C2-100
Net price, \$4.50



Centralab's
Senior **COMPENTROL**[®]
lets you hear
the **full range**
of the
orchestral
score

The deepest tones of the bass tuba



Senior Compentrol—with special Printed Electronic Circuit*—is no ordinary compensated control. There's nothing else like it, for improving the tone performance of hi-fi amplifiers or pre-amplifiers! *Level-set* lets you control compensation to suit yourself. Ask your Centralab distributor — or service man. Write Centralab, Dept. 9231, Milwaukee 1, Wisconsin for Compentrol booklet. *Trademark

Centralab

the
Audio Console
control preamplifier-equalizer



Quality Designed by
marantz

Owners of the Marantz Audio Console invariably comment on the immediate improvement in sound quality of their systems. Such a fine instrument cannot be produced by the thousands, but only through careful assembly and thorough testing of each unit.

Naturally, its components are uncompromisingly chosen for superior quality. This and the character of its workmanship makes it the obvious choice for those who wish to improve their present installations. Chassis suitable for installation \$142.50, with cabinet \$155.00.

Write For Complete Details: **s. b. marantz** 44-15 Vernon Blvd., L.I.C., New York

BOOKSHELF

Continued from preceding page

murky atmosphere, dastardly intrigues, and Vista-Vision into the future. Get this (or perhaps I should say more appropriately, List!) —

"The craving to create music, the light of his life, his dream, his spur, the food and drink of his inner self, had vanished. Never again would he put notes on paper! (*Within a few years he was to turn out in quick succession three operas which, today, more than a century later, are cornerstones of operatic repertoires everywhere.*)"

I'm not kidding: Boy-Scout's oath, that's what it says here (on page 6, if you insist on checking)!

Needless to add, before this Verdiian soap opera staggers to a fade-out some 300 pages later, Ybarra has long since exhausted even his own copious supply of superlatives and exclamation points, and has to resort to wholesale borrowings. If you can stomach such bilge, I suppose it's one way of absorbing the few, plain facts of Verdi's life and work (but watch out for heartburn!). If you want those facts without sugar coating and with infinitely more genuine insight into the incomparable music itself, run, don't walk, to the nearest bookstore (dropping this volume in the handiest trashbasket on your way) to get *Toye's Verdi* (Knopf, 1946) or *Hussey's* shorter biography in the "Master Musicians" series (Dent, 1948; via Pellegrini & Cudahy).

Grace Notes

Bibliography of Jazz. The first really scholarly and comprehensive work of its kind, this compilation by Alan P. Merriam, assisted by Robert J. Benford, comprises 3,324 book and article entries, a list of 113 jazz magazines, and 17 pages of subject and periodical indices (as compared with some 1,150 entries and 82 magazines in Robert G. Reisner's *Literature of Jazz*, issued in paperback form last year by the New York Public Library). Nothing later than 1950 is catalogued here and there are no annotations, either critical or descriptive. Nevertheless, this is the most impressive and useful approach made so far to the ultimate, definitive bibliography of jazz historians' dreams. (American Folklore Society, \$6.00).

WHY NOT
TRADE IN
YOUR PRESENT TUNER
FOR THE NEWEST
FISHER



Professional FM Tuner
FM80 ... \$139.50

**IT'S NEW!
IT'S TERRIFIC!**

EQUIPPED
WITH TWO METERS
ONE FOR SENSITIVITY
THE OTHER INDICATES
CENTER-OF-CHANNEL FOR
MICRO-ACCURATE
TUNING

WRITE FOR TRADING INFORMATION

the
audio exchange

THE TRADING ORGANIZATION
OF THE HI-FI FIELD

159-19 Hillside Avenue
Jamaica 32, N.Y.

