

In this issue **A DVORAK DISCOGRAPHY** by Harold C. Schonberg

High Fidelity

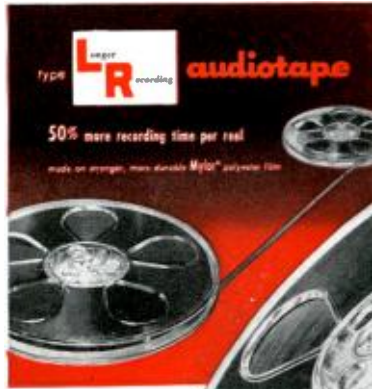
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R. Lindstrom

the magazine for music listeners

DECEMBER



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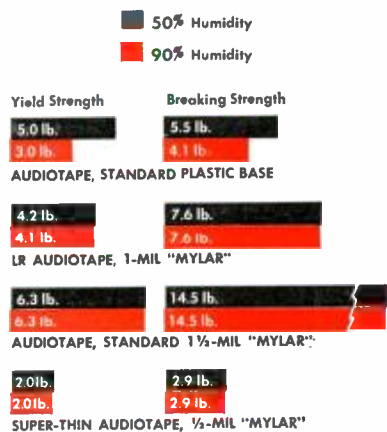
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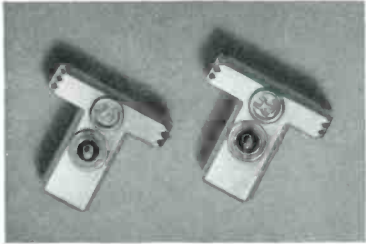
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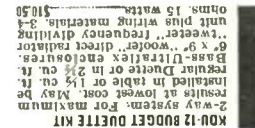
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High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

This Issue. In his book *The Agony of Modern Music*, Henry Pleasants said the only modern music of real vitality and value was — or is — jazz. Now, for us, he further pursues this thesis by defining jazz, in a way that may irk orthodox jazz-lovers. He does not retract his initial dictum, however. What he *does* do, it seems to us, is work himself into a very interesting predicament. For no matter what the virtues of good jazz, it remains by definition an improvised music — gone forever with the last note played, and hence of less consequence, in a way, than the slightest *written* composition of a fledgling Grofé. *Unless, of course, it be captured on a record.* So that, in a sense, and perhaps without meaning to, Mr. Pleasants now has said that recording apparatus has become the most important factor in the creation of worth-while music today. Which is a very interesting idea, not that we necessarily agree with it. Perhaps Mr. Pleasants should try another article, and see whether he agrees with himself.



Just incidentally, how many people will agree with Harold Schonberg's evaluation of the two aspects of Dvorak — the Bohemian and the Brahmsian?

Next Issue: MOZART

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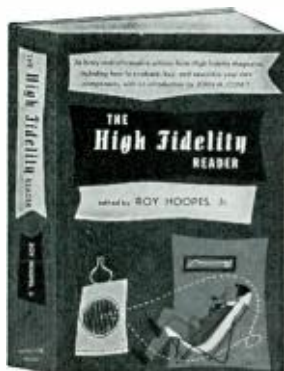
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For Every Listener's Bookshelf



FOR the past four years the most literate and informative writing on the subject of sound reproduction has appeared in *High Fidelity Magazine*. Now, for those of you who might have missed some of *High Fidelity's* articles and for those of you who have requested that they be preserved in permanent form, *High Fidelity's* Managing Editor, Roy H. Hoopes, Jr., has selected 26 of them for inclusion in a HIGH FIDELITY READER. The Introduction was written by John M. Conly.

ALTHOUGH the READER is not intended as a "layman's guide" to high fidelity, it tells you everything you need to know, and perhaps a little more, for achieving good sound reproduction.

INCLUDED in the READER are articles by:

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LISTENER'S

by R. D. Darrell

BOOKSHELF

JUST as there are some audiophiles in the literal sense of the term (whose first love is sound for its own sake) among the legions of milder "audiophiles," to whom sound is less significant in itself than as a *medium* of musical experience,—so there are two types of bibliophiles: a few connoisseurs who "collect" books largely on the basis of their physical beauty and rarity, and many readers for whom the appeal of any book is determined not by its appearance or cost but by the informative or entertaining nature of its contents.

It's easy to ridicule the exaggerated, even idiotic, obsessions of one-track-minded "philos" in both audio and book domains, and indeed their antics have done much to saddle more sensible and better balanced audiophiles and bibliophiles with a dubious if not bad public reputation. Nevertheless, even the least fanatical listener and reader cannot entirely suppress certain innate appetites which respond at least to some extent to the sheerly sensuous lures of sonant intoxicants and bewitchingly printed or illustrated pages. And advisable as it is to curb such cravings, firmly subordinating them to our more basic aesthetic and intellectual hungers, I'm convinced that it's almost as dangerous to deny them some satisfaction as it is to pander uninhibitedly to their insatiable demands.

For myself (and speaking now as a bookworm only), although I've been a voracious reader since childhood and in the course of years have accumulated a very substantial "library," I've seldom been tempted unduly by rare, de luxe, or limited editions. Generally I've been quite content to read and own the books I like in paper covers or second-hand copies. Yet I have occasionally succumbed to the lures of fancier formats, and in most of these comparatively rare instances I have never regretted the additional cost and trouble involved. For there always are a few personally indispensable books which simply aren't available in inex-

pensive editions (the most recent one for me is André Malraux's superb *Voices of Silence*), and—again according to individual tastes—there often are certain favorites which just don't seem to be given their just dues except in the original or some special formats.

For personal example, I realize well enough that a work like Henry Adams' *Mont-Saint-Michel and Chartres* can be read just as effectively in its reasonably priced and easily accessible reprint as in the extremely hard-to-get and usually quite costly original edition. Yet, quite apart from the differences in weight and appearance, it is only the original which "feels" right and seems fully appropriate for its magnificent contents. And the same thing is also true (again, surely not for me only!) in the case of the British vs. various American editions of E. R. Eddison's *The Worm Ouroboros*, and the original two-volume vs. the later one-volume editions of Thomas Mann's *The Magic Mountain* and Rebecca West's *Black Lamb and Grey Falcon*....

In the particular domain of audio and music books, of course the problem of formidably expensive formats, or the choice between plain and fancy editions, seldom arises. But there are a couple of pertinent current exceptions to this general rule and a December "Bookshelf" column seems an apt time to deal with them, since it is likely that at least some readers are now looking around for really handsome yet appropriate Christmas gifts intended either for themselves or friends of similar listening (and looking) tastes.

The first (to my agonizing regret) has not even been sent to me for review and is moreover an imported publication available only from a few specialist dealers in the larger cities. Yet all the same I cannot forbear calling your attention to one of the handsomest and most delectable books on

Continued on page 8

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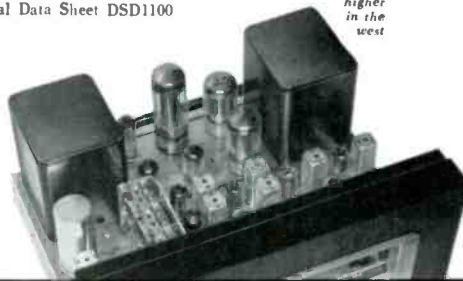
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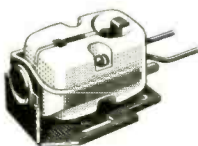
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BOOKSHELF

Continued from page 4

music I've ever seen: Robert Bory's *The Life and Works of Wolfgang Amadeus Mozart in Pictures* (Editions Contemporaines, Geneva; U.S.A. price usually around \$12.00). This is the English translation of a work first published in French in 1948, but the brief 31-page text is comparatively unimportant: the irresistible attractions of the work are its some 338 beautifully reproduced illustrations, many of which probably will be new to the average American Mozartean, and none of which is likely to be without absorbing interest to him.

The second may seem at first encounter much more, if not entirely too, specialized for most listener-readers, but it has nearly equal visual appeal, plus in this case a text of unexpectedly fascinating, informative and illuminating value. It is Emanuel Winternitz's *Musical Autographs: From Monteverdi to Hindemith* (Princeton University Press, 2 vols., \$15.00), of which the second volume is devoted exclusively to 196 plates of reproduced manuscripts by some 80 of the best-known composers, while the first volume contains detailed descriptions of these facsimiles, plus a discussion of the (musical) "Written Sign" and "Writing Act" which held me absolutely spellbound. Even if you can't read music itself, the facsimile manuscripts will have a mysterious magic of their own and provide many unsuspected insights into the personalities of their writers, especially after reading Dr. Winternitz's admirably discerning and by no means forbiddingly technical analyses of their calligraphic characteristics. And even if you never actually read the book at all, it is a joy just to own, look at, and proudly display to every musically interested friend or visitor.

You may think I'm going off the deep end of strictly bibliographic enthusiasm here—but please reserve judgment until you've actually feasted your eyes on these pages! They are an outstanding monument both of American scholarship and fine book-making, but still better they are fully worthy of their inspired choice of an epigraph (from Shakespeare's Sonnet XXIII):

*O, learn to read what silent love hath writ:
To hear with eyes belongs to love's fine wit.*

Continued on page 10

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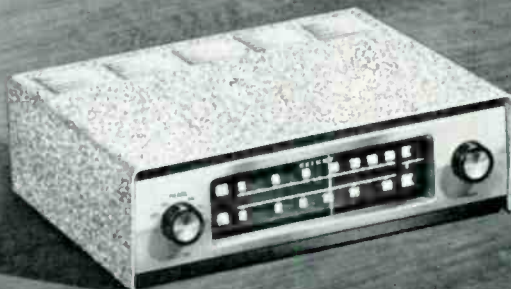


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Consolation Prizes

The great catch to "gift" books like these, even — or perhaps especially — to readers who esteem fine printing, good paper, and strikingly handsome typographical design as worthy complements to (if never acceptable substitutes for) distinctive subject matter, is of course the matter of cost. Even in these inflationary days twelve- or fifteen-dollar tags bite hard into one's budget, already sadly chewed up by "must" records and audio gear. Yet this is all the more reason for regarding such purchases in the practical if mercenary light of investments, embarking on such larger expenditures only when there is solid assurance that they will pay rich dividends. The way I like to evaluate such situations is to anticipate skeptically, rather than optimistically, how I'll feel about costly books (or records or equipment) a year or even five years from now. And judging by my own experience, many seemingly extravagant expenditures really pay off in the long run — as the "fine" editions of Adams and others I mentioned earlier actually have done and as I am confident the Bory and Winternitz volumes will too.

Luckily, however, there are occasional bargains or "best buys," in book as in other realms, which miraculously proffer at least some of the attractions of special editions (devoted to comparably attractive contents) at modest or even really low prices. And for this holiday season's book buyers or gifters who truly can't afford such exciting gifts as the *Mozart in Pictures* or *Musical Autographs*, there are two notable consolation prizes currently available, both from the pioneers of a new era in paperback publications.

For *Shaw on Music*, edited by Eric Bentley (Anchor, 95¢), any commentary here would be quite superfluous (and awkwardly repetitive), since few HIGH FIDELITY readers can have forgotten Roland Gelatt's "Music Makers" column devoted entirely to this subject last July. But the other demands some special attention, not only for its first mention in these pages, but because it is a volume of, rather than on, music and on that account runs the risk of being skipped by most listener-only subscribers. Yet meaningless as musi-

Continued on page 12



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BOOKSHELF

Continued from page 10

cal notation may be to them, I still recommend *An Elizabethan Song Book* (Anchor, \$1.25) both for the visual appeal of the volume itself and for the heart-warming tenderness (to say nothing of the fantastic imaginative sparkle) of the song texts, edited by W. H. Auden and Charles Kallman.

Unlike all previous modern editions of the Ayre or Lute-Song repertory I have seen, this one retains the odd, carefree original Elizabethan spelling, and it proves to be not merely "quaint" but inestimably flavorsome. Unfair as it is to quote only a single example of the incomparably varied poems here, even one (attributed to Sir Edward Dyer and magnificently set by John Dowland) should be enough to whet your appetite for the rest:

*The lowest trees have tops, the Ant
 her gall,
 The stie her spleene, the little sparke
 his heate,
 And slender haire cast shadowes
 though but small,
 And Bees have stings although they
 be not great.
 Seas have their source, and so have
 shallowe springs,
 And love is love in beggars and in
 kings.*

*Where waters smoothest run, deep
 are the foords,
 The diall stirres, yet none perceives
 it move:
 The firmest faith is in the fewest
 words,
 The Turtles cannot sing, and yet
 they love,
 True hearts have eyes and eares,
 no tongues to speake:
 They beare, and see, and sigh, and
 then they breake.*

And if you can sing or play a little, here are rare musical treasures indeed: no less than 22 ayres by Campian, 16 by Dowland, 13 by Robert Jones, and 24 others by some 12 other composers, plus six rounds and a part-song by Melvill, a Morley canzonet, and a Wilbye madrigal, all authoritatively edited by Noah Greenberg—who has also directed the Pro Musica ensemble in performances of many of these songs for a forthcoming Columbia LP. But the present book is more than an invaluable complement to that and other Elizabethan song recordings: it is an intensely provocative exploration of a little-known but vastly rewarding musical repertory. And those who know and treasure as I do Peter Warlock's little masterpiece, *The English*

Continued on page 14

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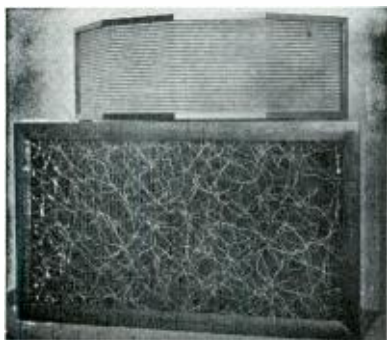


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BOOKSHELF

Continued from page 12

Ayre (Oxford, 1926), will realize how much I esteem *An Elizabethan Song Book* when I suggest that these two belong together in a place of special honor on our bookshelves.

Grace Notes

Daniel Blum's Opera World. Inaugurating a new specialized year-book series (latest in the group of Blum's pictorial surveys of theatrical and film worlds), this volume's prime attraction is its some 250 photographs of operatic stars and scenes. Only the most devout opera fan will also treasure its detailed text reports (with full casts) of the 1952-53 and 1953-54 seasons of the Metropolitan, New York City Center, and San Francisco companies, and the briefer surveys of the contemporary European opera and summer festival seasons. There also are lists of obituaries and outstanding complete-opera LP recordings (without critical commentary) and a helpful index to the illustrations (Putnam, \$6.00).

Conductors in a Glass Darkly. Kurt Blaukopf has many keen insights into the art of conducting, but as clouded by his own Teutonic philosophizing and his wife's fuzzy notion of English prose, his notions aren't likely to strike most readers as worth the trouble required to follow—to say nothing of understanding—them. Similarly, each of his individual studies of twenty-two



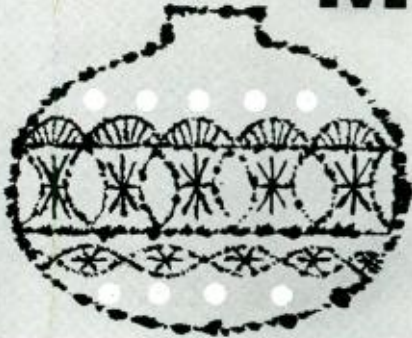
noted conductors from Ansermet to Walter is notable for some illuminating comments and information, but the cumulative effect of his barely qualified admirations lacks any firm grip on the reader's mind. And, finally, the publishers have not taken the trouble of providing American equivalents for the British order-numbers in the otherwise useful individual discographies. (*Great Conductors*, Arco, \$3.00.)

Penguin Scores. The 26th and 27th releases in this series, notable for its

Continued on page 16

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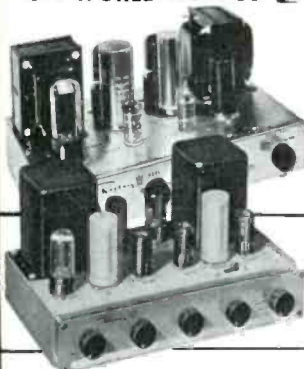
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BOOKSHELF

Continued from page 14

modest prices and uncommonly handsome formats, should appeal strongly to many phonophiles, for they are devoted respectively to one of the most enchantingly lyrical of all piano concertos, Franck's *Variations Symphoniques*, and Haydn's "Military" Symphony, No. 100 in G, which in the famous Scherchen recording long has ranked as an outstanding hi-fi demonstration work. Each has a tri-lingual analytical introduction by Gordon Jacob and each brilliantly lives up to the series' reputation as the aristocrats of miniature scores. (Penguin Books, 85¢ each).

High Fidelity Record Annual 1955. In the best *New Yorker* tradition of stern objectivity in dealing with intramural book activities, surely it is enough to say that this 352-page volume, edited by Roland Gelatt, collects in permanent form the musical record reviews published in *HIGH FIDELITY* from July 1954 through June 1955, plus "spoken word" record reviews from 1953, and a six-page index to performers (Lippincott, \$4.95).

AUTHORitatively Speaking

Henry Pleasants, who leads off the issue with his fast-moving article, "What Is This Thing Called Jazz?", was something of a prodigy in music criticism. At the age of twenty-five he was music critic of the *Philadelphia Evening Bulletin*, and he had not fallen into the job fresh out of school. School, in his case, happened to be Curtis Institute, where he studied voice, piano and composition. Thence he went to the *Bulletin*, at the ripe age of twenty, as assistant critic. His boss abominated modern music, so Pleasants got all the assignments likely to involve it. Since this was in the Stokowski period of the Philadelphia Orchestra, when novelties came like machine-gun bullets, Pleasants was present at many an important premiere. In those days, he liked what was new, or at least it stimulated him. Apparently he found, as time and premieres went by, that the stimulus was dwindling. Rightly or wrongly, he blames this (as readers of *The Agony of Modern Music* are aware) on lack of communicative content in formally-written modern music.

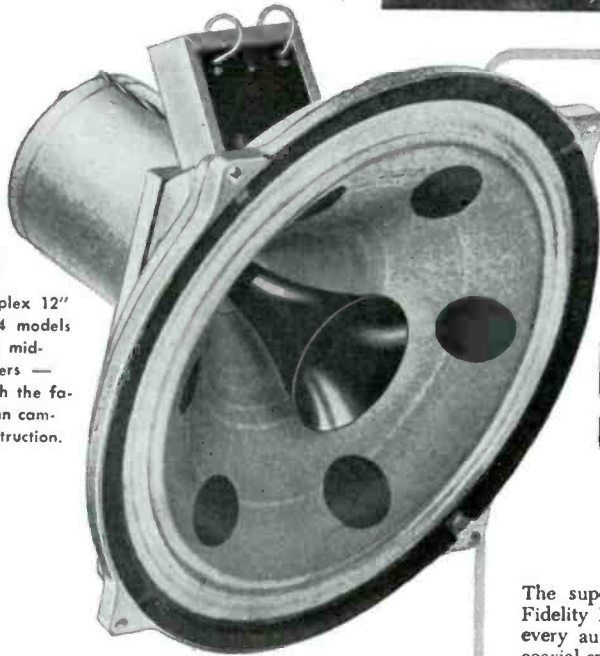
Fred Grunfeld had a hard time feeling merry enough to compile his Yule art feature on pages 55-57. His barn, outside Sheffield, Mass., had just burned down. Worse, the Grunfeld's were living in it, while building a house. Worse yet, lost in the holocaust were a valuable record collection and a new Grove's *Dictionary of Music and Musicians*, priced at \$127.50.

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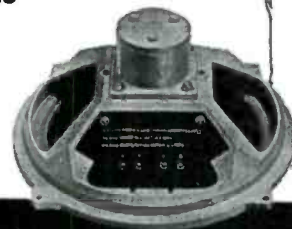
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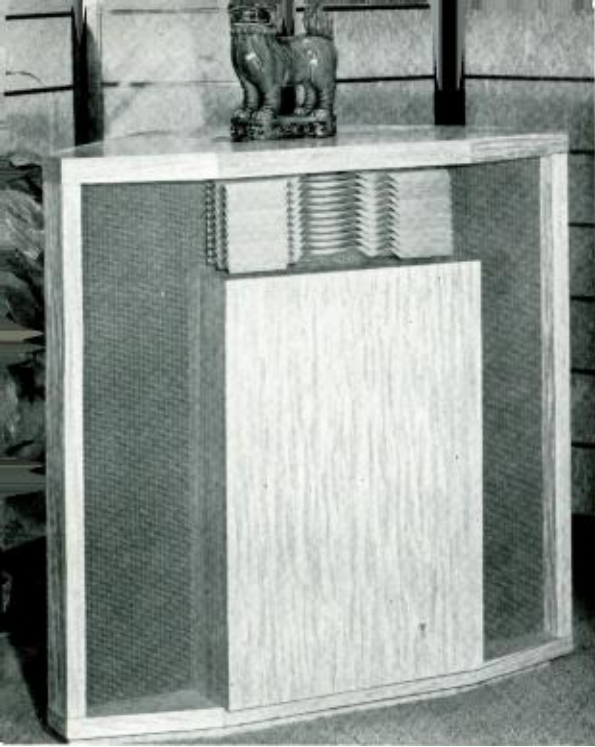


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by William H. Thomas

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An unparalleled accomplishment? We are not alone in this opinion. See "High Fidelity" for October, 1954; "Life," February 28, 1955; "Radio-Electronics," May, 1955. No mystery, no gimmicks, no black magic...The science of acoustics has provided us with basic principles—available to all—for achieving precision reproduction. It is only a matter of incorporating these methods into a system design. And then taking every bit of trouble necessary to build a system precisely to the design. It isn't easy, but that's the way it is done.

The Hartsfield enclosure is a folded horn with a complex path, built to very close tolerances. The driver units are massive, rigid, and rugged. Right now, units of this same design are providing continuous day and night service in some of the finest theaters throughout the world.

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In a lower price bracket we find the Signature 175DLH—probably the most widely used of all high frequency precision transducer units. This gem of close-tolerance workmanship consists of a driver, exponential horn machined from an aluminum casting, and a Signature Koustical Lens which spreads

sound evenly over a 90° solid angle into the listening area, without the phase distortion common to multicellular horns. The driver is made with a 1 3/4" aluminum ribbon voice coil, and a three element phasing plug machined from a billet of absolutely pure iron. The 175DLH is designed for crossover at 1200 cycles.

Both the 175 and 375 are made with diaphragms of hydraulically-drawn dural, particularly alloyed and custom rolled to our order.

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For the first time, a high frequency unit utilizing the principle of the ring radiator is made available to the high fidelity market. In place of a conventional dome-shaped diaphragm, a narrow aluminum ring radiates into the annular (rather than tubular) opening of an exponentially tapered horn. All of the radiating surface is at the throat of the horn, thereby eliminating phase disturbance and, at the same time, eliminating the necessity for an expensive, precision-machined phasing plug.

From its crossover region at 2500 cycles and on up, the 075 is the sweetest, cleanest high frequency unit our ears have yet heard. Although the cost is



Signature D123

moderate, the 075 is a well designed, perfectly built precision transducer.

The 075 mates very well with all Signature Extended Range Speakers and Low Frequency Units, with the possible exception of the 150-4 Series (used in The Hartsfield, etc.). No, it is not recommended that it be used to "top off" a three-way system even though the other two parts of the system are made up of a Signature 001 or 050 Kit—not even with the 085 Hartsfield Kit. The secret of The Hartsfield's superb sound is the fact that it is simply a two-unit, two-way system.

New 12" Extended Range Speaker

Another newcomer during 1955 to the Jim Lansing Signature line is the Model D123. This is a 12" unit made with a 3" aluminum ribbon voice coil, and a frame of unique new design which gives it a very shallow configuration. The D123 is, in fact, just 3 7/8" deep. This makes

it the only speaker which can be mounted between studding, flush with any standard wall or partition. This is but one application. The D123 is a thoroughly excellent precision transducer with a usable frequency response range of from 30 to 15,000 c.p.s. when enclosed in an adequate baffle as a direct radiator. Signature Reflex Enclosures, Models C35, C37, C36, C38, are ideal for this purpose. A bulletin, SB1001, thoroughly describing the D123 is available; write for it.

The D123 may be used singly, or in multiples, or as a low frequency unit in a divided network system. The new 075 is a natural partner for the D123. Together they give clean, brilliant coverage of the audio spectrum. These units,



Signature 075

together with dividing network number N2500, are put up in kit form—Signature Model 002.

There is nothing else on the market that is quite like the 002 system. But this seems to hold for just about every unit, or group of units, made by James B. Lansing Sound, Inc.

1:4 Voice Coil-to-O.D. Ratio

Only Jim Lansing Signature Speakers are made with 4" voice coils. Not all Signature Speakers have 4" voice coils, but all are made with a voice coil-to-o.d. ratio of one-to-four. In cone-type transducers the large voice coil stiffens the cone to form a rigid piston. This results in clean, smooth, precise reproduction. If one is to gain the rewards that result from using a large voice coil, without sacrificing positive values already present in a design concept, the diameter of a voice coil, as it gets bigger, is a direct measure of the precision required to produce a loudspeaker.

Electrically, a large voice coil means that a large amount of conductor is present in the magnet gap. Since the force available to move the dynamic assembly in any speaker is proportional to: the flux density surrounding the voice coil, the length and volume of conductor uniformly subjected to lines of force, and the current flowing through the wire; the large voice coil contributes greatly to the speaker's performance and efficiency. There are no speakers more efficient than Signature Speakers. Heightened efficiency is directly responsible for extending the flat response range of Signature units on the high end. In the entire range, including the very low end, high efficiency results in smooth, bumpless response, together with perfect transient



Signature 175DLH

reproduction. High efficiency is a desirable characteristic. The role it plays in the performance of a fine transducer is a subject in itself—one we will discuss thoroughly at an early date.

The unit which probably demonstrates the advantages of a 4" voice coil and high efficiency best is the reliable, best-selling 15" Signature Extended Range D130—still your basic speaker. Make the D130 the first precision transducer you purchase; it never need be superseded. Excellent alone, the D130 later serves as a low frequency unit in your Signature Divided Network System. We have a bulletin on hand describing the D130 in detail. If you would like a free copy, write and ask for number SB1002.

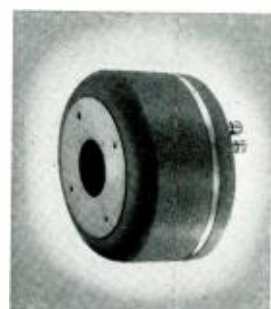
Exclusive Precision

We have touched here on only the most newsworthy high spots. Actually, there are many things to consider before choos-

ing your precision transducer.

You will want a high frequency unit equipped with a true acoustical lens, of course. These are only available on Jim Lansing Signature products.

Pay particular attention to the quality of the dividing network you select for your two-way system. A network should be made with just as much care and precision as any other component in your system. Simple inductor-capacitor circuits are not enough, and electrolytic capacitors cannot possibly do the job. Signature Networks include auto-transformers, RC circuits, air-gap iron core precision adjustable chokes, paper foil capacitors, wire-wound resistors—all combined to provide undetectable crossover. Signature Networks are the only units available with impedance



Signature 375

compensating circuits for smoothest possible response.

And look where you may, you will find nothing on the high fidelity market to compare with the Signature 375, the ring radiator in the 075, the 4" voice coils in Signature 15" speakers. Neither will you find enclosures of such tasteful design, such solid construction, such consistently superior performance as those bearing the name *Jim Lansing Signature*.

Now there is a Signature precision transducer at your audio dealer's for every budget. Each is a precision instrument. Each is a permanent investment in perfection.

every note a perfect quote . . .

JAMES B. LANSING SOUND, INC.

2439 Fletcher Drive
Los Angeles 39, California

50-Watt, All-Triode!

THE LABORATORY STANDARD

FISHER

AMPLIFIER MODEL 50-AZ



■ "Of the very best!"—*High Fidelity Magazine*. Will handle 100 watts peak. World's finest all-triode amplifier. Uniform response within 1 db from 5 to 100,000 cycles. Less than 1% distortion at 50 watts. Hum and noise content 96 db below full output—virtually non-measurable! Oversize components and quality workmanship in every detail. Includes FISHER Z-MATIC, at no additional cost. **\$159.50**

FINE ACCESSORIES



MIXER-FADER • Model 50-M

NEW! Electronic mixing or fading of any two signal sources (such as microphone, phono, radio, etc.) No insertion loss. Extremely low hum and noise level. High impedance input; cathode follower output. 12AX7 tube. Self-powered. Beautiful plastic cabinet. **Only \$19.95**



PREAMPLIFIER-EQUALIZER • 50-PR-C WITH VOLUME CONTROL

Professional phono equalization. Separate switches for HF roll-off and LF turn-over; 16 combinations of phono equalization. Handles any magnetic cartridge. Extremely low hum. Uniform response, 20 to 20,000 cycles. Two triode stages. Fully shielded. Self-powered. **New, Low Price \$19.95**



HI-LO FILTER SYSTEM • Model 50-F

Electronic, sharp cut-off filter system for suppression of turntable rumble, record scratch and high frequency distortion—with *absolute minimum* loss of tonal range. Independent switches for high and low frequency cut-off. Use with any high-fidelity system. **New, Low Price \$24.95**



PREAMPLIFIER • Model PR-6

A self-powered unit of excellent quality, yet moderate cost. Can be used with any low-level magnetic cartridge, microphone, or for tape playback. Two triode stages. High gain. Exclusive feedback circuit permits long output leads. Fully shielded. Uniform response, 20 to 20,000 cycles. *The best unit of its type available.* **Only \$10.95**

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.



Chi and N Y

(Written October 19th). Whew! We are glad to report that most members of the HIGH FIDELITY staff have found their way back to Great Barrington; as far as we can tell, no one was permanently lost in the mob scenes in Chicago and New York, during the audio shows. Even Warren Syer, who left New York a day early only to get caught in a flood-marooned train, was eventually helicoptered out (along with eighty-two other people) and is back on the job, although not yet back to work: he is still being asked to repeat his decidedly harrowing tale.

As we have said before, the audio shows are quite an experience, both for visitors and exhibitors. The Chicago show had a reported attendance of over 50,000 people, all of whom tried to squeeze their way through a floor and half of the Palmer House in three days. In New York, attendance has not yet been reported, but for four days the corridors of four floors of the Hotel New Yorker were almost constantly jammed to the point of impassability—and this in spite of torrential downpours.

The shows are exciting for visitors, if wearying. There is every opportunity to see new equipment, and some chance of judging the sound thereof; every year, more and more exhibitors have come to realize that an attempt should be made to duplicate home listening conditions, even in the matter of loudness levels. Some still seem to feel that the only thing that draws attention is ear-shattering volume; no doubt this is true, but does it sell equipment? It was generally agreed by visitors and exhibitors in Chicago that one particular company should be thrown out into the middle of Lake Michigan; the same company was told by the New York Fair management to turn down his volume or have his power shut off. It was noted that visitors did not spend much time in this exhibit; in others they spent

as much time as they felt they needed to form a judgment. Ah well! We have harped on this subject in every audio show report since HIGH FIDELITY was started.

And what was new this year? There were many, many improvements on last year's equipment, and two companies demonstrated what can almost be called a new development: push-pull electrostatic speakers. These units are not really new, but they are now available commercially for the first time (single-ended electrostatic units have been on the market for more than a year, but the quality of reproduction is not comparable). The push-pull units were shown by JANSZEN, who announced commercial availability several months ago (see TITH report in last month's HIGH FIDELITY) and by PICKERING, whose larger of two units goes down to 400 cycles. Our confreres in England are also working on push-pull electrostatic speakers; Harold Leak is reported to have a model capable of reproducing to 40 cycles; Ferranti and Acoustical (Williamson and Walker) have combined efforts and reported that they had gotten down to 20 cycles. Both the Leak and the F & A developments are still in the laboratory stage; it is expected that it will be at least a couple of years before they are available commercially . . . and so far, the units are very large.

What else was there of particular interest? There was a surge of stereophonic equipment and recorded tapes. The demonstration of AMPEX stereophonic equipment drew a lot of well-deserved attention; CRESTWOOD and several others had two-eared equipment; PERMOFLUX had a pseudo-stereo system which sounded surprisingly close to true stereo but used only a monaural sound source. Recorded tapes were all over the place; WESTMINSTER demonstrated impressively, and so did its affiliate, SONOTAPE.

We'd like to go over all the exhibits, and report on each, but there were too many . . . we'd take several pages of Magazine space, and your eyes (if not your interest) would give out before we got to the end. So let's just skip around some more . . . ACOUSTIC RESEARCH had the room next to ours and kept rattling our windowpanes with 30-cycle audio oscillator sound reproduced by their bookshelf-size enclosure; this is being TITH'd so more elsewhere. We finally managed to squeeze into the HEATH exhibit, but

Continued on next page



MODEL 80-T • MOST ADVANCED PROFESSIONAL TUNER WITH COMPLETE AUDIO CONTROL

Hit OF THE Audio Fairs!

THE SERIES 80

FISHER

FM-AM TUNERS

Here are America's first FM-AM tuners with TWO meters for micro-accurate tuning, just one of the *many* unique features that mark THE FISHER Models 80-T and 80-R as the finest you can buy. They follow deservedly the unmatched reputation of their predecessors, Models 70-RT and 50-R. The 80-T and 80-R are truly designed for the future.

Outstanding Features of THE FISHER Series 80

- The 80-T features *extreme sensitivity* (1.5 mv for 20 db of quieting.) ■ *Separate* FM and AM front ends, completely shielded and shock-mounted. ■ *Separate* tuning meters for FM and AM ■ 72-ohm, plus *exclusive*, balanced 300-ohm antenna inputs for increased signal-to-noise ratio. ■ AM selectivity adjustable: AM sensitivity better than 1 microvolt. ■ Inherent hum *non-measurable*. ■ Distortion below 0.04% for 1 volt output. ■ 4 inputs, including separate *tape playback* preamp-equalizer. ■ Six record equalization choices. ■ Two cathode follower outputs. ■ 16 tubes. (80-R: 13 tubes.) ■ 8 controls including Bass, Treble, Volume, Function, Equalization, Tuning, Loudness Balance, AFC. ■ Self powered. ■ Magnificent appearance and workmanship. ■ CHASSIS Size: 12¼" wide, 8¾" deep less knobs, 6" high (80-R: 4" high.) ■ NOTE: Model 80-R is identical to the above, but is designed for use with an external audio control such as THE FISHER Series 80-C.

MODEL 80-R • FOR USE WITH EXTERNAL AUDIO CONTROL



MODEL 80-T

\$199⁵⁰

MODEL 80-R

\$169⁵⁰

MAHOGANY OR BLONDE
CABINET. \$1795

Write For FULL Details

FISHER RADIO CORP.
21-25 44th DRIVE
LONG ISLAND CITY 1, N.Y.



First in Versatility!

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, **\$9.95**

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-crossover 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 3/4" x 7 3/4" x 4 1/4" high. In cabinet, 13-11/16" x 8" x 5 1/4" high. Shipping weight, 10 pounds.

Prices Slightly Higher West of the Rockies

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

NOTED WITH INTEREST

Continued from preceding page

thought we'd never get out. We peered into the AUDIO EXCHANGE room and decided not to risk it, even for a look at their custom-made power amplifier, which is a real beauty in performance as well as looks. Maximilian Weil of AUDAK again required the services of a policeman to keep control over the queues which formed to hear his live vs. recorded demonstrations. The MENDELS Co. demonstrated not only the Panasonic speaker which is TITH'd in this issue but a record-pressing method which looked very interesting: instead of a smallish blob of plastic being squeezed out from the center of the stampers toward the edges, thereby wearing the grooves, a biscuit larger than the stampers was inserted and simply pressed. The entire "machine" was set up on a small table and 7-in. records pressed while you waited (about a minute). This process is indeed interesting; we understand it is similar to (the same as?) the one used by Emory Cook, and possibly by another company. TANNAY had a new enclosure of medium size and fine sound; one is promised for an early TITH report. BROCIKER showed redesigned amplifiers and control units; a TITH report on one of them (decidedly favorable) may make this issue. He also demonstrated an imported corner enclosure (the TP-1) built by Lowther, around one of his speakers; we heard it before the show opened: very clean and well rounded. SHERWOOD demonstrated a compact \$99 amplifier of excellent quality and flexibility, as well as a very smooth-sounding speaker system.

BELL showed a new, three-motor tape recorder, which looks like a honey at a very reasonable price. FLEETWOOD (Conrac) stole the show as far as television was concerned. DAYSTROM startled a good many people by showing not only a Crestwood monaural-binaural playback unit but also a complete line of preamps and amps. H. H. SCOTT had several new products, several redesigned ones; see our advertising pages (which, if we may say so, just about bring the audio shows to you in your easy chair); these are going to keep the TITH department busy for some time. Very smart styling and "panel compatibility"—all units are designed around two basic panel widths. ERCONA had several interest-

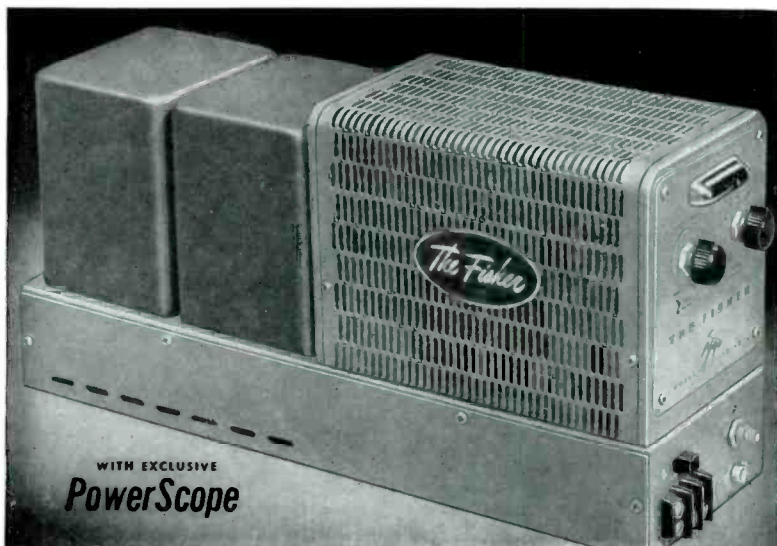
ing imports, including the Rogers power amplifier, a changer, and a neat, compact portable (battery operated) recorder. The BARD Record Co. introduced the "OrthoSonic V/4" pickup arm—although "arm" does not really fit it, since this is an across-the-record device which eliminates tracking error. A similar device was shown last year, but did not reach the commercial development stage. This innovation bears watching; similar designs are rumored to be just around the corner (Emory Cook was using something of the sort for his binaural records) and the result may be a major change in pickup arm design. DEJUR showed a new tape recorder; looks exciting; has many features, including tape reversing for playback, rather than interchanging reels; uses four heads (two for each track). More—we hope—anon, when one arrives for a TITH.

Speaking of pickup arms, REK-O-KUT showed a straightforward, simple design with a notable precision counterbalancing system . . . and speaking of pickups (which we weren't), PICKERING demonstrated the new "Flux-Valve." We have one for a TITH report; January probably. FISHER was remodeled and redesigned; two tuners and a power amplifier, in addition to the new preamp-control unit announced earlier. The new tuner has been "compressed" to about half its former height, but adds two tuning meters.

Both ELECTRO-VOICE and JENSEN now have speaker kits, which will be a godsend to the do-it-yourself people. Emory COOK, in the room directly above us, cracked the plaster with magnificent binaural.

At the Chicago show, the VIKING tape recorder excited considerable interest; it can be purchased progressively, starting with a tape deck and single playback head, and then added to as the budget permits. MUNSTON, with amps and preamps, is a new name . . . FENTON (importers) had many interesting products. GRAY RESEARCH startled many with a handsome turntable featuring outside rim drive by either a 4-pole induction motor (\$89) or a hysteresis unit (\$114), mounted on a heavy steel motorboard, along with their well-known viscous-damped arm (\$35.50 extra) with a built-in cue light; snazzy! MARANTZ had their dream preamp and a matching power amplifier; should make a knock-out pair. MCINTOSH showed their big 60-

Continued on next page



AN EXCEPTIONAL, NEW THIRTY-WATT AMPLIFIER • HANDLES SIXTY-WATT PEAKS!

New! And Fabulous!

THE 
FISHER

30-Watt Amplifier

MODEL 80-AZ

ANOTHER FISHER FIRST — our great new 30-watt amplifier with a *PowerScope*, a Peak Power Indicator calibrated in watts to show instantly the peak load on your speaker system. The new FISHER 80-AZ Amplifier is the first with a positive indicator to prevent voice coil damage. The Model 80-AZ is magnificent in appearance and quality.

Incomparable Features of THE FISHER Model 80-AZ

- High output — less than 0.5% distortion at 30 watts; less than 0.05% at 10 watts. Handles 60-watt peaks. ■ Intermodulation distortion less than 0.5% at 25 watts and 0.2% at 10 watts. ■ Uniform response 10 to 50,000 cycles; within 0.1 db from 20 to 20,000 cycles. ■ Power output is constant within 1 db at 30 watts, from 15 to 35,000 cycles. ■ Hum and noise level better than 96 db below full output! ■ Three separate feedback loops for lowest distortion and superior transient response. ■ Unique cathode feedback circuit for triode performance with the efficiency of tetrodes. ■ Output transformer has interleaved windings and a grain-oriented steel core. ■ Three Controls: *PowerScope*, *Z-Matic* and Input Level. ■ Handsome, brushed-brass control panel (with sufficient cable for built-in installations.) ■ Tube complement: 1—12AT7, 1—12AU7A, 2—EL-37, 1—5V4-G, 1—*PowerScope* Indicator, 1—Regulator. ■ 8- and 16-ohm outputs. ■ Size: 15½ x 4¼ x 6¼" high. WEIGHT: 22 lbs.

Price Only \$99.50

Price Slightly Higher West of the Rockies

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



FM Quality Leader!

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 cascode 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.

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NOTED WITH INTEREST

Continued from preceding page

watter and also the imported Microlab turntable. PYE of England had an amp and preamp system, imported by British Radio Electronics Ltd. RACON made its entry into the hi-fi field with three speakers of interesting design (unusual cone backing strips and suspension system). PRESTO showed its professional equipment and a pre-production home tape recorder; watch for this one. JOHN OULD, importers of Pamphonic equipment from England, demonstrated their very listenable speaker system (now in for a TITH report) and a professional tape recorder, both made in England . . . INTERNATIONAL ELECTRONICS (Frazier-May) had a series of medium- to small-size speaker systems, all with nicely balanced sound and demonstrated at pleasant listening levels. REVERE again showed its T-11; this is approximately the same as the T-10 (TITH'd a couple of years ago) except that it handles NARTB reels, which is almost an exclusive feature for recorders in the under-\$300 class. Someday we'll get one!

Is that enough? There were dozens of others . . . record companies galore . . . importers with intriguing lines of equipment . . . and so on, and on. We have to stop somewhere!

One bit of amusement that neither we nor a certain exhibitor is likely to forget. He was demonstrating his new tape recorder, which we shall call the XYZ. It was a fine demonstration, up to the end of the tape, when over the speaker system came the clear voice of the announcer recorded on the tape: "You have just heard a demonstration of the ABC tape recorder . . ." Somehow, a competitor's demonstration tape had gotten on the machine! Such is the fun of an audio show!

Palm-sized FM

Had a packet of fun recently playing with the Hastings' miniaturized FM receiver. It's a tiny little thing, no bigger than a pack of cigarettes (2½ by 3½ by 7/8 inches), with a little 3-inch antenna that sticks out on top. Uses an earphone plug (or two, if you want to hear with both ears). Works fine in metropolitan areas; it's made by Hastings Products, Inc., 171 Newbury St., Boston 16, Mass.

Supraphon Records

Although not yet available through dealers in the U.S., Supraphon Records might be purchased direct from the Czech company by writing to ARTIA, 30 Ve Smeckach, Praha II, Czechoslovakia. Cost of 12-inch LP records is \$2.00 plus \$1.00 for parcel post and insurance. Bank money order in U.S. dollars accepted.

What Next?

There's a company out in California which installs "Hy-Fy Muffler Systems" for your car . . . though we can think of some loudspeakers which might well be so equipped.