Phone: OLYMPIA 8-0445

WRITE DEPT. H & FOR
FREE CATALOG OF
USED EQUIPMENT

FREE PARKING
NEAR SUBWAY



the audio exchange exchanges audio

ADVERTISING INDEX

Allied Radio Corp.	9, 92
Almo Radio Co.	92
Altec Lansing Corp.	96
American Elite, Inc.	11
Ampex Corp.	24
Audak Company	95
Audiocraft	73
Audio Devices	Inside Front Cover
Audio Exchange	95
Audiogersh Corp.	86
Beam Instrument Corp.	84
Bell Sound Systems, Inc.	88
Beyland Engineering Co.	Indexed on 44
Bogen, David, Co., Inc.	77
Book-of-the-Month Club, Inc.	Back Cover
Bozak, R. T., Co.	25
Bradford & Company	85
Brainard Electronics	79
British Industries Corp.	21, 87
Cancer Society	86
Centralab	94
Columbia Records, Inc.	42
Components Corp.	82
Concertone Recorders, Berlant Associates	70
Conrac, Inc.	18, 19
Cook Laboratories, Inc.	Indexed on 44
Crestwood Recorder Division	91
Customcrafters	92
Custom Sound & Vision Ltd.	88, 92
D & R Ltd.	91
Daystrom Electric Corp.	91
Dublin's	Indexed on 44
Electro-Voice, Inc.	26
Electronic Expeditors	92
Ercona Corp.	85
FM Directory	93
Fairchild Recording & Eqpt. Corp.	16
Federal Mfg. & Engineering Corp.	89
Fisher Radio Corp.	12, 13
Fleetwood Television (Conrac, Inc.)	18, 19
Goodman's Loudspeakers	20
Harper & Brothers	90
Harvey Radio Co., Inc.	75
Heath Co.	22
High-Fidelity House	92
Interelectronics Corp.	20
Jensen Mfg. Co.	1
KCMS	93
KISW-FM	93
Kingdom Products Ltd.	96

Continued on next page

Listening Quality is everything!

CHROMATIC HI-Q7

Today, all pickups good, bad or indifferent, have wide frequency range, yet one will perform smoothly, while the others are harsh, shrill, etc. The NEW high output HI-Q7 has BALANCE, SMOOTHNESS, LISTENING QUALITY not equaled by any other pickup. But all the flowery specifications in the world cannot change the fact that ONLY you can tell what sounds best to you. Hear and compare the HI-Q7 with any other pickup known and you be the judge. Plays all speeds. Equipped with Chromatic DIAMOND and a sapphire stylus—both replaceable AT HOME.



NEW COMPASS-PIVOTED ARM

Universally acknowledged as the most efficient arm—barring none. • No restraint • No frontal oscillations • No springs • No fatigue • Highest tracing efficiency. Equipped for stylus-pressure adjustment. This superb AUDAX arm is now also available for use with other cartridges.



STYLUS-BALANCE

"It's easy to use and without doubt is potentially the most accurate gauge available for home use. . . ." *High Fidelity Magazine.*

75% of the cartridges in use, work with incorrect stylus pressure. This means stylus and record destruction. With the scales and gauges available heretofore, it has been impossible to check stylus-pressure closer than 2 or 3 grams one way or the other. That is 50% off-correct. This means deformation of groove-walls, which explains much of the echoes, ghosts and other distortion. Stroboscope-like, STYLUS-BALANCE accurately indicates correctness or incorrectness of stylus-pressure.

Works with any cartridge and arm.

Net \$4.80 . . . Add 25c if shipped from N. Y.

FREE copy of "ELECTRONIC PHONOFACTS" at your dealers, or write us

AUDAK COMPANY

500 Fifth Ave. Dept. H New York 36

Fine Audio-Electronic apparatus over 30 years

9356 Santa Monica Blvd., Beverly Hills, Calif.
161 Sixth Avenue, New York 13, N. Y.

Dept. 4-H



10,000 MOTION PICTURE THEATRES
USE ALTEC SPEAKERS AND AMPLIFIERS...