Record Storage Cabinets

Not long ago, record storage racks and cabinets were almost non-existent. Now there are several. The latest was one seen at the New York Audio Fair, which is essentially a file cabinet arrangement built in a table; holds up to 75 records in a pull-out drawer. The designer (Frank Ganci, c/o New York Lumber & Panel Corp., 629 West 51st St., New York City) plans to make it available in finished form, with legs, for about \$69.95, or at a substantial saving in unfinished and even kit form. He stopped in at the HIGH FIDELITY exhibit to ask our opinion of the project; we were enthusiastic, particularly because he employs a neat arrangement for filing the records in tabbed pockets.

A Bird Story

This is no fish story, mind you, but a bird story sent to us by Audiogersh Corp., who received it from Mrs. H. S. Broadstone, Jr., of Dallas, to whom the following series of events, slightly modified, actually happened. (We pass it along to you in the event you need a replacement part for your hi-fi system.)

Sparrow hops on roof, takes a peak down chimney, falls in, lands on kitchen stove.

Cat jumps on stove for bird; Mrs. B. dives for cat, puts cat out.

Mrs. B. dives for bird; bird, faster than cat, heads for dining room curtains.

Bird frightens baby; Mrs. B. puts baby to bed.

Bird now not in curtains.

Continued on next page



AM Quality Leader!

THE FISHER AM TUNER

MODEL AM-80

SHORTLY after the appearance of the famous FISHER FM-80 Tuner, we received many requests for an AM counterpart of the same blue-ribbon breed. The AM-80 was engineered in response to those requests and we are proud of it — as its owners will be. In areas beyond the service of FM stations, users of the AM-80 will discover with delight that it has the pulling power of a professional communications receiver, bringing *enjoyable* reception of ordinarily elusive, distant stations. The AM-80 offers broad-tuning for *high fidelity* AM reception, as well as medium and sharp tuning for suppression of interference where it exists; and it is a perfect companion for the FM-80. The specifications below speak for themselves.

Outstanding Features of THE FISHER AM-80

- Features a relative-sensitivity tuning meter for micro-accurate station selection
- Sensitivity: better than *one microvolt!*
- Three-gang variable condenser
- One tuned RF and two IF stages
- Three-position, adjustable band-width
- Frequency response (broad position) ■ —3 db at 8 Kc. Audio section: uniform response, 20 to 20,000 cycles
- Built-in 10 Kc whistle filter
- Dual antenna inputs. Loop antenna supplied
- Three high-impedance inputs
- Cathode-follower output permits leads up to 200 feet
- Completely shielded and shock-mounted construction, including bottom plate
- Flywheel tuning
- Slide-rule tuning dial with logging scale
- Beautiful, brushed-brass control panel
- Four controls: Power/Sensitivity, Function, Tuning, Output Level Control
- Tube Complement: Total of Eight, 3—6BJ6, 1—6BE6, 1—6AL5, 2—6C4, 1—6X4. Size: 12 $\frac{1}{4}$ " wide, 4" high, 8 $\frac{1}{4}$ " deep, including knobs.

Price Only \$139.50

Mahogany or Blonde Cabinet: **\$14.95**

Price Slightly Higher West of the Rockies

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

Give your recordings

Vitality Color Realism

Choose



Studio Microphones

If you are attempting to maintain standards as high as those of the finest motion picture, TV, radio and professional recording studios . . . if you desire recorded music that is *alive* with clarity and richness . . . if you are unwilling to settle for less than the very best . . . you *need* a SHURE Concert-Line Studio Microphone for your recordings.



Model "333" Concert-Line

A slender, uni-directional microphone of amazing ruggedness and striking design. It reduces random noise pickup by 73%, almost completely eliminating the distracting background noises so frequently encountered in making recordings outside a controlled studio. The "333" provides a readily accessible multi-impedance switch that permits its use with all types of amplifiers and varying lengths of cable. Other features include a Voice-Music Switch, anti-"Pff" filter screen, and a vibration-isolation unit mounted in live rubber. The "333" provides high-output and a smooth frequency response, with a production uniformity guaranteed to $\pm 2\frac{1}{2}$ db, 30 to 15,000 cps.



Model "525" Concert-Line

An exceptionally fine probe microphone of broadcast quality. The "525" is an omni-directional microphone with a frequency response of 40 to 15,000 cps, production uniformity guaranteed to $\pm 2\frac{1}{2}$ db. Other features include multi-impedance switch . . . high output . . . and "Duracoustic" diaphragm, specially designed to withstand moisture, heat, cold, and physical shock. The "525" is furnished with a swivel adaptor and a neck lavalier cord and belt clip assembly.



Model "300" Concert-Line

A bi-directional gradient microphone that reduces reverberation and the pickup of random noise energy by 66%! The "300" can be placed at a 73% greater distance from the performer than is possible with omni-directional microphones, providing greater freedom and allowing group recording. This high fidelity microphone also features a readily accessible Voice-Music Switch, multi-impedance switch, anti-"Pff" filter screen, vibration-isolation unit mounted in live rubber . . . frequency response with a production uniformity guaranteed to $\pm 2\frac{1}{2}$ db, 40 to 15,000 cps.

NOTE: Models "333" and "525" multi-impedance switch is for 50-150-250 ohms impedance. Model "300" multi-impedance switch is for 50-250 ohms and high impedance.



SHURE BROTHERS, INC.

225 WEST HURON STREET • CHICAGO 10, ILLINOIS

NOTED WITH INTEREST

Continued from preceding page

More flutter than usual in hi-fi system, although not playing.

Play merry-go-round with bird in hi-fi cabiner. Bird jumps from changer through hole to amplifier. Big skirmish; bird gets away.

Opens kitchen door for bird to go out; cat rushes in, looking for bird. Bird excited, hopping, thumping, and chirping. Heads for toy duck lying on floor. Picks up duck; bird not on floor, but clinging inside duck. Carries duck and bird out. Bird flies away.

Next day, baby sick. Wants to hear music. Record-player won't work. Husband comes home, finds no dinner, baby sick, \$14.00 medicine bill, record-player not working. Very irate. Finds Audiogersh Magic Wand spindle bent. Blames Mrs. B.; Mrs. B. blames bird.

Messrs. Audiogersh blame no one, like a good story, send free Magic Wand.

Back Copies

Bert S. Annenberg, 1660 Crotona Park East, New York 60, N. Y. has copies 1 through 30; will sell to highest bidder.

Everett Meyer, 6417 Harvard Avenue, Chicago 21, Ill. will sell copies 1 through 14 to highest bidder.

John B. Stephens, 4250 Larkspur Lane, Cleveland 28, Ohio will sell first 20 issues for \$10.00 plus postage.

Dr. George C. Tyler, Suite 311, Wilshire Medical Bldg., 1930 Wilshire Blvd., Los Angeles 37, Calif., will sell copies 1 through 30 for \$20.00.

W. R. Porter, 8705 Birchdale, Cleveland 6, Ohio will sell complete file to highest bidder.

Manuel Favorito, 467 42nd St., Brooklyn 32, N. Y., will sell 1 through 24 to the highest bidder.

Walter R. Winslow, Upper Lincolna St., Cazenovia, N. Y. will sell complete set 1 through 32 so he can buy new output transformer, preferably (he says) Peerless S-256-Q. (Better add \$3.50 to your price, Mr. Winslow; we can see you have graduated from HIGH FIDELITY and should be reading AUDIOCRAFT.)

Richard N. Gibbons, 1187 Kennedy Road, Scarborough, Ontario, Canada has a complete set which he will loan to anyone interested, preferably in Toronto area. Contact him at above address, or by phone: Toronto PL 5-6241.

ASCO

*...sound consultants to
the great names in music*

...introduces famed conductor

Eugene Ormandy to the

first-line names of the

world of sound reproduction

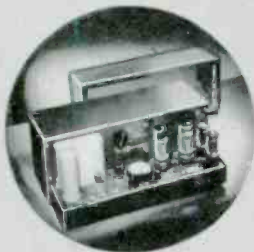
...a combination selected

*for him through the
push-button magic of*

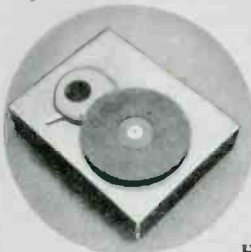
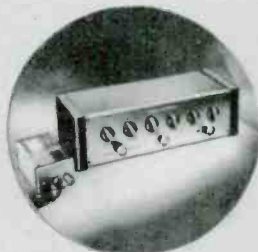
Asco's Audiomat



HEGEMAN



marantz



d&r

For the custom
installation, engineered by the

Hi-Fi experts who know

how and care enough to do the job right.

regardless of budget... who else but

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FLOOR

Please send me an illustrated brochure on
ASCO Custom Installations to Fit Every
Budget.

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d&r

12B (Turntable)
(Hysteresis Motor)

An engineering achievement! Features floating outside idler, lord shock mounted motor, multiple isolation for lowest rumble (-60DB). No hum, no performance deterioration over years of operation through unique simplicity of drive system. With precision turned, non-metallic table \$108.00. D&R 12A also with dynamically balanced 4-pole motor \$87.00.

ELECTRO-SONIC

C-1 (Concert Series)

Performance twin to the ESL Professional Cartridge, quality standard of the industry. This version incorporates the same D'Arsonval meter movement for highest compliance, lowest distortion and widest range; suitable for mounting in any fine tone arm. \$35.95. ESL 201 F Transformer \$15.00.

marantz

Audio Consolelet

Recognized as the finest control preamplifier-equalizer available, this unit improves any existing system. The finest parts, the most careful workmanship, the most convenient and flexible design impart a discernable addition to the clarity of sound controlled by Marantz. \$155.00 in cabinet. Chassis for panel mounting \$132.50.

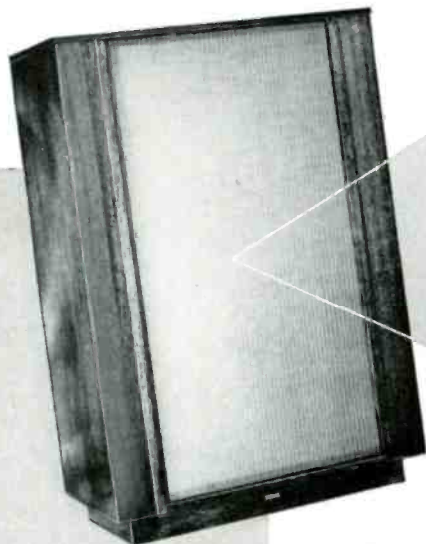
**and The Marantz
Power Amplifier**
*(40 watts Ultra-Linear-
Switchable to 20 watts
Triode)*

Finally, a fitting companion to the Audio Consolelet. Two years of experiment and design have culminated in an amplifier that has everything: Special transformers, metered instrumentation, new 6CA7 output tubes, optional variable damping, lifetime construction, and a quality of sound which cannot be described by mere specifications. It must be heard! \$189.

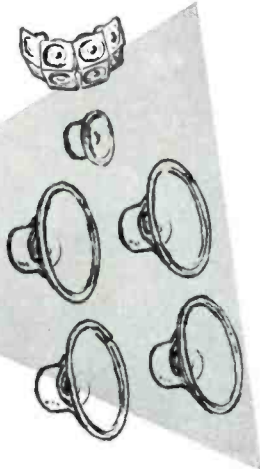
HEGEMAN

**Professional
(Dual-Stacked)**

Chosen by experts at leading record companies, universities, Radio & TV Agencies as the Perfect Monitor. This significant advance toward pure "naturalness" of sound, reveals unsuspected richness of detail from any sound sources, without artificial coloration. Ten speakers, total of twenty-four feet of horn path, absolutely no frequency doubling down to a flat 30 cycles. Custom crafted for any decor; an Asco Exclusive, from \$400.00. Hegeman Professional—single unit: (5 speakers), from \$192.00.

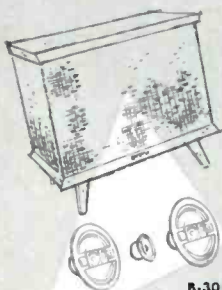


B-310

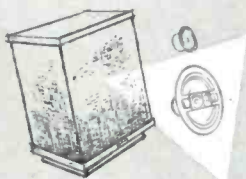


WHY SYSTEMATIC GROWTH?

Because it is the only avenue to *true* high fidelity. As your music system grows, you must have as your goal more than just perfection of frequency response. No matter how faithfully you re-create the audio spectrum, origin of the sound in a point-source will dissipate the subtleties that preserve realism and the listening ease of "live" music — the two essential ingredients of true high fidelity.



B-305



B-302 A



B-207A

Only the Bozak B-310 adds, to precision of frequency response, a broad source of sound and wide-angle dispersion. The size, range and placement of drivers on its 3 x 4 foot panel eliminate every suspicion of "port-hole" origin. The cluster of four B-199A's provides a robust, enveloping bass foundation; the B-209 above them is positioned to retain the spaciousness of symphonic sound without loss of the directional quality essential to solos; and above them all the B-200XA adds 180° coverage for a velvet-smooth treble that is completely free of harsh or eerie intonations. The realism of the B-310 has won a reputation as *the supreme accomplishment to date in the reproduction of sound.*

If you cannot start with a B-310, you can grow into it easily and systematically with the "building-block" Bozaks. Begin with a B-207A. Then, as space and budget permit, progress to the unrivalled realism of the B-310 — enjoying at every step of the way, dollar for dollar.

THE VERY BEST IN SOUND

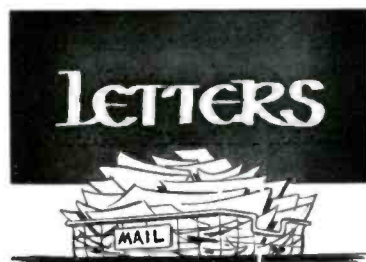
THE R. T. BOZAK SALES CO.

Quality Loudspeakers

BOZAK

MAIL ADDRESS: P. O. BOX 966 • DARIEN, CONN.

Export Office: Electronics Manufacturers' Export Co., Hicksville, N.Y.



SIR:

We were horrified at the breach of confidence represented by Mr. John S. Wilson's review, in the September 1955 *HIGH FIDELITY*, page 74, of an alleged Vanguard "All-Star Jazz Showcase" record, with Buck Clayton on sarrusophone, Benny Powell on dulcimer, Charlie Fowlkes on glass harmonica, and so on. As we told Mr. Wilson in strictest secrecy, this was a record especially made for the new market we have opened up on the planet Venus. We made this contact last April, through a flying saucer that landed at midnight on one of our cross-over curves. We were hoping to keep this information top secret, due to the rather delicate international situation, let alone the competitive situation in the record market. As for the "ruthless cut-off at 18,000 cycles" which Mr. Wilson mentions, he will be chagrined to know that we have perfected a new sound, including overtones especially adapted for the hearing organs of the Venus population, which is made up of alligators, and this sound is impossible for ordinary mortals, even Mr. Wilson, to hear. Hilder Wobson is the assumed name of the Venus contact agent, who has assured us that only jazz, and in the forefront, that of the Vanguard Jazz Showcase, is music advanced enough to suit the tastes of his people. We can only hope that Mr. Wilson's ill-advised search for public notoriety, shown in his description of the record, thus breaking this confidential story, will not have too serious international, let alone interplanetary, repercussions.

M. Solomon

Vanguard Recording Society, Inc.

SIR:

You goofed! Add this letter of protest for your ridiculous assertion that a "Blunderbird" is a hi-fi car; Indeed!

My two litre Triumph will leave any T-Bird sitting in a ditch on any hill you can name; besides which I have a

Continued on page 30



330 AM-FM (Binaural) Tuner, \$169.95*

Sensational New Advance in AM-FM Tuners

by
h. h. Scott

ONLY really wide-range AM, plus super-selective FM

- Now you can receive the full 10 kc frequency range broadcast by the better AM stations. Entirely new IF and detector circuits make this possible for the first time.
- New AM detector insures distortionless reception even if stations modulate to 100%. Conventional detectors give distorted AM above moderate modulation percentages.
- Three-position IF-bandwidth switch for perfect AM reception under any signal conditions.

- New wide-band FM design gives super-selectivity to let you separate stations so close together you would ordinarily pass right over them.
- Wide-band design insures drift-free reception.

TECHNICAL SPECIFICATIONS

FM Section: 3 mv. sensitivity for 20 db quieting — 2-megacycle wideband detector — 80 db rejection of spurious cross-modulation response by strong local signals — automatic gain control — equipped for multiplex. AM Section: 1 mv. sensitivity — 10 kc whistle filter — extended frequency response to 10 kc — ferriloopstick antenna — output jacks for binaural — beautiful accessory case \$9.95* *Slightly higher west of Rockies.

All-In-One AM-FM with Equalizer Preamplifier

by
h. h. Scott



331 AM-FM (Binaural) Tuner \$189.95*

The perfect answer where space is at a premium

- Includes complete equalizer-preamplifier with Bass, Treble and Loudness controls, plus four-position record compensator.
- Same sensational AM, FM, and binaural performance as in 330 tuner described above.
- Special provisions for playback of pre-recorded tape through your music system.
- New two-speed planetary-drive tuning; high speed for instant station choice, slow speed for precise tuning to weak stations.

- New chassis design of the 331 and 330 makes custom installation very simple. Beautiful accessory case available for using tuner on table top or shelf.

TECHNICAL SPECIFICATIONS

FM and AM sections same as 330, above — selector switch for two high level inputs, four equalization curves (RIAA-NARTB-Ortho., Orig. AES, Orig. Col, EUR 78), NARTB tape playback, FM, AM wide range, AM normal, AM distance — bass and treble controls — two magnetic pickup inputs — recommended for use with any H. H. Scott power amplifier — beautiful accessory case \$9.95

*Slightly higher west of Rockies.

h. h. Scott

385 PUTNAM AVE. • CAMBRIDGE 39, MASS.

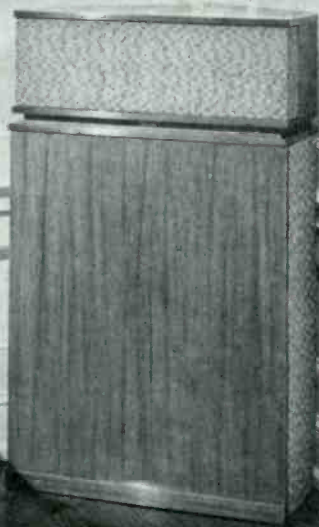
PROFESSIONAL BACKGROUND

H. H. Scott, Inc., is one of the leading builders of professional sound measuring and analyzing instrumentation. This precision laboratory equipment is used throughout the world in universities, government laboratories and industrial plants.

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.



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HOPE, ARKANSAS

TELEPHONES PROSPECT 7-3905
PROSPECT 7-4538
PROSPECT 7-5575
PROSPECT 7-5514

LETTERS

Continued from page 28

muffler which gives out the nicest 800 cycle roar (up 80 db at 2,800 rpm) you ever heard.

So there!

*Robert Fink
Reseda, Calif.*

The NWI item categorizing Henry II's product as a hi-fi car was written by our publisher, who is as hot as a stove-lid on IM distortion, but sadly disoriented with regard to sports cars. — Ed.

Rubbish! I can tell a Thunderbird from a Corvette any day! And as for Mr. Fink, he should get in touch with the Hy-Fy Muffler outfit mentioned in this month's NWI. — Pub.

SIR:

A scrawled letter came the other day saying the sender had heard one of my larger "soap boxes" and could never be satisfied with anything else, but is all crippled up, a veteran of World War I, a victim of his third coronary thrombosis, and living on a pension. He wondered about deep discounts, obsolete models — between the lines, giveaways.

A couple of years ago one of my customers departed this sphere; his estate was liquidated and the "phonograph" with its fine amplifier, turntable and speaker was like a custom-built rifle; it sold for about 10 or 15 cents on the dollar.

Would some owners be inclined to make a provision in their wills to dispose of such custom equipment by gift, for the benefit of indigent people and eleemosynary institutions?

Seems to me this would be a desirable thing.

Without taking on the role of lawyer it would seem the will could contain a clause about the speaker and a second document filed with some manufacturer or retailer designating him the custodian.

I would like to be instrumental in improving the happiness of some of those people whose appetite is for the champagne of music reproduction, and pocketbook is for beer — or homebrew. But as a manufacturer, I can't give my product away and still stay in business.

Continued on page 32

by
h.h. Scott
**The Greatest
Amplifier Buy
You Have
Ever Seen**



99-B Transcription Amplifier \$99.95*

Imagine! 22 watts – complete controls – only \$99.95

- The famous "99", a complete amplifier, now with twice the power — a brilliant 22 watts.
- Complete equalizer-preamplifier with five-position record compensator. Equalizes virtually all records.
- New adjustable rumble filter and record scratch filter reduce record noise and rumble.
- Two magnetic inputs, switched on panel, allow use of both changer and turntable.

- Special provisions for playback of pre-recorded tape through your 99-B.
- Continuously variable LOUDNESS compensation, with volume-loudness switch, gives perfect tonal balance at all listening levels.

TECHNICAL SPECIFICATIONS

Input selector switch for two magnetic pickups, crystal or constant amplitude pickup, three high-level inputs, and NARTB tape playback — frequency response flat from 20 cps to 30 kc — hum better than 80 db below maximum output — harmonic distortion less than 0.8% — first-order difference-tone intermodulation less than 0.3% — class A circuits throughout — easy panel mounting — beautiful accessory case \$9.95*
*Slightly higher west of Rockies.



210-D Dynaural Laboratory Amplifier, \$169.95*

by
h.h. Scott
**Most Complete
Amplifier Made
Full 30 Watts**

Includes famous DNS – makes worn records sound new again

- Complete professional equalizer-preamplifier with magnificent new 30-watt power amplifier.
- Amazing, patented DNS (dynamic noise suppressor) eliminates record noise and rumble, but *without* losing audible music as fixed filters do.
- Seven-position record compensator exactly equalizes practically any record made.
- Unique features for tape-recording, with three special inputs for recording and monitoring.

- Special provision for playback of pre-recorded tape through your 210-D.
- Continuously variable speaker damping control.

TECHNICAL SPECIFICATIONS

Input selector for 3 high-level inputs, 2 low-level phono (magnetic), and one high-level phono (constant amplitude) — NARTB tape playback curve — frequency response flat from 19 cps to 35,000 cps — adjustable record-distortion filter — harmonic distortion less than 0.5% — first-order difference-tone intermodulation less than 0.25% — beautiful accessory case \$9.95*
*Slightly higher west of Rockies.