NOW... PLAY the NEW
PRE-RECORDED TAPES
WITH FULL FREQUENCY RANGE



HIGH FIDELITY
DYNAMU
CONVERSION KITS

20-15,000
CYCLES
at 7.5"!

INCREASED
FIDELITY &
FREQUENCY
RANGE

REDUCED
HUM and
DISTORTION

At last, exciting new High Fidelity performance from home type tape mechanisms... record and playback HEADS need no longer be a limiting factor in frequency response and fidelity.

DYNAMU's superb new precision and quality will deliver previously unobtainable response to the input of your amplifier... 20 to 15,000 cycles at 7.5"! Play the new pre-recorded tapes with full frequency range!

DYNAMU Conversion Kits contain all components to convert your recorder. Complete illustrated step-by-step instructions are included for installation and electrical changes.

CONVERSION KITS AVAILABLE

for Pentron, Revere, RCA, Wilcox Gay, Knight, Concertone, etc.

Ask your Hi Fi Dealer or write:

DYNAMU MAGNETRONICS CORPORATION

A Division of The **Maico** Co., Inc.
Maico Bldg., Minneapolis, Minn.

ADVERTISING INDEX

Continued from preceding page

Klipsch Associates.....	10
Lansing, James B. Sound, Inc.	83
Lelectronics.....	92
Leslie Creations.....	Indexed on 44
London Records.....	Indexed on 44
Maico, The, Co., Inc.....	96
Marantz, S. B.....	94
McIntosh Laboratory, Inc.....	6, 7
Mercury Scientific Products Corp.....	96
Minnesota Mining & Mfg. Co.....	40
Music Box.....	Indexed on 44
Musical Masterpiece Society.....	81
Musikone Co.....	89
Newcomb Audio Products Co.....	87
Nuclear Products Co.....	Indexed on 44
Opera Society.....	81
Pickering & Co., Inc.....	2
Presto Recording Corp.....	15
Professional Directory.....	92
Radio Engineering Labs., Inc.....	14
Rauland-Borg Corp.....	82
Record Index.....	Indexed on 44
Record Market.....	Indexed on 44
Reeves Soundcraft Corp.....	23
Rek-o-Kut Co.....	Inside Back Cover
Rockbar Corp.....	20
Scott, Herman Hosmer, Inc.....	5
Shryock Radio and TV Co.....	92
Singer Electronics.....	92
Sound Unlimited.....	92
Stedman Radio Labs.....	92
Stephens Mfg. Corp.....	17, 86
Tannoy, Ltd.....	84
Technical Tape Corp.....	Indexed on 44
Telefunken.....	11
Terminal Radio Corp.....	80
Thorens Co.....	90
Trader's Marketplace.....	93
Ultronics Co.....	92
University Loudspeakers, Inc.....	81
V-M Corp.....	8
Vox Productions, Inc.....	Indexed on 44
WRR-FM.....	93
WWRL.....	93
Weingarten Electronic Labs.....	92
Westinghouse Electric Corp.....	91
Westminster Recording Co.....	Indexed on 44
White, Stan, Inc.....	4
Wolk's Kamera Exchange.....	92

Keep Your Records Young!

No more brushing, spraying or wiping records

Use the new

DISC-CHARGER



Now 100% better than ever!

Imitated but not duplicated.

This tiny plastic device contains a radioactive material which constantly ionizes the air in its vicinity, drawing off the static electricity generated by your records.

Static electricity causes records to attract and hold dust. Use of the Disc-Charger* eliminates the static electricity and allows the stylus to pick up the dust and clean the record in a few plays. Records now no longer attract dust and stay clean and noise free.

$\frac{1}{2}$ gram — clips to any pickup arm. See your local distributor. **\$4.50** or shipped postpaid, only . . .

MERCURY SCIENTIFIC PRODUCTS CORP.