Write for **FREE BOOKLET**
giving complete details
on entire H. H. Scott line.

h.h. Scott

385 PUTNAM AVE. • CAMBRIDGE 39, MASS.

NOW...ADD TAPE to your hi-fi system!



the **404**

DAYSTROM *Crestwood*[®]

*is engineered to give highest
quality sound at lowest cost*

Now you can enhance the enjoyable hours with your "Hi-Fi" system by completing it with the greatest form of musical reproduction—true high fidelity tape. And you can do it at a surprisingly low cost.

The Daystrom CRESTWOOD 404 Tape Recorder alone, in its price class, provides full "Hi-Fi" response (30 to 15,000 cycles at 7½ inch tape speed), smoothest tape movement, freedom from vibration, the absolute minimum of wow and flutter (less than 0.3% at 7½ inch tape speed) and two speeds (7½ and 3¾) for maximum versatility.

Original sound quality is preserved by use of the finest components, and playback characteristics are not limited by a built-in amplifier. As a result, the full range of your "Hi-Fi" System is utilized.

Listen to the Daystrom CRESTWOOD 404 at your dealer's today. Compare and let your ears tell you the difference!

Audiophile Net Prices

- Model 404 with standard case . . . \$229.50
 - Model 404 less case \$214.50
 - Model 402 (companion power amplifier and extended range speaker) \$100.00
- (Prices slightly higher in Denver and west)

DAYSTROM
Crestwood

DAYSTROM ELECTRIC CORP.
POUGHKEEPSIE, N. Y.

DAYSTROM ELECTRIC CORP.

Dept. L20
753 Main Street, Poughkeepsie, N. Y.
Please send me complete information on Daystrom CRESTWOOD Model 404.

- Would use in "Hi-Fi" System
- For use with 402 Amplifier and Speaker
- Name of nearest CRESTWOOD dealer

Name _____
Street _____
City _____ State _____

LETTERS

Continued from page 30

Would you care to comment, and ask your readers to comment on this subject?

Name and address of the well-known manufacturer who wrote this letter have been withheld at his request. — Ed.

SIR:

I note with interest your October NWI item on my hi-fi dual speaker system in the Thunderbird. I must confess to a sin of omission, not in slighting so important a hi-fi feature as FM, but in tardy and inadequate public relations; there *is* FM in the car and I wouldn't be without it, believe me! Documentary evidence in the form of a photograph is enclosed. The FM set is located directly under the AM receiver, nicely clearing the transmission tunnel;



to the right of it is the RP-103 horn loaded tweeter, while the 6 x 9 "woofer" is in the top of the instrument panel.

Incidentally there is *more* hi-fi in the Thunderbird now. A DU-202 Duette Portable, plugging into an extension speaker socket under the dash, makes out-of-car listening a pleasure. It's a great feature for picnics and grass courting.

The word has spread around. To relieve my vocal cords, I have privately printed a little folder that tells all about the T-Bird as a car and describes its hi-fi equipment. I'll gladly send a copy with my compliments to any reader of HIGH FIDELITY Magazine.

Ralph P. Glover
Jensen Manufacturing Co.
6601 S. Laramie Avenue
Chicago 38, Ill.

CF's face was duly red a while ago. He visited Mr. Glover on Sept. 27, said, among other things, "Ha! I've got you with your FM down!" — and pointed to the item in the Oc-

Continued on page 36

Breaking THE AUDIO SOUND BARRIER

THROUGH THE MIRACLE OF MULTI-FLARE

A New Conception of High Fidelity

Sound is a three dimensional audio vibration occurring along a time axis (a fourth dimension). Through the MIRACLE OF MULTI-FLARE, you can hear . . . for the first time . . . sounds reproduced as they originally occurred, in their proper time sequence.

HEAR A

Stan White HIGH FIDELITY CONSOLE SPEAKER

and you will know the true meaning of High Fidelity

Only Stan White offers

- Multi-Flare Horns
- Distributed Throat for Bass
- Curled Horns (within 1% of Stan White formula)
- Consoles designed to match the compliance of your room
- Lo/Q Tweeter Horn for unpeaked highs
- Non-resonant Phasing Chambers (for cleaner mid-range performance)
- 20/1 Air Load on Bass Driver (for transients)
- Distinctive Functional Styling . . . beautifully finished with three coats of hand rubbed lacquer
- Stan White Sound . . . famous for dimensional clarity

A Multi-Flare Console Speaker for every requirement

The Le Sabre—Model 2415. Horn equivalent length—8 feet. Net Price **69.50**

The Opus I—Model 3020. Horn equivalent length—12 feet. Net Price **99.50**

The Esquire—Model 3424. Horn equivalent length—15 feet. Net Price **199.50**

The Hi-Fi—Model 4330. Horn equivalent length—15 feet. Net Price **339.50**

The Millennium—Series 4-D. 60 watt system. Horn equivalent length—17 feet. Net Price **1000.00**

The 4-D—Supreme 6-way system. (Ask for brochure). Net Price **1500.00**



The Esquire **199.50**
36x24x16 inches

Ask your Stan White Distributor for a comparative demonstration.

For complete information on Multi-Flare Console Speakers and where to buy, write . . .

Coming Soon!
From the Laboratories of Stan White
THE Mach 1[®]
A Sensational New
High Fidelity Development

Stan White INC.

Dept. F-12, 725 South LaSalle Street, Chicago 5, Illinois

A Division of Eddie Brocken Enterprises

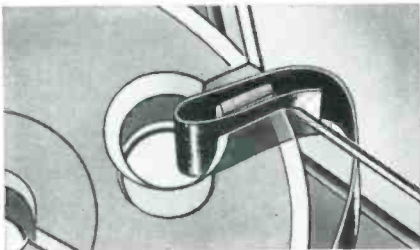
Now! Take your



Famous acetate-backed "Extra Play" Tape 190—new economy price saves you 28%

Here's your chance to buy the magnetic tape everyone's talking about—at a special *new economy price!* It's popular "SCOTCH" Brand "Extra Play" Magnetic Tape 190, first long play tape on the market and *still* the best seller. With 50% more recording time on every reel . . . higher fidelity . . . strength to spare . . . high potency oxide . . . "SCOTCH" "Extra Play" Magnetic Tape 190 has been making recording history. Buy now and save 28% on every reel!

Both these **SCOTCH** REG. U.S. PAT. OFF. *Magnetic Tapes*
BRAND



EASIER THREADING with new "Loop-Lok" reel! Saves time . . . saves tape! It's "SCOTCH" Brand's exclusive "Loop-Lok" reel. Just loop tape around the new-design center pin for instant threading. Tape locks tight without necessity of troublesome wrap-around, yet releases fast at end of reel.

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. © 1955 3M Co.



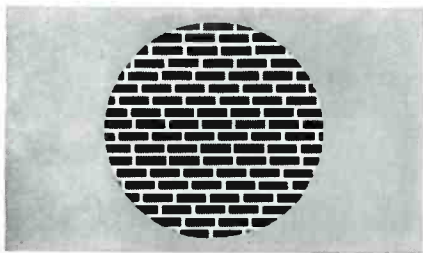
choice of backings

New polyester-backed (Made from DuPont's "Mylar"*) "Extra Play" Tape 150 for extra strength

Years ago "SCOTCH" Brand pioneered tough polyester-backed magnetic tape for experimental government orders. Now you can enjoy the same benefits of "SCOTCH" Brand research and development with new "Extra Play" Magnetic Tape 150. "SCOTCH" Brand's extra-strength polyester backing assures you long-lasting recordings . . . perfect tape performance in all weather, all climates—(It's "Weather-Balanced"!)



feature "Loop-Lok" reel and high-potency oxide!



CRISP, BRILLIANT SOUND thanks to newest oxide coating! By laying fine-grain oxide particles in a neat, orderly pattern (as shown here), "SCOTCH" Brand is able to pack in thousands more particles than standard long play tapes—to produce a super-sensitive magnetic recording surface.

**"Mylar" is a registered Du Pont trade-mark.

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

**Fits perfectly
into your varying
music picture...**

*because
it's so wonderfully versatile!*

• it's automatic!



• it's manual!

MIRACORD XA-100

with PUSHBUTTON CONTROL
and the MAGIC WAND SPINDLE

2 Instruments in One:

1. Pushbutton **Automatic** Record Changer
2. Pushbutton **Manual** Record Player

... for your complete enjoyment of All records!

No wonder the Miracord XA-100 is called "The Perfect 3-Speed Record Changer" by engineers and high fidelity enthusiasts! The revolutionary Magic Wand Spindle changes records quietly, allows you to intermix 10" and 12" records at will. No pusher arms or stabilizer plates here—records are released quietly, without fuss or damage, and the Pausamatic allows you to select pause time between records... up to five and one-half minutes. Or if you wish, you can repeat the entire record or any portion, at any time. A special Filter control eliminates surface noise from old records.

Now insert the Single-play Spindle—your Miracord XA-100 becomes a manual player. Reverse the spindle and the record will repeat indefinitely. No other changer brings you the wondrous Miracord versatility!

Other Features: No wow, no rumble • Ball bearing suspended turntable and tone arm • 4-Pole motor • White rubber matted turntable • Comes complete with leads and plug.

MIRAPHON XM-110 3-Speed Manual Player also available

See and hear the Miracord at your dealer Now! Or send for literature Dept. HF-12

AUDIOGERSH CORPORATION
23 PARK PLACE, NEW YORK 7, N. Y.

EXCLUSIVE DISTRIBUTORS IN THE U.S. FOR ELAC RECORD PLAYERS



LETTERS

Continued from page 32

rober HIGH FIDELITY. When CF rose to leave, Mr. Glover, gracious as always, escorted him to the door—in fact, right out to the Jensen parking lot where CF had left his car. "Like to see my Thunderbird?" "You bet." CF should have been suspicious; they were standing right next to the T-Bird. Mr. Glover opened the door, and there, of course, was not only AM but FM as well. Just one of the hazards of the publishing business! — Ed.

SIR:

I found Roland Gelatt's column "Music Makers," in the October 1955 issue very interesting. I belong to all four of the record clubs he mentioned and joined for just the reasons he described.

I was surprised to learn the extent to which the record clubs predominate in the purchase of records. I would never have reached that conclusion from studying the reviews in your magazine, for these reviews are devoted, almost entirely (I read the exceptions with great interest) to those records which are not handled by the record clubs. I am still a novice in this field and have regretfully concluded that your reviews are written, primarily, for the "expert" listener.

Your magazine could be even more helpful to novices like myself (and if Mr. Gelatt is correct, our name is Legion) if you regularly reviewed the record club releases and, even better, compared them with the record (corresponding) released by the recording companies for sale through their regular dealer outlets. That should help us to gain the confidence needed to start selecting records ourselves. Think what our collective "coming of age" (acoustically, that is) would do for the various recording companies who advertize in HIGH FIDELITY.

E. E. Rosaire
Dallas, Tex.

SIR:

Your recent cover—quote "September—The Magazine for Music Listeners—60 cents."

At the bottom of page 3, same issue—quote "Single copies 50 cents each."

Shall Art and Business ever go hand in hand?

Continued on page 38

HIGH FIDELITY MAGAZINE

"BUILD-IT-YOURSELF" AND ENJOY

high fidelity at its finest

IN KIT FORM



① Heathkit FM TUNER KIT

Features brand new circuit and physical design. Matches WA-P2 Preamplifier. Modern tube line-up provides better than 10 uv. sensitivity for 20 db of quieting. Built-in power supply.

Incorporates automatic gain control—highly stabilized oscillator—illuminated tuning dial—pre-aligned IF and ratio transformers and front end tuning unit. Uses 6BQ7A Cascode RF stage, 6U8 oscillator—mixer, two 6CB6 IF amplifiers, 6AL5 ratio detector, 6C4 audio amplifier, and 6X4 rectifier. **MODEL FM-3 \$24.50**
Shpg. Wt. 7 Lbs.

② Heathkit 25-Watt HIGH FIDELITY AMPLIFIER KIT

Features a new-design Peerless output transformer and KT66 output tubes. Frequency response within ± 1 db from 5 cps to 160 Kc at 1 watt. Harmonic distortion only 1% at 25 watts, 20-20,000 cps. 1M distortion only 1% at 20 watts. 4, 8, or 16 ohms output. Hum and noise, 99 db below rated output. Uses 2-12AU7's, 2-KT66's and 5R4GY. Attractive physical appearance harmonizes with WA-P2 Preamplifier. Kit combinations:

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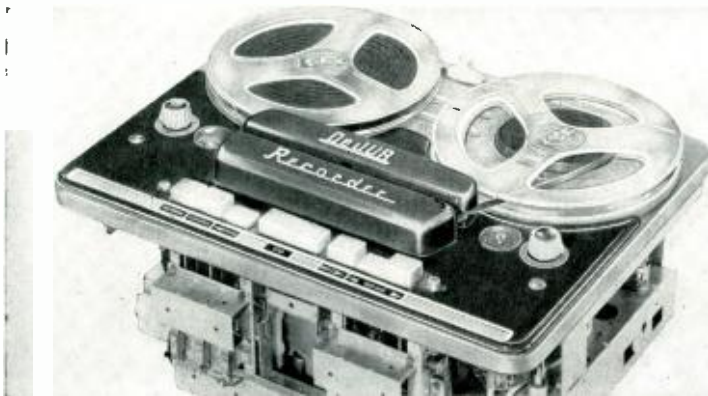
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LETTERS

Continued from page 36

The cover is swell! and so is HIGH FIDELITY! Let's have fidelity twixt Art & Business.

Matt L. Jorgensen
Atlanta, Ga.

SIR:

... Your section ["Music Makers"] in the September issue on the forthcoming recordings was unusually valuable to this reader. If this "classified" information can be coaxed out of the companies I hope that it will be presented at regular intervals.

In this connection, I wonder whether the following section might be included in HIGH FIDELITY: requests by readers concerning their desires in the realm of Artists & Repertory. My own run something like this (addressed to the A & R man at Columbia):

Release of Bruno Walter transcriptions at the Metropolitan and New York Philharmonic of *Fidelio* and other operas; the *Missa Solemnis* (wasn't that done with Flagstad?) and Mozart Concertos with Myra Hess (an unusual unity of purpose, according to this concert-goer's ears). Some of the transcriptions might not be done to 15,000 cycles, but some of us would rather hear Walter recorded to 6,000 than some other to 106,000.

Rolland S. Parker
Ogdensburg, N. Y.

SIR:

I would like to bring a little happiness into the life of Mr. A. L. Steiner, who justly complained about the gaping holes in the LP repertory ["Letters," October 1955].

Elgar's magnificent work *The Dream of Gerontius* has been recently recorded in England by Sir Malcolm Sargent and The Liverpool Philharmonic with Marjorie Thomas and Richard Lewis. English Columbia was the responsible party, and to quote our Brooklyn Dodger fans: "It's about time!" Trans-Atlantic spies report that the recording is superb, doing full justice to the score about which Elgar wrote, "This is the best of me."

Falla's Harpsichord Concerto is now on the market (Capitol P-8309), also Nielsen's Violin Concerto (HMV-22).

About the other selections Mr. Steiner wants recorded, I can only say — pray, brother, pray.

Martin Riskin
New York, N. Y.

HIGH FIDELITY MAGAZINE

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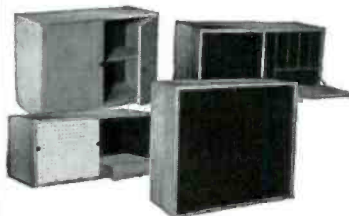


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Saint-Saëns: Carnival of the Animals; Ibert: Divertissement. Slatkin, Concert Arts Orch. CAPITOL P 8270, 12-in.

Mendelssohn: Elijah (Oratorio Brief) Handel Oratorio Society. BIBLETONE EJ 2700, 12-in.

Holst: The Planets. Boult, Philharmonic Promenade Orch., London Philharmonic Choir. WESTMINSTER WL 5235, 12-in.

Janacek: Taras Bulba, Suite for String Orch. Swoboda, Vienna Sym. and Winterthur Sym. Orch. WESTMINSTER WL 5071, 12-in.

Rossini-Respighi: Rossiniana. Orch. of Berlin; Janacek: Sinfonietta. Sym. Orch. of Radio Leipzig. URANIA URLP 7030, 12-in.

Gypsy Music, Vol. III. Antal Kocze and band. WESTMINSTER WL 3002, 10-in.

R. Strauss: Le Bourgeois Gentilhomme. Reiner, Pittsburgh Sym. Orch. COLUMBIA ML 2062, 10-in.

Chopin: Les Sylphides; Villa-Lobos: Uirapuru'. Kurtz, Philharmonic Sym. Orch. of N. Y. COLUMBIA ML 4255, 12-in.
Khachaturian: Gayne Ballet Suites Nos. 1 & 2. Kurtz, Philharmonic Sym. Orch. of N. Y. COLUMBIA ML 4030, 12-in.

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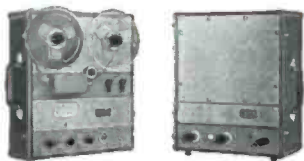
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WEBSTER GROOVES, MO.—WBPA Sound Systems, 132 West Big Bend
WEST HARTFORD—Audio Workshop, Inc. 1 South Main St.
WILDWOOD, N. J.—The Music Center 239 East Oak Ave.
CANADA—Toronto—Custom Sound & Vision 390 Eglington Ave., West

SWAP-A-RECORD

Continued from page 42

Alex M. Klein, 24 Seth Court, Staten Island 1, N. Y. wants to trade the following LPs:
 Mozart: Sinfonia Concertante in E-flat for Violin and Viola; in E-flat for Winds. Barchet, Kirchner, Reinhardt, Pro Musica, Stuttgart. VOX PL 7320, 12-in.
 Bach: Well-Tempered Clavier, 33-40. Landowska. VICTOR LM 1708, 12-in.
 Bruckner: Symphony No. 4 in E-flat. Klemperer, Vienna Sym. VOX PL 6930, 12-in.
 Dvořák: Symphony No. 5 in E minor. Malko, Danish State Sym. Orch. VICTOR LBC 1005, 12-in.
 Liszt: A Faust Symphony. Meyrowitz, Paris Cons. Orch. VOX PL 6920, 12-in.
 Bartók: Dance Suite; Mozart: Fantasy in F minor. Aurori, New Sym. Orch. BARTOK 302, 12-in.
 Rimsky-Korsakov: Russian Easter Overture; Prokofiev: Classical Symphony. Ormandy, Philadelphia Orch. COLUMBIA ML 2035, 12-in.
 Bach: Passacaglia and Fugue in C minor; Pastoral in F. White (organ). MERCURY 15032, 12-in.
 Handel: Organ Concertos Nos. 13 and 14; Oboe Concertos Nos. 3 and 4. Leonhardt, Kamesch, Kuyler, Vienna Chamber Orch. OCEANIC 25, 12-in.

Martin Barooshian, 5 George St., Chelsea 50, Mass., wants to trade the following LPs for others of like value (e.g., two Remingtons for one standard priced record):
 Verdi: Aida (Complete) Arangi-Lombardi, Baccaloni, etc. COLUMBIA EL 3, three 12-in.



Verdi: Requiem (Complete) Austrian Sym. Orch., chorus and soloists. REMINGTON 199-105, two 12-in.
 Mozart: Ballet Music from Les Petites Reins and Idomeneo. Pro Musica Orch. of Stuttgart. VOX PL 7250, 12-in.
 Mozart: Piano Concerto in D minor (K. 466). Weidlich, Salzburg Festival Orch. VOX PL 7250, 12-in.
 Mendelssohn: Symphony No. 4; Haydn: Symphony No. 94. Centennial Sym. Orch. CAMDEN CAL 146, 12-in.
 Rossini: Barber of Seville (Vocal Excerpts). Ghiglia, soloists, chorus and orchestra of the Maggio Fiorentino. REMINGTON 199-14, 12-in.

Continued on page 46

BOB, YOU NEED 5 HEADS!



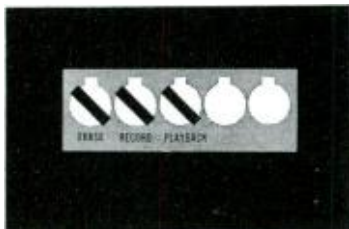
Meet Bob Stephens, audio pioneer, designer of the first 2-way speaker system, the first high fidelity coaxial speaker and the first wireless microphone. Still experimenting. Stephens is now building a recording laboratory into his Bel-Air home, where he will work on new designs for his world famous Stephens Tru-Sonic speakers. "You're right, Bert," he says to Bert Berlant, as they check the installation plans. "I need a tape recorder that will take up to five recording and playback heads so I can test new stereophonic speaker combinations." Naturally, Bob Stephens is installing a Berlant-Concertone...the personal choice of leading audio manufacturers.



These experts are hard to please. They choose Berlant-Concertone because it is the only recorder made to the highest professional standards plus extra exclusive features that satisfy their special requirements. Bob Stephens needs 5 heads, an



exclusive Berlant-Concertone feature. In addition to the standard erase, record, and playback heads with 5 heads he can do stereo recording sound on sound recording and echo effects. He chose Berlant-Concertone because no other recorder offers this remarkable versatility "If you want the performance, versatility and dependability of a professional tape recorder, now is the time to trade-up to a Berlant-Concertone See your nearest Berlant-Concertone distributor for news of a special trade-in allowance this month "



Bert Berlant, President, Berlant-Concertone

The Concertone TWR-2: \$445. A complete Concertone sound system in smartly styled carrying cases with matched 10 watt amplifier and extended range speaker; \$595 The Berlant Recorder with hysteresis synchronous motor, designed for broadcast and recording studio use, from \$595. Write Department 4-D for detailed literature fully describing Berlant-Concertone recorders.

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**E-53PA
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SEE YOUR DEALER

SWAP-A-RECORD

Continued from page 44

John F. Cook, 21 Hawthorne Rd., Bradford, Pa., has the following LPs for trade:
Massenet: *Thaïs* (Complete). Boue, Giraudau, Bourdin, Sebastian. URANIA 227, three 12-in.
Verdi: *La Traviata* (Complete). Albanese, Peerce, Merrill, Toscanini. VICTOR LM 6003, two 12-in.
Verdi, Mozart: *Arias & Duets*. Roswaenge and Schlusnus. URANIA 7027, 12-in.
Gordon Jenkins: *Seven Dreams*. DECCA DL 9011, 12-in.

In exchange for the above listed records, Mr. Cook would like to obtain the following:

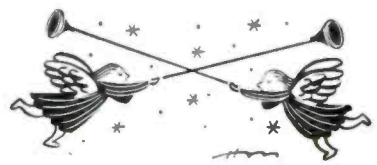
Verdi: *Un Ballo in Maschera* (Complete). Toscanini, NBC Sym. VICTOR LM 6112, three 12-in.
Verdi: *La Battaglia di Legnano* (Complete). Previtoli, Chorus and orch. CETRA 1220, three 12-in.
Verdi: *Luisa Miller* (Complete). Kelston, Colombo, Rossi. CETRA 1221, three 12-in.
Verdi: *Quattro Pezzi Sacri*. Rehmman, Aachen Cathedral Choir, Orch. DECCA 9661, 12-in.
Verdi: *Simon Boccanegro* (Complete). Stalla, Bergonzi, Silveri. CETRA 1231, three 12-in.
Verdi: *Te Deum*; Boito: *Mefistofele*. Prologue. Moscana, Toscanini, NBC Sym. VICTOR LM 1849, 12-in.

* * * * *

Leon Moritz, 13910 Woodworth, East Cleveland, Ohio, has the following LPs and 78s for trade. He offers two 78s for one LP.
LPs
The Sound of Sauter-Finegan. VICTOR 1009, 12-in.
Tchaikovsky: *Symphony No. 5*. Celibidache, London Philharmonic. LONDON LL 168, 12-in.
Naughty Marietta. Al Goodman. VICTOR LK 1005, 12-in.
Student Prince. COLUMBIA ML 4592, 12-in.
78 rpm
Carmen Jones. Original Cast. DECCA DA 366.
Tchaikovsky: *Piano Concerto*. Horowitz, Toscanini. VICTOR DM 800.
Enesco: *Rumanian Rhapsody*. Ormandy. VICTOR DM 830.
Gershwin: *Rhapsody in Blue*. Kostelanetz and Templeton. COLUMBIA MX 196.
Gypsy Music. Gorodinsky. SONORA MS 271.

* * * * *

Milton Kirsch, 964 E. 181 St., Bronx 60, N. Y., has a collection of about four hundred "Swing-Era" 78-rpm recordings of Shaw, Miller, T. & J. Dorsey, Goodman, James, Herman, Spivak, Krupa, etc., which he'd like to sell, or trade for classical or "pops" LPs.



HIGH FIDELITY MAGAZINE

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Superlative 3-way system, deluxe 602

Employs two fine Stephens 103LX 15" low frequency drivers featuring unusually large spider assemblies and 4¼ lb. Alnico V magnets. Molded straight sided cones and 2" voice coils afford faithful bass response down to 20 cps. System includes P-30 high frequency driver, delivering full 30 watts above 600 cycles; 214 ultra high frequency driver with precision handspun dural diaphragm for 5,000 to 22,000 cps range; 625H true multicellular mid-range horn. Crossovers 600X and 5000X with attenuator. Complete system. Net \$393.75.

Tops in 2-way systems, super 803

Uses two 103LX low frequency drivers, the finest available (and same as in 3-way system above), a Stephens 216 high frequency driver releasing full 20 watts above 800 cps. Horn is the multicellular 824H, 2 cells high and 4 cells wide. System 803 utilizes 800X crossover and attenuator. Frequency range extends from 20 to 18,000 cps. 30 watts power capacity. Net \$269.25.

Note: This speaker system converts to a three way system with the addition of a Stephens 214 super tweeter and 5000X network.

Best for the money, 2-way system 801

Low frequency driver is 15" 105LX, with a 2½ lb. Alnico V magnet, 2" voice coil, large spider assembly and sturdy cast aluminum frame. System 801 has a 216 high frequency driver, 814H multicellular horn, and Stephens 800X-2 network and attenuator. Range is from 30 to 18,000 cps. 25 watts power capacity. Net \$165.00.

For an excellent three-way system, add a 214 super tweeter and 5000X network.

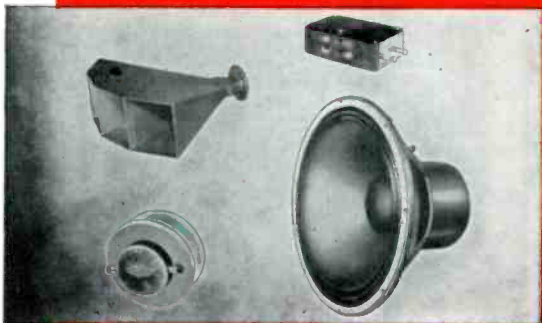
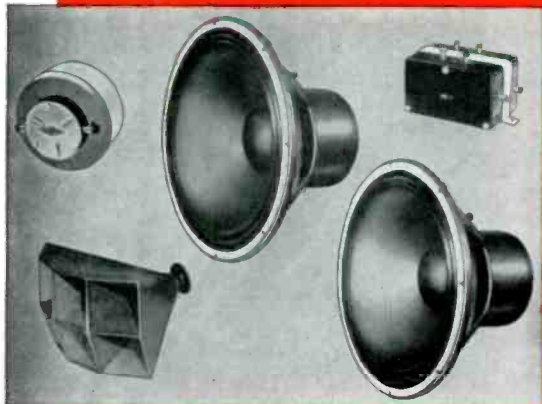
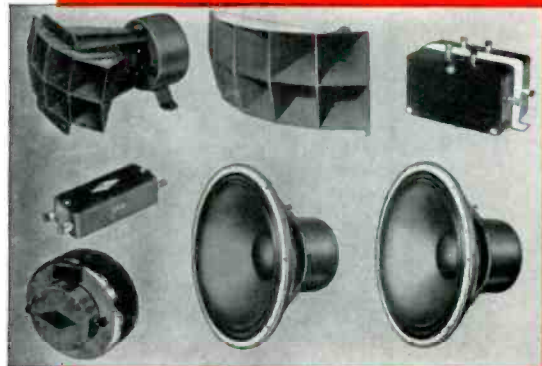
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Model A20CL Music Control Center and 20-watt Power Amplifier. Features unique, exclusive "Presence" control. Response 20-20,000 cps. ± 1.0 db at rated 20 watts, 40 watts peak. Controls include Playing Selector, Loudness, Bass, Treble, Volume and Power, Phono-Selector. Power Amplifier utilizes Circlotron Circuit and Variable Damping Control. Low-boy style. Net, \$124.50

Model A15CL Music Control Center and 15-watt Power Amplifier. Similar to Model A20CL above except Power Output 15 watts rated, 30 watts peak. Controls include Power, Bass, Treble, Volume, Playing Selector and Phono-Selector. Net, \$99.50

Model PC1 Music Control Center. Serves as control for line amplifiers. Has self-contained, shielded, low-noise power supply. Features exclusive E-V "Presence" control. Other controls include Playing Selector, Loudness, Bass, Treble, Volume, Power and Phono-Selector. Net, \$99.50

Model PC2 Music Control Center. Serves as control for line amplifiers. Controls include Playing Selector, Bass, Treble, Phono-Selector, Volume and Power. Self-contained, shielded, low-noise power supply. Net, \$67.00

Model A15 Circlotron Amplifier. Power output: 15 watts rated, 30 watts on peak. Response: $\pm .5$ db 20-50,000 cps. Net, \$69.50

Model A20 Circlotron Amplifier. Power Output: 20 watts rated, 40 watts on peak. Response: $\pm .5$ db 20-60,000 cps. Net, \$85.00

Model A30 Circlotron Amplifier. Power Output: 30 watts rated, 60 watts on peak. Response: $\pm .5$ db 20-75,000 cps. Net, \$108.00

Model A50 Circlotron Amplifier. Power Output: 50 watts rated, 100 watts on peak. Response: $\pm .5$ db 20-75,000 cps. Net, \$169.00

Model A100 Circlotron Amplifier. Power Output: 100 watts rated, 200 watts on peak. Response: $\pm .5$ db 20-50,000 cps. Net, \$261.00

Prices slightly higher west of the Rockies.

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With the thrilling new PRESENCE CONTROL, you take the leader's baton and conduct the orchestra to suit your own listening pleasure in the ELECTRO-VOICE MUSIC CONTROL CENTER. Balances vocals to orchestra and room acoustics for true high fidelity. Just like the network and recording studios, the PRESENCE CONTROL gives mid-range program equalization never before available in home systems. Low-boy styling is skillfully blended with mocha, satin brown, and brushed brass trim for a beautiful appearance that matches blonde or mahogany cabinets.

With ELECTRO-VOICE CIRCLOTRON AMPLIFIERS, you come closer than ever to perfection in high-fidelity reproduction. The famous Circlotron Circuit provides unity coupling between output tubes; eliminates switching transients and removes DC from output transformer. The exclusive Variable Damping Control greatly reduces loudspeaker low-frequency distortion and voice-coil override. Permits matching amplifier, speaker and enclosure to room...for the closest approach to reality of reproduction.

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Electro-Voice

Producers of famous E-V High-Fidelity Speaker Enclosures and Systems

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AS THE EDITORS SEE IT

WHEN THIS appears in print, we will have survived another season of audio shows, which is reason for no small rejoicing. And that this should be so is reason for no small exasperation, since audio shows ought not to be purely, or even primarily, ordeals. One erudite enthusiast has said that ideally they should embody an optimal concatenation of pleasure, publicity, promotion and profit, which I will go along with as far as it goes. I should be inclined to add another desideratum, which unfortunately I cannot make begin with a "p," namely, disclosure—of equipment, to listener-enthusiasts and to dealers.

Audio shows began in 1948, with Harry Reizes' first New York Audio Fair, which was an unqualified success, because its aims were very simple. They were two: to show dubious manufacturers that the consumer-public could be interested in professional-quality sound equipment, and to apprise at least a portion of said public that the equipment did exist and was good. These objectives were achieved, in a single deafening effort, and the home audio business was promoted out of its semi-secret status.

This was all very fine, and necessary. Now things have changed. Some things. Not, alas, audio shows—or at least not enough. They are bigger, but they are not better. Not much better, anyway.

Neither I nor anyone else at HIGH FIDELITY intends to set himself up as an arbiter of how audio shows should be conducted. But we are the repository of many a complaint and suggestion. And these we may, without presumption, pass along to managers and exhibitors.

For one thing, it is still felt, and apparently almost universally, that the shows are too noisy. By now, most exhibitors would like to keep the sound-intensity down. One aberrant exhibitor, however, can set this common wish at naught by unleashing his decibels. By making a tremendous noise he can, unfortunately but undeniably, attract visitors away from quieter exhibits to his own. But the lure is curiosity, and when all the other volume-knobs are twirled competitively, very few visitors enjoy it. Those who do would seem to be largely teenagers, to whom it gives opportunity to squeal, grimace, stagger and hold their hands over their ears, which they enjoy also.

Which in turn brings up another point: for whom are audio shows held? Is it not perhaps time that—awful thought—an admission fee should be charged at the major shows? Sports car exhibits and certain camera shows charge admission, and it does not seem to lower the *desirable* attendance appreciably. A private enthusiast who intends to spend some hundreds of dollars on equipment within the year probably will not begrudge a dollar for the opportunity

to hear it properly. And certainly dealers wouldn't. One major dealer, who had traveled 200 miles to the latest New York show, stopped in at the HIGH FIDELITY exhibit to wonder aloud and distressfully how the **** he was supposed to shop for new lines in such a mob scene. A possible solution to this last problem is to set aside one day at major shows as "dealers' day." (This is to be done at Los Angeles in February.) But dealers are interested also in seeing the reaction of the public—the *buying* public—to new components and systems. So the question of admission-fees cannot be entirely bypassed thus.

It is largely a problem for exhibitors. Up to now, exhibitors have wanted, in return for the space-fees charged *them* (which are very high) an assurance of numerically big attendance, pure and simple. In other words, quantity regardless of quality. Is that what they still want? Or would they be happier to pay less for their exhibit rooms and draw a more select audience?

A pair of the younger shows—it would be a mistake to call them "minor," in view of the attendance they've been drawing—may answer some of these queries. The management of the Philadelphia show, which will be all over when you read this, announced in October that it would charge fifty cents' admission. Station WGMS, producer of the Washington High Fidelity Music Show, plans to charge a "nominal" admission fee and operate the show as a sort of co-operative: if there is a surplus above expenses, the exhibitors will receive dividends proportioned to their rentals. This was not final at deadline time here; WGMS was polling the exhibitors for opinions.

When and if admission-charges become standard practice, publicity will become increasingly important. It is harder, even if not much, to draw people to something for which they must pay than to something for which they need not. The Washington and—lately—Chicago shows have handled publicity most skillfully. The former, in its very first year, got three of the Capital's four newspapers to run special high fidelity sections, a feat they couldn't repeat. There is no doubt, either, that the huge increase in attendance at the Chicago 1955 show over its predecessor owed heavily to a massive publicity effort, though its results were more notable for quantity than quality. By contrast, the New York show rarely has managed more than mere mention in the city's newspapers, which undoubtedly has deprived it of valuable suburban attendance. This may be partly because of its lack of local flavor—too many national manufacturers, unwilling to support local publicity with advertising. Or perhaps Gotham's newsmen have become blasé about high fidelity. Or deaf.

J. M. C.

"No stars! Because this is supposed to be a jazz review, and I don't think that's jazz!"

"Well," you say, "that's just a highbrow modern jazzman writing off a fellow who has a disgustingly commercial habit of not losing track of the tune." Try again.

Here is Mingus on modern saxophonist Lee Konitz, from the same blindfold test:

"This makes me mad, because it's not jazz, and people are calling this kind of beat jazz. Dave Brubeck gets the same beat . . . I think these cats hate jazz, but for some reason they've convinced the public that this is jazz . . . If they play jazz, I don't play jazz, and neither does Pettiford!"

Says Mingus of *avant-garde* drummer Shelley Manne: "Since he left Kenton he's found out what jazz is."

Now look in the *Metronome Annual, Jazz 1955*, and find the same Mr. Manne, who, Mingus says, now knows what jazz is, speaking of the "exciting explorations emanating from . . . Dave Brubeck" (who Mingus says doesn't play jazz).

Or find Pete Rugolo, nothing if not a modern, saying: "I'm thinking of musicians such as Oscar Peterson taking chorus after chorus, even on the blues, and really building, really getting somewhere."

Remember what Mingus said about Peterson?

Or maybe you think all this is just a case of gone cats getting in each other's long hair. After all, there was Glenn Miller. That was really a nice jazz band!

Was it? Stan Kenton said in an interview with *Downbeat* in January 1948: "Miller's band was not a jazz band, ever!" And Kenton should know.

Or should he?

Of Kenton we read in an article by John S. Wilson in the *New York Times* of February 27, 1955: ". . . Any view of the merit of the band is conditioned by the extent to which the listener will go along with Kenton's notion that either



by Henry Pleasants

What is this thing called JAZZ?

Last summer, in a very controversial book called The Agony of Modern Music. Mr. Pleasants asserted that the only vital, genuine modern music was jazz. Now comes, as an afterthought of striking relevance, the next question . . .

WHAT is jazz?

A silly question, you say. Everybody knows what jazz is. Who, for instance?

You think Oscar Peterson is a jazz pianist? Well, Charles Mingus doesn't. And *Downbeat* will tell you any second week of the year that Mingus is just about the swiftest bass player that ever put aside a bow. So Mingus ought to know. And this is what Charlie Mingus said of a record by Oscar Peterson and Buddy de Franco (you thought he was a jazz player, too, didn't you?) in a *Downbeat* blindfold test not long ago:

shrieking brass or dolorous solemnity are indicative of advanced jazz."

Well, you say, this all has to do with pretty modern stuff. After all, even Miller was post-swing. That is, he came after Goodman. How about Dixieland? *That's* jazz if anything is!

Or is it?

Says Billy Taylor, a serious student as well as a wonderful jazz pianist, in the introduction to his *Dixieland Solos and How to Play Them*:

"Though it featured syncopation and some improvisation,

Dixieland was not jazz. It was a new way of playing music, not a new music."

Wait, there was a clue! That line about "It was a new way of playing music, not a new music." In other words, New Orleans was jazz, Dixieland was something else. Maybe that's the secret. It's what you play, not how you play it. Is it?

In a conversation with one of the leading veteran jazz critics of New York a few months ago I pressed him to define the distinction drawn by the jazzman between jazz and popular music. Wasn't most popular or commercial music, I asked, derived more or less from jazz? "Not at all," he said. "Jazz is not really a music. It's a way of playing." In other words, it's not what you play, but how you play it!

One of the biggest names among the modern jazz pianists is Erroll Garner. This is what Harold C. Schonberg, a long-haired critic, wrote about Erroll Garner in the *New York Times* in a review of this year's Newport Jazz Festival. "A pianist like Erroll Garner has as his stock in trade descending double thirds—not too fast and not too clean—with which he gets involved in vague impressionist ramblings of a Cyril Scott nature. It's not good music—or good piano playing for that matter—and it certainly isn't jazz."

And all of this without touching upon the differences between the modernists and the fundamentalists. Illustrative quotes are to be had by the gross dozen. The following should suffice. An old timer complained to me one night in Birdland that the modern boys were ruining jazz. I passed this on to a modern jazzman of my acquaintance. "I have news for —," he said. "What he's playing is rhythm-and-blues!"

The foregoing may suffice to demonstrate the confusion existing among those close to the subject as to just what it is that they are talking about when they discuss jazz.

As a long-haired critic of twenty-five years' experience in the United States and Europe, who has only recently become aware of jazz as a music good enough to be taken seriously, and who has spent the last two years trying to make up for lost time, I can attest that the search for critical truth in jazz leads straight into a semantic labyrinth.

And as one who had the temerity to write, "Jazz is modern music and nothing else is," I have found that confusion is common to long-hair and short-hair alike. The long-hairs, to most of whom jazz is popular music, thought that I was talking about *Doggie in the Window*, and cried, "For shame!" The modern jazz boys, sensing a slight to Schoenberg and Berg, whom they profess to admire, decided that I didn't really dig the idiom.

As one who has only recently discovered the beauty and excitement of much that is called jazz, I can justify the temerity of the conjectures that follow only by the thought that freshness on the scene may assist perspective. I have not been around long enough to become either mired or



bored. I have not heard a great deal of any type of jazz, but I have now heard a little of each, from rhythm-and-blues to Mulligan, from Bunk Johnson to Chet Baker. In each I have found something that I liked, although I have by no means liked everything I have heard. I have not gotten close enough to the currents to be sucked in by prejudices.

My aim, however, is not jazz criticism, for which I am far from qualified. It is rather definition. I am fascinated by the spectacle of hundreds of thousands of words being written about jazz every year by joyously partisan and enthusiastic critics, each writing from a different understanding of what jazz is.

A Negro jazzman, like Billy Taylor, and many white traditionalists, will draw a distinction between New Orleans and Chicago jazz and Dixieland, although to most laymen and to more musicians than would care to admit it the distinction is not apparent.

Most people professionally associated with jazz draw a sharp distinction between jazz and popular and insist that it has always existed. No self-respecting jazzman, for example, will refer to Paul Whiteman as a jazzman, despite the fact that during the Twenties and early Thirties Whiteman was universally known as "the king of jazz," and despite the fact that many fine Dixieland players, among them Bix Beiderbecke, played in his band.

It's the same with show music. Jazzmen do not consider Gershwin to have been a jazzman, any more than they consider Lennie Bernstein to be a jazzman today, although Gershwin's songs are among the most popular materials of the jazz player's repertoire—popular, that is, among the jazzmen. This is incomprehensible to the layman and to the classical musician, inclined to think of Gershwin as the brightest ornament of American popular music, the latter, in their terminology, synonymous with jazz.

A good example of the confusion existing here is the following extract from Vernon Duke's *Passport to Paris*. Duke is speaking of the impression made upon him by Gershwin's *Swanee* when he first heard it in Constantinople in 1920:

"The bold sweep of the tune, its rhythmic freshness, and especially its syncopated gait, hit me hard, and I became an 'early-jazz' fiend. That's not quite what I mean, because (shudder, ye New Orleans purists!) the 'real' New Orleans jazz and the true-blue blues impressed me considerably less . . . I wanted to acquire the knack of writing popular tunes in the American idiom. The purist will tell you haughtily that it's not jazz at all—So be it; but if *Tea for Two*, *The Man I Love*, *Night and Day* and—forgive the plug—my own *I Can't Get Started With You* aren't jazz, you can have all the *Tiger Rags* in the world, and welcome."

The confusion becomes chaotic when you move into the vocal field. Ella Fitzgerald and Billie Holiday are commonly accepted as jazz singers, although each of them has a share of commercial hits to her credit. This is understandable in



view of their long association with jazz as it is understood, however vaguely, by the jazzman.

But what is one to say when a jazzman tells you that he also considers Bing Crosby and Frank Sinatra jazz singers? They have the rhythmic feeling for it, he says, and the gift of free melodic articulation which is the essence of jazz. But the records they make are reviewed in the jazz trade journals not under "jazz" but under "popular."

And then you find Harry Belafonte saying that jazz cannot be sung. Even Louis Armstrong and Ella Fitzgerald, he holds, must "scat" in order to sing jazz. If he were an instrumentalist, says Belafonte, he would be a jazzman. If this is now clear to you, look through your back issues of the trade magazines and see how often Bellefonte is referred to as a jazz singer.

I venture to think, however — and venture one does in this company, particularly as a long-hair — that the picture is not really as confused as it appears. Or, rather, that the confusion is more semantic than musical.

One thing is certain. When people talk about jazz, whether about what it is or what it is not, they are talking about American music and various types, phases, styles and qualities within the body of American music.

This, I think, is a fact. My next observation is not a fact but an opinion, derived from a lot of reading and a lot of listening both to music and to talk. It is that among those who think of themselves as jazzmen, the term "jazz" is used critically rather than generically. What the jazzman or the professional jazz critic likes he calls jazz. His most sweeping expression of disapproval is "It's not jazz," or "It doesn't swing."