1725 W. 7th ST.
LOS ANGELES 17, CALIF.

*Pat. App. For

INSIST ON EMITRON KT66



WORLD FAMOUS QUALITY
Hi-Fi AUDIO Tubes

At All Leading Hi-Fi Dealers
Write for Complete Information

KINGDOM PRODUCTS, Ltd.

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

NOW

there are

REK-O-KUT

Rondine ^{*}Jr.

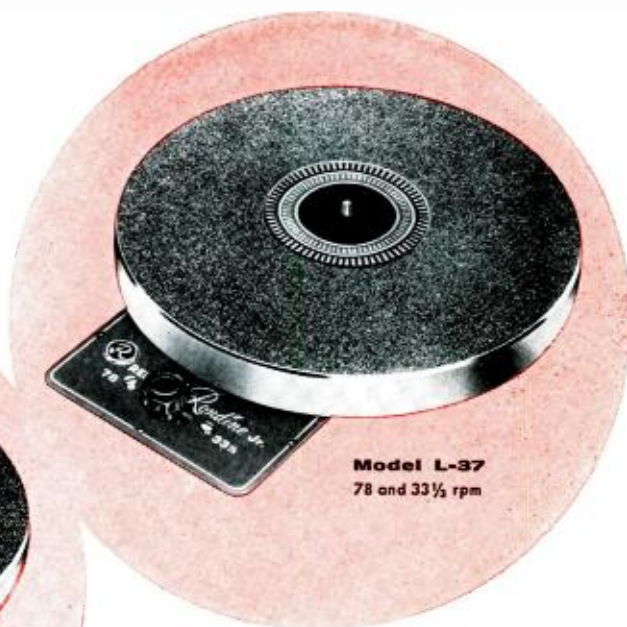
2-Speed 12-Inch Turntables

The Model L-34 was originally introduced to meet the specific demand for a moderately priced, high quality 2-speed turntable.

The idea was an immediate success. The response was overwhelming.



Model L-34
45 and 33½ rpm



Model L-37
78 and 33½ rpm

*In no time at all, a new clamour arose for a new 2-speed job that would handle 78 and 33½ rpm. To meet this, we developed the new Model L-37. Now you can fulfill any 2-speed requirement with a Rondine Jr. — the Model L-34 for 33½ and 45 rpm records or the Model L-37 for 33½ and 78 rpm records ... each priced at **\$49⁹⁵***

See them both at your Sound Dealer
or write for details to Dept. M H-2



REK-O-KUT COMPANY

Makers of Fine Recording and Playback Equipment
Engineered for the Studio • Designed for the Home
38-01 Queens Boulevard, Long Island City 1, New York

TO DEMONSTRATE... A SENSIBLE WAY TO HELP YOU UNDERSTAND MUSIC BETTER AND ENJOY IT MORE

Will you accept without charge **ANY ONE** of these high-fidelity **MUSIC~APPRECIATION RECORDS**

 <p>Richard Strauss' TILL EULENSPIEGEL'S MERRY PRANKS Smetana's THE MOLDAU (ON ONE 12" DISC) George Szell, conducting Music Appreciation Symphony Orch.</p>	 <p>Prokofiev's CLASSICAL SYMPHONY Britten's THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA (ON ONE 12" DISC) Alfred Wallenstein, conducting The Music Appreciation Symphony Orchestra</p>
 <p>J.S. Bach's SUITE FOR ORCHESTRA NO. 3 IN D MAJOR George Szell, conducting The Music Appreciation Symphony Orchestra</p>	 <p>Wagner's OVERTURES TO TANNHÄUSER and DIE MEISTERSINGER (ON ONE 12" DISC) Norman Del Mar, conducting London Symphony Orchestra</p>
 <p>Schumann's PIANO CONCERTO IN A MINOR Eileen Fessler, Pianist Thomas Scherman, conducting The Little Orchestra</p>	 <p>Mendelssohn's VIOLIN CONCERTO IN E MINOR Alexander Smallens, conducting The Stadium Concerts Symphony Orchestra • Fredell Lack, Violinist</p>



ON ONE SIDE there is a full performance of a great musical work. The records feature orchestras and soloists of recognized distinction in this country and abroad. You listen to this performance first, or afterward, as you desire, and then...