Outside the profession, jazz is American popular music, excepting country and western and semi-classical. Not so long ago one would have had to except, also, Latin American. But with the advent of mambo, the distinction between Latin American and jazz is beginning to blur.

At the root of the confusion, probably, is the commonly accepted arbitrary division of music in the twentieth century into two basic categories: classical and popular. Generally speaking, classical music is serious European music, or music originating elsewhere but conceived as a continuation of the great European tradition. Popular music, throughout the world today, is mostly American music, or music derived from or influenced by American sources and models.

This division has been rendered obsolete by the growth within the American popular idiom of a music good enough to be taken seriously. The classical musician and the classical music critic, safe behind the guaranteed respectability and cultural superiority of his own idiom, and its hitherto unchallenged claim to being synonymous with "serious" or "good," are unaware of it.

The jazz musician and the jazz critic, aware of it, but not thinking to challenge the social and cultural superiority of classical music, must find some other terms than "serious" and "good" to distinguish his music from the run-of-the-mill commercial music product. Since jazz, as a term, is

associated with the most forcefully original and freshly inventive of the various contributions to American music in this century, that of the primitive Negro musician, they have appropriated it as a symbol of distinction and quality. Since there are infinite differences of opinion as to what constitutes distinction and quality, the use of the term is inevitably less than exact.

If for these artificial distinctions between "classical" and "popular," between "serious" and "light" music we were to substitute "American" and "European," we would arrive, I believe, at an entirely new perspective, with each category offering the variety of quality common to musical societies and musical production everywhere.

Within the framework of American music, for example, we would find the familiar spectacle of many types of music appealing to many types of people. There would be Country and Western, Rhythm and Blues, Latin American, popular ballads, dance music and a music designed to be listened to by discriminating audiences. The distinction drawn now between jazz and popular — and if one looks at the extremes of each a distinction is indeed apparent — would then be thought of as roughly equivalent to the distinction commonly drawn between classical and semi-classical.

There would no longer be the question of what is jazz and what is not. There would simply be the question of what is good and what is not, and critics could go at it with the age-old methods of comparison, looking for quality rather than kind, and without being forced to use kind as a symbol of quality. We might even reach the point where we would have music critics rather than jazz critics and classical critics.

This would require, however, a new historical perspective of the nature and origin of jazz. It is probably unacceptable in the perspective usually held by the jazzman, accustomed to think of jazz as an autonomous phenomenon of Afro-American origin, separate and distinct from the main body of American popular music. It is certainly unacceptable at the moment to the classical critic, for whom the very word suggests an absence of the dignity associated with what the classical critic thinks of as "good" music.

This perspective derives, I think, from a tendency to separate unduly the Negro and White contributions to American music, to overlook what the Negro owes musically to the white man, even in jazz. After all, the Negro brought to America only his musical sensibility, his innate musicality. Everything else he got from the white man — his scales, his instruments, his melodic sources, his compositional or improvisational forms.

American music is as mixed in its origins as any other manifestation of American culture. We may grant that the music played by the Negroes has been more original, more inventive and more moving than the popular music of the white man as it was, say, at the turn of the century. And it may well be that the white musicians who identified themselves most closely with Negro models produced a music superior in quality to those who grazed in commercially greener fields.

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WHAT'S BETWEEN THOSE *Golden* EARS?

by Julius Segal, Ph.D.

TO HEAR SOME PEOPLE TALK, one would think that the era of high fidelity has bred a new and unique species of mental malady, quite distinct from that of psychotics whose private worlds are not wired for wide-range sound. As a psychologist who feels he can speak with some degree of hi-finality in this matter, I feel impelled to state that this is not the case. High fidelity, albeit a powerful force in contemporary society, has brought about nary the slightest psychological mutation in *Homo sapiens*; the man who cranked his victrola thirty years ago is the very same man who anxiously surrenders his stylus to laboratory tests today. There is no doubt, however, that high fidelity has laid bare among music listeners certain habits, attitudes and behavior otherwise fairly inaccessible to observation. Let me explain. Psychologists and psychiatrists long have sought to develop techniques by which to assess the human personality. Free associations to dreams while couched in a supine position, for example, is much the vogue in this connection. Some psychologists claim to be able to tell a great deal about an individual simply by analyzing his interpretations of ink blots. Among the newer developments in this field is handwriting analysis, and I know one psychiatrist who attempts to diagnose the difficulties of patients simply by the feel of their handshakes. So it goes, as men devoted to the science of human behavior seek to find means to analyze their fellow men down to the very last, unconscious repression and rejection.

Not without some feeling that this is an historic occasion and a true landmark in science, I now propose that high fidelity listening behavior, when analyzed insightfully, represents a better indicator of personality and adjustment than any test or interviewing technique now in use. I do not go so far as to suggest that psychoanalysts replace their couches immediately with a good set of components, nor that we install an analyst in every speaker cabinet, though the latter has interesting possibilities for people with large enclosures and small psychiatrists. We are not yet ready for such drastic innovations. For the moment I simply suggest that you observe your friends, your husband, your wife, and yourself, as a matter of fact, and watch for the symptoms I have seen. Judge, then, whether the hi-fi school of psychoanalysis (I consider myself its founder) may not one day stand side by side with the disciplines of Freud, Jung and Adler who, unfortunately for them, had to develop their theories before hi-fi became a reality.

To illustrate my contention I shall describe a few personality types and the hi-fi behavior by which they can be classified and diagnosed. This is not intended, incidentally, as an exhaustive, text book presentation. Frankly, I can hold my tongue in cheek only so long.

Let's begin with the paranoid type. The



paranoid tendency is best characterized by the person who harbors somewhat morbid feelings that he is victimized by forces difficult to control. He is usually brooding, uneasy and sensitive, unable to modify his attitudes or to make concessions. At times he has difficulty in distinguishing between fact and delusion, and, in the most extreme cases, is completely overwhelmed by feelings of persecution. You must surely know some fi-folk who fit this description.

The music lover who emotionally proclaims himself a crusade of one against hum should be watched for paranoid symptoms, for he has set up a conflict from which he can only emerge second best. This man can be seen for hours on end with his ear glued to the speaker cloth and his hands manipulating the preamplifier controls. Slowly his initially confident attitude gives way to hostility and four-lettered epithets. But hostility must also run its course, and after a number of days (this varies depending upon childhood environment) the listener announces that he is victimized. He has withdrawn from the battle, frustrated and bruised. A casual assurance from a sympathetic friend that the victim's system is virtually noise-free is met with a burst of sardonic laughter. The listener now feels himself completely persecuted by hums of various degrees of volume. I have recently developed a three point scale by which the seriousness of hi-fi paranoia can be tested in the home. Before taking this test set your volume at normal level with treble and bass essentially flat. Now . . .

1. Do you hear hum during the playing of a pianissimo passage (e.g., the closing measures of Tchaikovsky's *Pathétique*)?
2. Do you hear hum during the playing of a sustained fortissimo (e.g., *The Pines of the Appian Way*)?
3. Do you hear hum with the current off completely?

A number of weeks ago I met one listener who answered Question 3 in the affirmative. He is expected home within the year.

Another well defined psychological type is the anxiety neurotic. Persons in this category are seldom free of the fear that some disaster is about to beset them. Often they can't pin down their fear to anything very specific; they're convinced, however, that something terrible will soon take place.

In a hi-fi setting it is a simple matter indeed to spot the anxiety neurotic. Usually his components are as perfect as the most discerning listener could want. Twenty to 20,000 cycles are delivered with no strain at all; there's no audible distortion, no rumble, and the turnover and rolloff are functioning to perfection. Everyone in the room is swept away by the sheer beauty of the sounds emanating from his three-speaker system. Now and then a gasp of delight is heard from a listener as a particularly scintillant pizzicato rebounds across the room. But there, in the corner, sits our anxious host, taut and unrelaxed, afraid to move lest something go wrong. The music passes him by completely, for he is overwhelmed

only by the possibility of disaster — that his speaker may be overloaded with the *very next* crescendo, or that his stylus reached the end of its playing life with the microgroove just passed. In his state, the "ping" of a dust particle has the sound of hellish doom. Strangely enough, the happiest thing that could happen to this poor soul is for something to go wrong — very wrong — with his music system. I advise the wives of hi-fi anxiety neurotics to steal a tube from the amplifier and hide it for about three days. This inevitably has a therapeutic, relaxing effect, for having faced a real crisis, there is little more for the victim to fear. When the system is in working order again, the anxiety neurotic relaxes — at least for a time — with the power of positive listening.

The personality type most easily identified through my high fidelity psychoanalytic system is the compulsive. Compulsive individuals are enslaved by their need to perform religiously certain meaningless, ritualistic acts. Stepping on every third sidewalk crack, putting the left shoe on before the right, accurately counting all stairs they climb, these are typical of the compulsions such people are thrall to. Few of us, incidentally, are aware of the compulsions of even our closest friends, for they are usually well hidden.

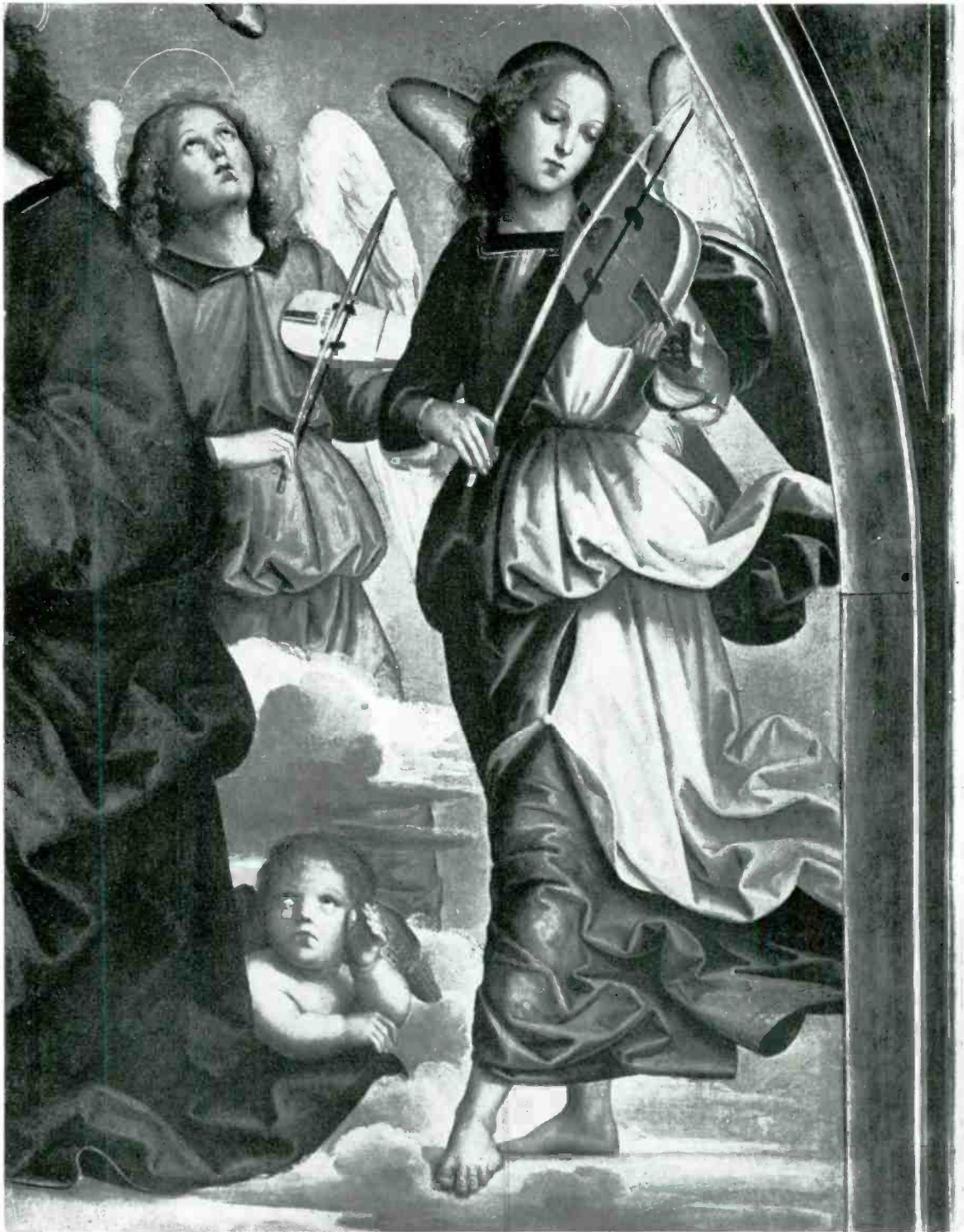
But hi-fi, keen analytic tool that it is, unmasks even the cagiest of this type. When surrounded by his components, the compulsive person has no choice but to reveal himself in his full neurotic splendor. Even in the presence of strangers, he unashamedly spends his entire musical life in electronic rituals — increasing volume by exactly 1.5 db every thirty seconds, boosting and reducing treble by amounts that even a prize dog couldn't perceive, or polishing records, microgroove by microgroove.

An acquaintance of mine, known by me for years only as a relaxed, devil-may-care sort of man, gave himself away the other night as an arch-compulsive when he pulled from his bookcase a file containing neatly stacked three-by-five cards. In a voice commonly used by race track sharks passing along hot tips, he whispered: "Here is an index of my recordings, alphabetically by composer, by conductor, by concertmaster and by second bassoon." In the right hand corner of each card, clearly typed, was a record of the day and hour in which each recording had been played.

I learned just today, incidentally, that my friend is initiating divorce proceedings. It seems that one evening, during his absence, his wife played the Wagner *Faust* Overture and, after making the required notations, unforgivably filed the card under Gounod. If the trial judge turns out to be a compulsive, I'll bet my bottom condenser the plaintiff wins his case hands down.

Somewhat more difficult to identify is the schizoid, popularly known as the split personality. Unless you're in frequent contact with this type and can observe his irrational behavior, it is unlikely that the diagnosis can be made. Here high fidelity is of tremendous help, for the schizoid often symbolizes his internal conflicts by utilizing two speakers, one excellent and the other faulty, or, in some instances, a binaural setup which is completely out of phase. Or, as if to

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There was mickle melody at that Childe's birth . . . Although they were in heaven's bliss they made mickle mirth.

Much melody, much mirth are found in works of art and music that deal with the ancient Christmas theme of jubilation among men and angels. A rebec and a vielle are played by angels in Raphael's *Crowning of the Virgin*, a Vatican treasure.

Three pages of Christmas music-making in pictures



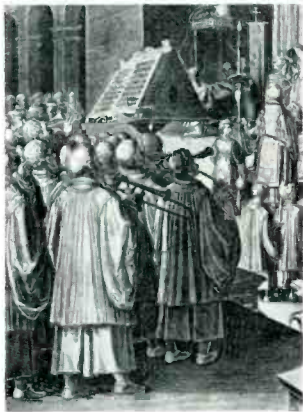
*What sweeter music can we bring . . . ?
Awake the voice! Awake the string!*

The Heavenly Choir in Matthias Grunewald's glowing Isenheim altarpieces is led by a viola da gamba, in the foreground, and a viola da braccio.



*The rising of the sun and the running
of the deer; The playing of the merry
organ; sweet singing in the choir . . .*

An angel assists at a portative organ in the altar of St. Bartholemy, the work of a Flemish painter related to the school of the Van Eycks.



*Make we joy now in this feast
In quo Christus natus est.*

Singers, trombones and crum-horns were engraved by Philip Galle for a sixteenth-century volume on Netherlands music.



Christmas

by FRED GRUNFELD and OTTO BETTMANN



*Then sing we all both great and
small Nowell, Nowell, Nowell!*

Antiphonal in design and effect, the young Florentine choir carols those marble unheard melodies that are, by definition, sweeter.

*I sing the birth was born tonight,
the Author both of life and light . . .*

The furrowed brows and intent faces of these singing angels at the altar of Ghent reflect Van Eyck's keen observation of human choirs.



*A fair song that night sung
they . . . Gloria tibi Domine!*

Wooden angels, sculptured by an Austrian artist of the Middle Ages, adorn a chapel honoring St. Wolfgang.



Gabriel's message does away Satan's curse and Satan's sway.

A powerful horn — not a trumpet — requires the most strenuous exertions of the thirteenth-century angel who guards the massive nave of a gothic dome in Bamberg.

Jubilee



*Who is there that singeth so,
Nowell, Nowell, Nowell?*

Projected into life from a Florentine wall, the singing children of Lucca della Robbia stand out in full *alto-relievo*.

by Vilmos Gergely

Though the catalogues list twenty-six long-playing records of the music of Zoltán Kodály, Hungary's greatest living composer, Kodály himself has heard only three of them. In part this may be because he has difficulty getting them through the Iron Curtain, but there is obviously another reason as well.



Zoltán Kodály meets high fidelity

THESE IS a small district in the Hungarian capital that Budapesters colloquially refer to as "Broadway." Its streets are lined with theaters, cinemas, nightclubs, cafés and the like, and though all this is on a much more modest scale than its New York namesake, it is still the Broadway of Budapest. In the heart of this sparkling entertainment-land there is a small theater identified by a sign reading: "Zoltán Kodály Home of Culture." There are no actors to pace its boards, the only protagonist being a loudspeaker on the stage, joined only now and then by a visiting musicologist who lectures or comments on the program to follow. The main fare consists of music, reproduced from long-playing records. Audiences of about three hundred people—this is the theater's full capacity—crowd its rows, sometimes twice or three times a day.

The small theater is run by the Hungarian Musicians' Union and, to honor the greatest living Hungarian composer, they have called it after Zoltán Kodály. However, there is a slightly awkward coincidence in the background. Kodály, it is rather widely known, does not approve of mechanized music in general, even though, when a young man, he discovered and promoted a major application of the phonograph. His machine was a 1905 Edison that

used wax cylinders; I will refer to it again presently.

It was exactly fifty years ago that Zoltán Kodály set out on his wandering with his simple recording apparatus all over the Hungary of that time, in search of original folk tunes. A year later Béla Bartók joined him, and phonograph cylinders numbering over 10,000, now in the Hungarian Ethnographic Museum, preserve the results of their mutual efforts. These records were not only to upset many accepted ideas about musical evolution, and to refer Hungarian music to its real source, but to serve as a valuable guide to research in other countries' folk music as well.

I thought it might be of interest to interview Mr. Kodály about his opinions on the development and future connection of recorded music to the art of music, in this age of high fidelity.

Mr. Kodály is by no means a talkative man. Further, being cast by nature in the mold of the constant searcher, he always would rather pose the questions than give the answers. To begin with, he wanted to know what high fidelity was. This was not a semantic gambit (at least to start with), it turned out that he actually never had heard of it before. This was a little unexpected, since in general Kodály, even at the age of seventy-three, is up-to-date and liberal-minded, and keeps pace with all that is new.

My task was not an easy one, Kodály being not only a composer, but one of the leading Hungarian linguists. Even the paper he did for his M.A. degree dealt with linguistic questions as well as musical ones, and he still does some work in this line. Only recently he published a *long* study on *two* Hungarian words.

So . . . what was high fidelity? An invention? A patent? No, rather the sum of a great number of inventions. Was it an adjective? It might be, as a description of perfectly recorded sound. But primarily (I explained, warming to my task), it is a *system*, including everything from standardized recording to perfectly true reproduction, the quality of amplification, the true reproduction of tone-color as well as height and depth of sound, the elimination of needle noise, the neutralization of all possible vibrations and fluctuations, all the factors that combine to make recorded music almost indistinguishable from the music of an actual performance. My explanation was not of course, that of an expert, as I had to admit that I was unable to elucidate how



The seventy-three-year-old composer with his historic Edison.

the words "high fidelity" came to denote what they do at present, a linguistic question to be dealt with by Americans.

After he perused some copies of *High Fidelity Magazine* (much to Mrs. Berend's pleasure, since while he read she had opportunity to draw the accompanying portrait, expressly for *High Fidelity Magazine*), Mr. Kodály took over the interview, with these words:

"Don't you know that I am a confirmed and deadly enemy of any kind of machine music?"

"I do."

"But do you know why?"

A discreet silence on my part.

"I consider mechanized music very dangerous. And on looking through your magazine, with all these fine advertisements from great factories, it seems to me even more dangerous than I had thought it before."

"Ah, so?"

"If machine music is perfected to such a degree that people feel they are sitting right in the middle of the orchestra, it may lead them to prefer machine music to real music. If this happens, they will never grasp the essence that is hidden behind."

A lively argument followed. He had given me what seemed an opening. I referred to the great popularity of the Capital's two opera houses, performing all the year round, of all the concert halls, of the open air concerts in the summer, which have always been packed to capacity these last years, in spite of the rapid spread of machine music. And it has been rapid. Concerts from long-playing records are being diffused to large audiences daily at universities, schools, factories, workshops, and clubs. Thus (I pointed out), good records seemed actually to have raised the demand for classical music. And we all knew that radio concerts had not lowered the attendance at concert halls, any more than television had affected the audience of theaters and cinemas.

"You're right," admitted Kodály, "the radio and, more recently, the long-playing record have become highly important factors in popularizing music and in taking classic music to millions of people for whom concerts of this kind had been almost beyond reach. Neither would I call in question the educational value of records. These are all advantages that help to balance the drawbacks. But then, there is another danger to be overcome. Because of the way records are presented, the average listener is likely to pay more attention to the performer than to the work. It will be not Beethoven he wants to hear, but Toscanini."

This statement was not, of course, meant as a slight to Toscanini, the old Italian Maestro having long been one of Kodály's greatest friends. The concern was with musical values—and has frequently been voiced in even stronger terms by Toscanini himself.

Several photos displayed on the walls of Kodály's flat show him and Toscanini together, pictured in Milan. The flat itself is more a museum than a home. His study is a huge hall, the walls of which are lined with thousands of books, and heaps of books, scores, manuscripts cover his desk and the two pianos standing side by side in his music room. On a small table nearby is a real museum piece: an Edison-made record-and-playback phonograph dating from

the year 1905. It was with this apparatus that Bartók and he collected all the treasure of folk tunes referred to above—treasures of folk music that might have vanished forever but for their work. Kodály lifted the lid with gentle care. The golden letters of the Edison Works shone untarnished, not even the date had faded.

"It functions perfectly up to this day," said Kodály. "Nothing has gone wrong with it yet, and this fine American oak has not changed these fifty years. It was a great success with the country folk, for when we changed the pointed needle for a rounded one, the tune just recorded could be heard right away. The peasants were simply fascinated, all wanted to sing, all wanted to hear their own voices."

"Where did you get such a lot of phonograph cylinders?"

"In the beginning we were short of money, so we used leveled cylinders, it being the general practice of factories to scrape off cylinders dance-music gone out of vogue. Such cylinders could be used once more. Later we found that the original, new Edison cylinders did not cost much more. Today we work with American tape-recorders, of course. There is now a group of young people at the Hungarian Academy of Science, doing folk music research with my help."

"And what about your own set?"

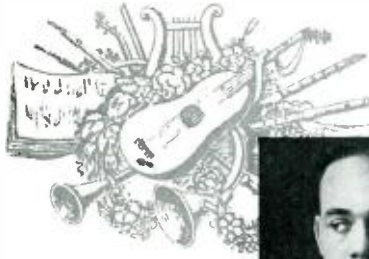
"I have a long-playing record-player, but I have only heard three of my own compositions played on it."

"Don't the factories furnish the composer a copy?"

"No, they don't. But I have *Continued on page 137*



Man discovers menace: machine-music hater Kodály reads *HIGH FIDELITY* while he is sketched by Ilona Berend.



RALPH ELLISON



LIVING WITH MUSIC

*Like any good novelist, the contributor of this issue's "Living with Music" has earned his living in a wild variety of occupations: shoe-shine boy, hobo, waiter, photographer, sculptor, jazz musician, amplifier maker. His first novel, *The Invisible Man* (Harcourt, Brace; Signet Books) took seven years to write and won the 1953 National Book Award for fiction. Mr. Ellison is now in Italy, on a Prix de Rome fellowship, writing his second.*

IN THOSE DAYS it was either live with music or die with noise, and we chose rather desperately to live. In the process our apartment — what with its booby-trappings of audio equipment, wires, disks and tapes — came to resemble the Collier mansion, but that was later. First there was the neighborhood, assorted drunks, and a singer.

We were living at the time in a tiny ground-floor-rear apartment in which I was also trying to write. I say "trying" advisedly. To our right, separated by a thin wall, was a small restaurant with a juke box the size of the Roxy. To our left, a night-employed swing-enthusiast who took his lullaby music so loud that every morning promptly at nine Basie's brassy started blasting my typewriter off its stand. Our living room looked out across a small backyard to a rough stone wall to an apartment building which, towering above, caught every passing thoroughfare sound and rifled it straight down to me. There were also howling cats and barking dogs, none capable of music worth living with, so we'll pass them by.

But the court behind the wall, which on the far side came knee high to a short Iroquois, was a forum for various singing and/or preaching drunks who wandered back from the corner bar. From these you sometimes heard a fair barbershop style *Bill Bailey*, free-wheeling versions of the *Bastard King of England*, the saga of Uncle Bud, or a deeply-felt rendition of Leroy Carr's *How Long Blues*. The preaching drunks took on any topic that came to mind, current events, the fate of the long-sunk Titanic, or the relative merits of the Giants and the Dodgers. Naturally there was great argument and occasional fighting — none of it fatal but all of it loud.

I shouldn't complain, however, for these were rather entertaining drunks, who like the birds appeared in the spring and left with the first fall cold. A more dedicated fellow was there all the time, day and night, come rain,

come shine. Up on the corner lived a drunk of legend, a true phenomenon, who could surely have qualified as the king of all the world's winos — not excluding the French. He was neither poetic like the others nor ambitious like the singer (to whom we'll presently come) but his drinking bouts were truly awe-inspiring and he was not without his sensitivity. In the throes of his passion he would shout to the whole wide world one concise command, "Shut up!" Which was disconcerting enough to all who heard (except, perhaps, the singer), but such were the labyrinthine acoustics of courtyards and areas that he seemed to direct his command at me. The writer's block which this produced is indescribable. On one heroic occasion he yelled his obsessive command without one interruption longer than necessary to take another drink (and with no appreciable loss of volume, penetration, or authority) for three long summer days and nights, and shortly afterwards he died. Just how many lines of agitated prose he cost me I'll never know, but in all that chaos of sound I sympathized with his obsession, for I too, hungered and thirsted for quiet. Nor did he inspire me to a painful identification, and for that I was thankful. Identification, after all, involves feelings of guilt and responsibility, and since I could hardly hear my own typewriter keys I felt in no way accountable for his condition. We were simply fellow victims of the madding crowd. May he rest in peace.

No, these more involved feelings were aroused by a more intimate source of noise, one that got beneath the skin and worked into the very structure of one's consciousness — like the "fate" motif in Beethoven's Fifth or the knocking-at-the-gates scene in *Macbeth*. For at the top of our pyramid of noise there was a singer who lived directly above us; you might say we had a singer on our ceiling.

Now I had learned from the jazz musicians I had known as a boy in Oklahoma City something of the discipline

and devotion to his art required of the artist. Hence, I knew something of what the singer faced. These jazz men, many of them now world famous, lived for and with music intensely. Their driving motivation was neither money nor fame, but the will to achieve the most eloquent expression of idea-emotions through the technical mastery of their instruments (which, incidentally, some of them wore as a priest wears the cross) and the give and take, the subtle rhythmical shaping and blending of idea, tone, and imagination, demanded of group improvisation. The delicate balance struck between strong individual personality and the group during those early jam sessions was a marvel of social organization. I had learned too that the end of all this discipline and technical mastery was the desire to express an affirmative way of life through its musical tradition and that this tradition insisted that each artist achieve his creativity within its frame. He must learn the best of the past, and add to it his personal vision. Life could be harsh, loud and wrong if it wished, but they lived it fully and when they expressed their attitude toward the world it was with a fluid style that reduced the chaos of living to form.

THE objectives of these jazzmen was not at all those of the singer on our ceiling, but though a purist committed to the mastery of the *bel canto* style, German lieder, modern French art songs and a few American slave songs sung as if *bel canto*, she was intensely devoted to her art. From morning to night she vocalized, regardless of the condition of her voice, the weather, or my screaming nerves. There were times when her notes, sifting through her floor and my ceiling, bouncing down the walls and ricocheting off the building in the rear, whistled like tennenny nails, buzzed like a saw, wheezed like the asthma of an Hercules, trumpeted like an enraged African elephant — and the squeaky pedal of her piano rested plum center above my typing chair. After a year of non-co-operation from the neighbor on my left I became desperate enough to cool down the hot blast of his phonograph by calling the cops, but the singer presented a serious ethical problem: Could I, an aspiring artist, complain against the hard work and devotion to craft of another aspiring artist?

Then there was my sense of guilt. Each time I prepared to shatter the ceiling in protest I was restrained by the knowledge that I too, during my boyhood, had tried to master a musical instrument and to the great distress of my neighbors — perhaps even greater than that which I now suffered. For while our singer was concerned basically with a single tradition and style, I had been caught actively between two: that of the Negro folk music, both sacred and profane, slave song and jazz, and that of Western classical music. It was most confusing; the folk tradition demanded that I play what I heard and felt around me, while those who were seeking to teach the classical tradition in the schools insisted that I play strictly according to the book and express that which I was *supposed* to feel. This sometimes led to heated clashes of wills. Once during a third grade music appreciation class a

friend of mine insisted that it was a large green snake he saw swimming down a quiet brook instead of the snowy bird the teacher felt that Saint-Saëns' *Carnival of the Animals* should evoke. The rest of us sat there and lied like little black, brown and yellow Trojans about that swan, but our stalwart classmate held firm to his snake. In the end he got himself spanked and reduced the teacher to tears, but truth, reality and our environment were re-deemed. For we were all familiar with snakes, while a swan was simply something the Ugly Duckling of the story grew up to be. Fortunately, some of us grew up with a genuine appreciation of classical music *despite* such teaching methods. But as an inspiring trumpeter I was to wallow in sin for years before being awakened to guilt by our singer.

Caught mid-range between my two traditions, where one attitude often clashed with the other and in which one technique of playing was by the other opposed, I caused whole blocks of people to suffer.

Indeed, I terrorized a good part of an entire city section. During summer vacation I blew sustained tones out of the window for hours, usually starting — especially on Sunday mornings — before breakfast. I sputtered whole days through M. Arban's (he's the great authority on the instrument) double and triple-tonguing exercises — with an effect like that of a jackass hiccupping off a big meal of briars. During school term mornings I practiced a truly exhibitionist Reveille before leaving for school, and in the evening I generously gave the ever-listening world a long, slow version of Taps; ineptly played but throbbing with what I in my adolescent vagueness felt was a romantic sadness. For it was farewell to day and a love song to life and a peace-be-with-you to all the dead and dying.

ON HOT summer afternoons I tormented the ears of all not blessedly deaf with imitations of the latest hot solos of Hot Lips Page (then a local hero), the leaping right hand of Earl "Fatha" Hines, or the rowdy poetic flights of Louis Armstrong. Naturally, I rehearsed also such school band standbys as the *Light Cavalry Overture*, Sousa's *Stars and Stripes Forever*, *The William Tell Overture*, and *Hold That Tiger*. (Not even an after-school job as office boy to a dentist could stop my efforts. Frequently, by way of encouraging my development in the proper cultural direction, the dentist asked me proudly to render Schubert's Serenade for some poor devil with his jaw propped open in the dental chair. When the drill got going, or the forceps bit deep, I blew real strong.)

Sometimes, inspired by the even then considerable virtuosity of the late Charlie Christian (who during our school days played marvelous riffs on a cigar box banjo) I'd give whole summer afternoons and the evening hours after heavy suppers of blackeyed peas and turnip greens, cracklin' bread and buttermilk, lemonade and sweet potato cobbler, to practicing hard-driving blues. Such food oversupplied me with bursting energy, and from listening to Maw Rainey, Ida Cox and Clara Smith, who made regular appearances in our town, I knew exactly how I

wanted my horn to sound. But in the effort to make it do so (I was no embryo Joe Smith or Tricky Sam Nanton) I sustained the curses of both Christian and infidel — along with the encouragement of those more sympathetic citizens who understood the profound satisfaction to be found in expressing oneself in the blues.

Despite those who complained and cried to heaven for Gabriel to blow a chorus so heavenly sweet and so hellishly hot that I'd forever put down my horn, there were more tolerant ones who were willing to pay in present pain for future pride.

For who knew what skinny kid with his chops wrapped around a trumpet mouthpiece and a faraway look in his eyes might become the next Armstrong? Yes, and send you, at some big dance a few years hence, into an ecstasy of rhythm and memory and brassy affirmation of the goodness of being alive and part of the community? Someone had to; for it was part of the group tradition — though that was not how they said it.

"Let that boy blow," they'd say to the protesting ones. "He's got to talk baby talk on that thing before he can preach on it. Next thing you know he's liable to be up there with Duke Ellington. Sure, plenty Oklahoma boys are up there with the big bands. Son, let's hear you try those *Trouble in Mind Blues*. Now try and make it sound like ole Ida Cox sings it."

And I'd draw in my breath and do Miss Cox great violence.

Thus the crimes and aspirations of my youth. It had been years since I had played the trumpet or irritated a single ear with other than the spoken or written word, but as far as my singing neighbor was concerned I had to hold my peace. I was forced to listen, and in listening I soon became involved to the point of identification. If she sang badly I'd hear my own futility in the windy sound, if well, I'd stare at my typewriter and despair that I should ever make my prose so sing. She left me neither night nor

day, this singer on our ceiling, and as my writing languished I became more and more upset. Thus one desperate morning I decided that since I seemed doomed to live within a shrieking chaos I might as well contribute my share; perhaps if I fought noise with noise I'd attain some small peace. Then a miracle: I turned on my radio (an old Philco AM set connected to a small Pilot FM tuner) and I heard the words,

*Art thou troubled?
Music will comfort thee . . .*

I stopped as though struck by the voice of an angel. It was Kathleen Ferrier, that loveliest of singers, giving voice to the aria from Handel's *Rodelinda*. The voice was so completely expressive of words and music that I accepted it without question — what lover of the vocal art could resist her?

Yet it was ironic, for after giving up my trumpet for the typewriter I had avoided too close a contact with the very art which she recommended as balm. For I had started music early and lived with it daily, and when I broke I tried to break clean. Now in this magical moment all the old love, the old fascination with music superbly rendered, flooded back. When she finished I realized that with such music in my own apartment, the chaotic sounds from without and above had sunk, if not into silence, then well below the level where they mattered. Here was a way out. If I was to live and write in that apartment, it would be only through the grace of music. I had tuned in a Ferrier recital and when it ended I rushed out for several of her records, certain that now deliverance was mine.

But not yet. Between the hi-fi record and the ear, I learned, there was a new electronic world. In that realization our apartment was well on its way toward becoming an audio booby trap. It was 1949 and I rushed to the Audio Fair. I have, I confess, as much gadget-resistance as the next American of my age, weight and slight income; but little did I dream of the test to which it would be put. I had hardly entered the fair before I heard David Sarsar's and Mel Sprinkle's Musician's Amplifier, took a look at its schematic and, recalling a boyhood acquaintance with such matters, decided that I could build one. I did, several times before it measured within specifications. And still our system was lacking. Fortunately my wife shared my passion for music so we went on to buy, piece by piece, a fine speaker system, a first-rate AM-FM tuner, a transcription turntable and a speaker cabinet. I built half-a-dozen or more preamplifiers and record compensators before finding a commercial one that satisfied my ear, and finally, we acquired an arm, a magnetic cartridge, and — glory of the house — a tape recorder. All this plunge into electronics, mind you, had as its simple end the enjoyment of recorded music as it was intended to be heard. I was obsessed with the idea of reproducing sound with such fidelity that even when using music as a defense behind which I could write it would reach the unconscious levels of the mind with the least distortion. And it didn't come easily. *Continued on page 128*

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music makers

by ROLAND GELATT

EVER SINCE Angel brought out the Callas-Serafin performance of Bellini's *I Puritani* two years ago, it has been one of the most listened-to recordings in my collection. The idle, relaxed beauty of Bellini's celebrated *cantilena* and the artful brilliance of his vocal arabesques (especially as sung by Maria Callas) persuaded me that *I Puritani* was an opera of high stature and undeserved neglect. So, when the Dario Sorias invited me to the Lyric Theatre's opening-night performance of *I Puritani* at the Chicago Civic Opera House, I accepted with alacrity and with the expectation of experiencing an overwhelming evening of opera.

Perhaps my hopes flew too high, for in some ways the event was a bit of a letdown. When staged in full view, Carlo Pepoli's libretto about Cavaliers and Roundheads impressed me as being not only inordinately silly but inordinately slow. And those long lyrical effusions, which seemed so soothingly lovely when heard under the comfortable, informal conditions of home listening, began to sound increasingly repetitive and rum-tum-tummy when experienced in the more demanding atmosphere of the opera house. By the end of the evening, I'm afraid I had downgraded my estimate of *I Puritani*—at least as an opera to be heard and seen. It is, I believe, considerably more enjoyable on records than on stage.

In one important respect the performance did not disappoint me. The soprano Maria Callas turned out to be just as exciting an artist as I had anticipated. She is—as witness her records—far from being a flawlessly secure singer. There were occasions in *I Puritani*, particularly during Act I, when her singing would degenerate into a thin, off-pitch screech. But a moment later the voice would soar forth full and well-placed, vibrant with the peculiar timbre that belongs to Maria Callas alone. For me, the good moments quite obliterated memory of the unlovely ones. In Elvira's long

second-act scene, Callas projected the shadowy melancholy of "*Qui la voce*" with just the right degree of brooding restraint and then flicked off the chromatic runs of "*Vien, diletto*" with almost incredible ease and abandon. It was a great scene magnificently performed.

As an actress, Maria Callas is magnetic and intelligent: she both holds attention and commands respect. Her acting style is of the kind described by James Agate as "magnoperative" which means to say that she entirely dominates the stage and seems always, even in repose, to be directing attention to herself. I confess that I found her at times a little too high-powered and busy, but she is so much more believable and tasteful than the usual operatic posturer that it would be churlish to belittle her achievements. Others in the cast were satisfactory but not extraordinary. Giuseppe di Stefano and Ettore Bastianini had the voices for the music but not the style; Nicola



Maria Callas: "magnoperative."

Rossi-Lemeni had the style but not the voice. The Lyric Theatre's artistic director, Nicola Rescigno, conducted.

Aida followed the next night, with Renata Tebaldi on stage and Tullio Serafin in the pit, and what an alive and dramatically paced opera it is—

especially when contrasted with *I Puritani*! In Chicago, *Aida* makes a particularly splendid impression because of the sumptuous sets, costumes, and properties that were created during the days when Samuel Insull paid liberally to make Chicago's opera the handsomest in the country; and on the immense stage of the Civic Opera House this décor is dazzlingly effective.

Tebaldi seemed ever so much more reliable a singer than Callas. Her vocal marksmanship was practically infallible and her throaty soprano had ample power to surge over Verdi's clamorous orchestration and to make itself heard in the largest ensembles. Indeed, considered strictly on its vocal merits, Tebaldi's singing of this role bore comparison with *Aidas* I used to hear in Chicago twenty years ago—and they included Rosa Raisa and Elisabeth Rethberg. But reliability is not everything. Tebaldi did all that one could reasonably expect, and yet her performance left me a shade dissatisfied. She is a fine singer, but she does not—or at least did not on this occasion—color her work with real style or nuance. It is just this ability to individualize the music she sings that makes Callas such a fascinating artist. Vocal imperfections and all, I found her far the more absorbing and satisfying of the two singers.

The Radames was a twenty-six-year-old tenor from Italy named Doro Antonioli, who learned the role on two weeks' notice to replace the ailing Gino Penno. Under these circumstances one could hardly have expected a performance of patrician subtlety, and Antonioli did not provide one. He sang, however, with the kind of ringing, robust tone that is in dismally short supply among present-day tenors. This raw young singer bears watching. Astrid Varnay's Amneris and Tito Gobbi's Amonasro contributed to the evening's splendors, and Maestro Serafin conducted with the magisterial repose of a man who knows just what he



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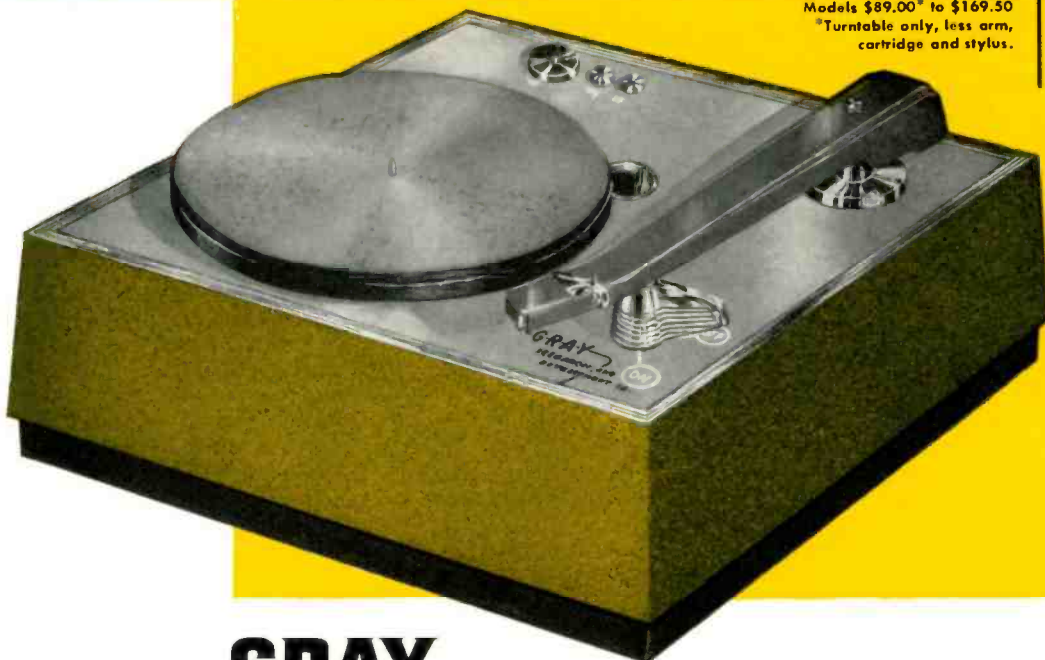
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wants and how to achieve it. He maintained a firm, precise beat without ever allowing the performance to lose elasticity, and the orchestra (which had played rather tentatively for Rescigno) responded with palpable gusto.

It was a great thrill for me to return to the Civic Opera House, where I spent countless enchanted evenings in my teens, and I had a fine sentimental time roaming around its plushy rose-colored foyers and aisles. But later on, when I visited the administrative offices of the Lyric Theatre, I began to feel too patriarchal for comfort. Lyric's general manager is a vigorous lady named Carol Fox, and she was exactly eight years old when I started attending opera in Chicago in 1935. Brrr! Miss Fox's partner in this operatic venture, Lawrence Kelly, looks no more than thirty, and so does her very personable administrative assistant, Byron Belt. Somehow one thinks of operatic impresarios as sage, bearded, middle-aged men. It's unnerving (but gratifying, really) to find them so young.

EMIL GILELS, the Soviet pianist, was also in Chicago at opera-opening time for a recording session with the Chicago Symphony Orchestra under Fritz Reiner. Of course, I did not neglect this opportunity to hear Gilels play again and to refresh my memories of Chicago's beautiful Orchestra Hall. Gilels worked steadily, without a break for lunch (though he did eat a lump of sugar), from 9:30 to 3:30. During that period he must have played Tchaikovsky's B-flat minor Piano Concerto the equivalent of at least three times, and parts of it — such as the cadenzas in the first movement — as many as six, seven, or eight times. At the end of the session I felt sure he would be ready for a large lunch and a long nap. Not at all. On the way out of Orchestra Hall he told me (via Christopher Schang, who interpreted) that he had long wanted to visit Chicago's Art Institute; and without so much as a hamburger to sustain him, he crossed Michigan Avenue and climbed the steps of the Art Institute for a tour of the gallery.

I went to get a hamburger, but not before giving Emil Gilels a copy of HIGH FIDELITY to take back to Moscow with him. He is something of a magazine man himself, being a member of the five-man advisory committee that formulates policy for the musical

journal *Sovietskaya Musika*, and claims to have been following American musical events closely for many years through our periodicals.