ON THE OTHER SIDE is an illuminating analysis of the music, with the themes and other main features of the work played separately with running explanatory comment, so that you can learn *what to listen for* in order to appreciate the work fully.



YOU WILL RECEIVE SEPARATELY A GLOSSARY OF MUSICAL TERMS

SPONSORED BY THE BOOK-OF-THE-MONTH CLUB, this new idea is designed for those who enjoy good music but who are aware, too often, that they do not listen to it with complete understanding and appreciation. There is no doubt about the reason: most of us are not primed about *what to listen for*. MUSIC-APPRECIATION RECORDS meet this need—for a fuller understanding of music—better than any means ever devised. This enjoyable form of self-education can be as thorough as the Music Appreciation courses given in many universities.

YOU SUBSCRIBE BUT TAKE ONLY THE RECORDS YOU WANT. A new MUSIC-APPRECIATION RECORD will be issued—for subscribers only—every month. Ultimately all the great masterpieces of music will be included. The announcement about each forthcoming record will be written by the noted composer and music commentator Deems Taylor. After reading this descriptive essay you may take the record or not. *You are not obligated to take any specified number of records.* And you may stop the subscription at any time you please!

TWO TYPES OF RECORDS AVAILABLE... All MUSIC-APPRECIATION RECORDS are high-fidelity long-playing records of the highest quality—33 $\frac{1}{3}$ R.P.M. on Vinylite. They are of two kinds: first, a so-called Standard Record—a *twelve-inch* disc—which presents the performance on one side, the analysis on the other. This is sold at \$3.60, to subscribers only. The other is an Analysis Only Record—a *ten-inch* disc—priced at \$2.40. The latter is made available each month for any subscriber who may already have a satisfactory long-playing record of the work being presented. (A small charge is added to the prices above to cover postage and handling.)

TRY A ONE-MONTH SUBSCRIPTION—WITH NO OBLIGATION TO CONTINUE... Why not make a simple trial, to see if these records are as pleasurable and as enlightening as you may anticipate? The record you choose will be sent to you at once—at no charge. You may end the subscription immediately after hearing this record, or you may cancel any time thereafter.

PLEASE RETURN ONLY IF YOU HAVE A 33 $\frac{1}{3}$ R.P.M. RECORD PLAYER

MUSIC-APPRECIATION RECORDS R10-8
 c/o Book-of-the-Month Club, Inc.
 345 Hudson Street, New York 14, N. Y.

Please send me at once, without charge, the MUSIC-APPRECIATION RECORD checked at the right and enter my name in a Trial Subscription to MUSIC-APPRECIATION RECORDS, under the conditions stated above. It is understood that, as a subscriber, I am not obligated to buy any specified number of records, but may take only those I want. Also, I may cancel my subscription after hearing this first record, or any time thereafter at my pleasure, but the introductory record is free in any case.

AS MY FREE DEMONSTRATION RECORD PLEASE SEND ME

- | | |
|--|---|
| <input type="checkbox"/> Strauss' Till Eulenspiegel and Smetana's The Moldau | <input type="checkbox"/> Prokofiev's Symphony and Britten's Guide |
| <input type="checkbox"/> Bach's Salto for Orchestra | <input type="checkbox"/> Wagner's Overtures |
| <input type="checkbox"/> Schumann's Concerto | <input type="checkbox"/> Mendelssohn's Concerto |

Mr. _____
 Mrs. _____
 Miss _____
 (Please Print)

ADDRESS.....

CITY.....ZONE.....STATE.....

MAR 33