Incidentally, the Tchaikovsky Concerto was not the only recording that Gilels made during his American tour. In New York, for Angel Records, he also taped the Chopin B-flat minor Sonata and some Shostakovich preludes.

BEETHOVEN USED to speak highly of two Italian composers whose music until lately has been far out of style. One of them was Muzio Clementi, who began his career in the mid-eighteenth century as a boy prodigy in Rome and ended up as a wealthy manufacturer of pianos in England. The other was Luigi Cherubini, who was born in Florence in 1760 (eight years after Clementi) and later emigrated to France, where he became a citizen, a respected composer, and director of the Conservatoire de Musique. Both seem now to be in process of revival.

My interest in Clementi was first aroused by Arthur Loesser's witty and informative book, *Men, Women and Pianos*, published last year by Simon and Schuster. In it Mr. Loesser gives a capsule account of Clementi's fascinating life from the time of his adoption at age fourteen by a rich and eccentric Englishman to his old age (he lived to be eighty) as a member of the landed gentry in Worcestershire. In between, Clementi managed to excel as a piano virtuoso (he once competed with Mozart in a sort of musical combat that ended in a draw), as a fashionable teacher (he made approximately \$10,000 a year, at a time when a little money went a long way), as a publisher of music and manufacturer of pianos known the world over, and as a composer.

His reputation in the latter regard suffered disastrously due to a group of piano exercises entitled *Gradus ad Parnassum*. "This great opus," Loesser writes, "had consisted of one hundred compositions representing every phase of pianistic art and science known in its time: it included sonata movements, rondos, adagios, scherzos, fugues, canons, and other types of pieces." About forty years after Clementi's death, the pianist-editor Carl Tausig latched on to the *Gradus* and performed "an unprecedented piece of surgery" on it. "Tausig," says Mr.

Loesser, "threw out seventy of the best numbers, kept the thirty that might plausibly come under the head of 'études' or 'practice pieces,' and infamously published the crippled fragment as Clementi's '*Gradus ad Parnassum*,' as if that were all there were to it: thus doubling his mayhem with slander." As a result, Clementi became known as a mere "fabricator of finger exercises lightened by 'teaching pieces'."

What Beethoven admired were not these but Clementi's piano sonatas, three of which are now to be heard in a recording by Vladimir Horowitz, who in recent years has devoted much of his time to a study of the entire Clementi literature. The recordings were made by RCA in Horowitz's New York apartment on upper Fifth Avenue; he has not played elsewhere in over a year. Arthur Loesser reminds us in his jacket annotations that the F minor Sonata on this record dates from 1784, when Beethoven was fourteen: "How Beethovenish in its terse intensity and insistence, we might say thoughtlessly. On the other hand, how Clementiish Beethoven sometimes get, it would be more accurate to say."

All of which leaves me little space for Cherubini, that other Italian whose music had the approval of Ludwig van Beethoven. Toscanini began to take Cherubini out of moth balls some time ago by performing his Symphony in D and Requiem Mass. The process was accelerated when, two years ago, La Scala revived Cherubini's opera *Medea* as a vehicle for Maria Callas. And now, 158 years after its premiere in Paris, *Medea* has finally reached the shores of America. Early in November it was performed, in concert fashion, by the American Opera Society under the direction of Arnold U. Gamson.

Cherubini did not bother to charm the ear with mellifluous embroidery in this opera. It is sober and severe music, but not — for all that — lacking in intensity or power or interest, and it contains a part for dramatic soprano (the role of *Medea*) that cannot fail to be effective if sung properly. Eileen Farrell on this occasion declaimed it magnificently. Judging from the applause of a capacity Town Hall audience, it ought to be less than another 158 years before *Medea* is heard again in New York City. (It was. At press time, the American Opera Society announced a repeat performance due to "overwhelming demand.")

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Opera

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Conductor: Cluytens Paris Conservatoire Orchestra
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Previously released: Saint-Saëns Concerto No. 2 coupled with Mozart Piano Sonata No. 16 in B-flat (35132); Beethoven Concerto No. 3 (35131); recorded in Paris.

GEZA ANDA PLAYS SCHUMANN CARNAVAL and KREISLERIANA
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Orchestral

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KHATCHATURIAN CONDUCTS KHATCHATURIAN: GAYNE SUITE • MASQUERADE SUITE
Conductor: Aram Khatchaturian
Philharmonia Orchestra. Recorded in London
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Oratorio

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Liverpool Philharmonic Orchestra
Soloists: Richard Lewis, Marjorie Thomas, John Cameron
Conductor: Sir Malcolm Sargent
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Illustrated Booklet with Poem

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The Gramophone, London

Chamber Music

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Beethoven, Quartet in B-flat, No. 13, Op. 130 (35064); two Boccherini Quartets (35062); Debussy Quartet in G Minor and Milhaud Quartet No. 12 (35130); Haydn Quartet in F major, Op. 3, No. 5 and Quartet in D minor, Op. 76, No. 2 (35185); Brahms, Quartet No. 3 in B flat, Op. 67 (35184); Mozart Quartet in G major; K.387 (35063).

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Robert Coleman, N. Y. Daily Mirror

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 JAMES HINTON, JR. ROY H. HOOPES, JR. JOHN F. INDCOX
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CLASSICAL

BACH, JOHANN CHRISTIAN

Quintet in F for oboe, violin, viola, cello, and harpsichord (Op. 22, No. 2); *Quintets in D and E-flat for flute, oboe, violin, viola, cello, and continuo* (Op. 11, Nos. 6 and 4); *Sonatas in D and G for flute and harpsichord* (Op. 16, Nos. 1 and 2).

Collegium Pro Arte (Kurt Redel, flute; Helmut Winschermann, oboe; Ulrich Grehling, violin; Georg Schmid, viola; Martin Bochmann, cello; Irmgard Lechner, harpsichord).

OISEAU-LYRE OL 50046. 12-in. \$4.98.

It was this Bach who placed the eight-year-old Mozart on his lap one day in London and played a sonata, alternating with the little boy in so smooth a manner that a blindfolded listener would swear that one person was playing. Mozart remained fond of Johann Christian for the rest of his life and learned a great deal from him. For example, in the Rondo of the present Quintet in F there is a favorite device of Johann Christian's, the employment of an episode in minor in a rondo in a major key, a device that Mozart was to put to telling use; and the second theme of the first movement of the present Quintet in D was adopted by Mozart as the subject of his Rondo in the same key for piano, K. 485. But J. C. Bach was much more than a mere forerunner: his is a polished art, and these works, with their songful melodies, their occasionally unexpected modulations, and their skillful construction, deserve a high rank in the chamber music of the Rococo period.

There are moments in the Quintet in F

when the harpsichord is too loud, but otherwise both performance and recording are satisfactory. Op. 11, No. 4 is in E-flat (as on the label), not in B-flat (as on the envelope). N. B.

BACH

Chorale Preludes: Lob sei dem allmächtigen Gott (BWV 602); *Schmücke dich, o liebe Seele* (BWV 654); *Wir glauben all' an einen Gott* (BWV 680); *Nun komm, der Heiden Heiland* (BWV 659); *Aus der Tiefe* (BWV 745); *Heut' triumphiret Gottes Sohn* (BWV 630).

†Karg-Elert: *O Gott du frommer Gott*; Reger: *Ein' feste Burg*; *Ave Maria*; Peeters: *Aria*; Raasted: *An Wasserflüssen Babylon*; Weinberger: *The Last Supper*; Vierne: *Carillon*.

John Harms, organ.

UNICORN UN 1004. 12-in. \$3.98.

This is the first appearance of Mr. Harms, a New York organist, on records. He is revealed here as a capable performer who plays with steady rhythm and tastefully chosen registrations. His tempos for some of the Bach preludes are good, for others a bit slow in view of the sentiments expressed by the texts of those chorales. But this is perhaps less a matter of tempo than of spirit. Of the pieces on Side 2, Reger's *Ave Maria* is interesting harmonically but the others are undistinguished, though pleasant. That gentleman (in Oklahoma, is it?) who gives prizes for "restful" music could no doubt relax with most of them. The organ, a Möller installed last year in the Community Church in New York, sounds fine and the recording is excellent. N. B.

BACH

Concerto after Marcello in D minor (BWV 974); *Concertos after Vivaldi: in G* (BWV 980); *in F* (978); *in C* (BWV 976)

Juliera Goldschwartz, harpsichord.
 MCINTOSH MC 1001. 12-in. \$4.45.

These fine works come from a group of sixteen transcriptions that Bach made for solo harpsichord of concertos, mostly for the violin, by various composers. Señora Goldschwartz, an Argentinian artist now living in Mexico, is a pupil of Landowska. A certain largeness in her conception of these pieces and an occasional eloquence recall the playing of her teacher. The technique is satisfactory, but one would prefer a little more differentiation between "tutti" and "solo" passages. On the review disk the labels are transposed: the material listed on one side is actually on the other. N. B.

BACH

Overture nach französischer Art (Partita in B minor, BWV 831)

Stanislav Heller, harpsichord.

DELYSE EC 3135. 10-in. \$4.00.

Delysé Recording Company is an English firm represented in this country by Herbert B. W. Field, of Reading, Pa. For this, its third release, it employs the services of a young Czech harpsichordist now living in London. He seems to be an able and intelligent performer, perhaps a little overfond of exploiting the generous endowments of his instrument, which was manufactured by Thomas Goff. It has varied colors, including one stop that sounds like a cross between a harpsichord and an early piano. Aside from the frequent shifts in registration, Heller's playing is crisp and generally lively. N. B.

BACH

Trio Sonata in G major for Flute, Violin, and Harpsichord, BWV 1038; *Sonata in E minor for Flute and Harpsichord, BWV 1034*; *Sonata in*

G major for Violin and Harpsichord, BWV 1021; Trio in D minor for Flute, Oboe, and Harpsichord, BWV 1036.

The Collegium Pro Arte.
OISEAU-LYRE OL 50015. 12-in. \$4.98.

The two works in G major offer a piquant juxtaposition. Since the notes on the sleeves supply no information about them, the following may be of interest. The duo is not the last of the familiar set of six sonatas for violin and harpsichord; it is a separate work. The trio in the same key is built throughout upon the same figured bass as the duo, and it has been suggested that the trio may be the product of one or more of Bach's Leipzig pupils, attempting to fashion a new work on a foundation taken from one of the master's compositions. The attempt, I should say, was successful. In any case, the comparison between two works with the same bass but almost entirely different superstructures is interesting and instructive. The D minor Trio was originally written for two violins and clavier and may not be by Bach at all. It has two expressive slow movements and two sprightly fast ones. The five players (a cello joins the harpsichord in the continuo) are competent and the recording is well defined and spacious. N. B.

BEETHOVEN

Concerto for Piano and Orchestra, No. 1, in C, Op. 15
Sonata for Piano, No. 14, in C-sharp minor ("Moonlight"), Op. 27, No. 2

Geza Anda, piano; Philharmonia Orchestra, Alceo Galliera, cond.
ANGEL 35248. 12-in. \$4.98 (or \$3.48).

The rondo in the concerto is relaxed and rather decorous. The opinion here favors horseplay in that movement, and consequently discerns a fault in a record otherwise nearly innocent of any. The music, modeled on the later Mozart concertos but sounding quite unlike them, has been given a Mozartean nicety of stroke by the pianist and an outstanding distinction of unified and refined tone by the orchestra. The sound, which may seem hard at first, loses its glare and becomes limpid after some work with the controls, with memorable string pianos.

The only excuse for an eighteenth *Moonlight* is that the eighteenth need not defer to any other. C. G. B.

BEETHOVEN

Concertos for Piano and Orchestra: No. 2, in B-flat, Op. 19; No. 4, in G, Op. 58

Rudolf Serkin, piano; Philadelphia Orchestra, Eugene Ormandy, cond.
COLUMBIA ML 5037. 12-in. \$4.98.

The disk sets up some milestones. It signals the completion of the five Beethoven concertos by this team for Columbia, the third time in the history of records that a pianist has accomplished the feat in association with one conductor. (Schnabel-Sargent, for HMV-Victor, and Kempff-Van Kempen, for Decca, were the predecessors.) It is the first disk to confine the Fourth Concerto to a single side (without hurry, it may be added). It is the third laudable LP of this music made by Columbia.

The statistical interest is not all. Like most of the recent Philadelphia recordings, this is an accurate re-creation of the orchestra's characteristic mosaic of supple sensuousness, inimitable and unmistakable. Mr. Serkin is as neat, and gleams as attractively, as a new silver dollar. Reproduction, although not of the serene naturalism of the same players' First Concerto, is excellent for the orchestra and average for the piano, some shattering being manifest during rapid passages, a common discomfiture.

A reasonable assessment would give to the Second Concerto here a place with the best, but a judgment more instinctive puts it behind the Backhaus-Krauss record for London and the Westminster realization of Badura-Skoda and Scherchen. Perhaps the polished proficiency gleams too complacently.

In the Fourth Concerto we cruelly turn to the Schnabel-Sargent recording, sonically so far below this one, for a basis of comparison. There we hear an intimate, awe-struck imagination at work, shaping the phrases to meaning, molding the line to Beethoven's mind, accenting the significant episode, punctuating with small stresses or small slights. It is an instructive comparison.

Between the performance imposed as model and the newest performance other records interpose, with richer sound than the model, and more telling play than the newest; which is nevertheless another good Fourth Concerto although bettered. C. G. B.

BEETHOVEN

Duo for Viola and Violoncello ("with Two Eyeglasses Obligato"), in E-flat
†Bréval: *Sonata for Cello and Piano, in G*
†Haydn: *Sonata for Cello and Piano, in C (arr. Piatti)*
†Mozart: *Sonata for Cello and Bassoon, in B-flat, K. 292*

Samuel Mayes, cello; Susan Pearlman,

piano; Joseph de Pasquale, viola; Sherman Walt, bassoon.
BOSTON B 210. 12-in. \$4.98.

The flowers in this bouquet, a first LP plucking, were ripe for the cello although not heady. The Beethoven, famous only for its jocular title, is primarily an expert piece of craftsmanship and so is the Mozart, while the other short works have a more vivacious and melodic interest, the longest—Haydn's—having the most, in spite of its being a transcription and perhaps a transcription of a transcription. The Boston players give an impression of being pleased by these poses which are nevertheless not easy, and the cellist will not fail to impress with as even a line as can be imagined and resources of dark sapful tone just when we begin to think the classical brightness a little too chilly. Relaxed sound that needs no comment. In no sense an indispensable disk, but a good repertory-builder. C. G. B.

BEETHOVEN

Symphony No. 4 in B-flat, Op. 60
"Ab, Perfido" (Scena for Soprano and Orchestra), Op. 65

Philharmonia Orchestra, Herbert von Karajan, cond. Elisabeth Schwarzkopf in the *Scena*.
ANGEL 35203. 12-in. \$4.98 (or \$3.48).

One of Angel's very best orchestral registrations (big, solid, clear, vibrant, wide in dynamic scope, and with the violins honeyed) carries a performance not many music-lovers have been waiting for. When a conductor of this talent produces a Fourth Symphony without rhapsody in the first movement or a magic of serenity in the second; and when the tumultuous frolic of the last movement is primly evirated by such a conductor, we understand that his attention wandered: he had an off-day. Here he must have been spellbound by the beautiful sounds made by the Philharmonia Orchestra, never better as musical mechanics.

But many of us will want *Ab, Perfido* to complete our Beethoven collections. We shall not soon have a better exposition of this long recitative and aria imitative of Mozart's occasional arias but hardly equal except in orchestration to the poorer of those. Miss Schwarzkopf, most versatile of today's sopranos, unwraps a force hardly suspected, and reveals again a variety of tone and inflection (not propitious to the best diction) delivered with a vehemence of passion worthy of much greater music. The orchestra surges in outraged but disciplined power, anticipatory of a later Beethoven and very effective in maintaining interest. Rich sound, but troubled periodically by that explosiveness visited on all sopranos by the microphone and noticeably harmful only to the good ones. C. G. B.

BIZET

L'Arlésienne: Suites Nos. 1 and 2—See Grieg: *Peer Gynt*.

BLOCH

Schelomo
†Bruch: *Kol Nidrei; Canzone*

Antonio Janigro, cello; Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.

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WESTMINSTER 18007. 12-in. \$4.98 (or \$3.98).

The recording of Bloch's great Hebrew rhapsody is extremely fine, but the performance of the solo part is a bit relaxed and dreamy. The music can take more tension than Janigro gives it; when Rodzinski takes over in the tutti it really comes to life. The coupling with Bruch's *Kol Nidrei* is obvious and appropriate; the unfamiliar *Canzone* is just a filler. A. F.

BOCCHERINI

Concerto for Flute and Orchestra, in D, Op. 27

†Gluck: *Concerto for Flute and Orchestra, in G*

†Pergolesi: *Concerto for Flute and Orchestra, in G*

Camillo Wanausek, flute; Pro Musica Orchestra (Vienna), Charles Adler, cond. (in the Boccherini and Pergolesi), Michael Gielen, cond. (in the Gluck).
VOX PL 9440. 12-in. \$4.98.

It is very doubtful that either the Gluck or the Pergolesi was written by the composer to whom it is attributed. We know of no concerto of any kind that was definitely written by Gluck, and there is a great deal of uncertainty about what Pergolesi wrote and did not write. There is little doubt, however, about the Boccherini, which is the weightiest of the three pieces as regards both scope and content. The other two, no matter who composed or compiled or arranged them, are quite pleasant, if not particularly important, and all three are competently performed.

N. B.

BRAHMS

Quartets: No. 1, in C minor, Op. 51, No. 1; No. 2, in A minor, Op. 51, No. 2; No. 3, in B-flat major, Op. 67

†Haydn: *Quartet in E-flat major, Op. 33, No. 2*

Budapest String Quartet.

COLUMBIA SL 225. Two 12-in. \$9.96.

During the past twenty years or so, the Budapest Quartet has managed to record, either on 78s or LP, most of the chamber music that Brahms wrote for four or more stringed instruments. Almost invariably, theirs has been the outstanding disk version. It should come as no surprise, therefore, that this foursome's interpretation of the three string quartets surpasses all others for rightness of tempos and phrasing, tonal glow and solidity, and perfect integration of ensemble. It might be noted, however, that only the second and third quartets are new recordings; the Quartet No. 1, in C minor, is simply a recoupling of ML 4799, and was made at the Library of Congress in Washington, whereas the other two were recorded at Columbia's Thirtieth Street studio in New York. The difference in tonal characteristics is not sufficient to be bothersome.

Since the B-flat major Quartet spills over onto the fourth side of the album, the charming little Haydn quartet makes a delightful filler, delightfully played. Sometimes referred to as *The Joke*, this work, representing one of Haydn's numerous musical pranks, leaves the listener in mid-air at the end of the Finale. P. A.

BREVAL

Sonata for Cello and Piano, in G—See Beethoven: *Duo for Viola and Violoncello*.

BRITTEN

Saint Nicolas

Peter Pears, tenor; David Hemmings, boy soprano; Aldeburgh Festival Choir and Orchestra, Benjamin Britten, cond.

LONDON LL 1254. 12-in. \$3.98.

A cantata in nine short movements dealing with various aspects of the life of the saint, none of them connected—as one might expect—with his legendary gift-giving. It is, on the whole, a light work, but there are some very effective passages for the children's

chorus in the innocent-folksy-medieval style at which Britten excels. Fine performance and recording. A. F.

BRITTEN

Winter Words; Seven Sonnets of Michelangelo

Peter Pears, tenor; Benjamin Britten, piano.
LONDON LL 1204. 12-in. \$3.98.

These are among Britten's happiest, most inspired achievements. *Winter Words* is a cycle of eight short songs to texts by Thomas Hardy; they are quite varied in expression, but whether picturesque, quizzical, satirical, or philosophical they remain consistently small-scaled and aphoristic. The settings of the Michelangelo sonnets, on

Thirty-two Sides of Couperin

FRANÇOIS COUPERIN, the greatest member of a distinguished family of musicians, published four books of harpsichord pieces from 1713 to 1730. Each book contains a number of *ordres* or suites. There are all together twenty-seven of these suites. They vary considerably in length, consisting of from four to twenty-two pieces, although the later ones tend to average five or six movements each. All twenty-seven of the suites, plus the Allemande and eight Preludes from Couperin's treatise *L'Art de toucher le clavecin*, are played on these thirty-two sides.

The set presents a grand panorama of French harpsichord music at its peak. This is a highly decorated art but it is capable of enormous variety, from gay little dances and genre pieces through programmatic suites within suites to big, dramatic sets of variations. From the standpoint of poetry and elegance of style, Couperin is the Chopin of the French Baroque; and his sarabandes, gavottes, courantes, and fancifully titled program-pieces are analogous, in a way, to the waltzes, mazurkas, and fanciful impromptus and ballades that the romantic Pole was to write in the same city little more than a century later.

Gerlin seems to have absorbed the Couperin style thoroughly. He skillfully simulates, by means of tiny, subtle retards, the phrase-accent that cannot normally be obtained on a harpsichord. He has also mastered the not inconsiderable technical problems provided by the frequent embellishments coming at different times in both hands at a fast tempo. The profuse ornaments in this music are not decorations applied to a line that would be self-sufficient without them; they are integral elements of the line, its natural exfoliations, and that is how Gerlin usually makes them sound. It is only very seldom that they are not quite evenly articulated and seem superimposed on the music.

For those who for one reason or another would prefer only one or two of these disks, I suggest, as representative of Couperin's more serious side, either OL 50067, which includes the lovely *La Convalescente*, *La Sophie*,



Ruggero Gerlin, tireless clavecinist.

L'Exquise, and *L'Epineuse* (whose theme is just like that of Beethoven's *Eroica* variations), the rich, robustly rhythmic *La Pantomime*, and the majestic *Les Clinnois Saillie*; or OL 50058, which contains the whole remarkable Eighth Suite, including the magnificent *Pas-sacaille*, called by Wilfrid Mellers "unquestionably the greatest single piece in Couperin's clavecin music and one of the greatest keyboard pieces ever written." As samples of the composer's lighter side, I recommend OL 50063, which includes such delightful pieces as *Les petits moulin à vent*, *Soeur Monique*, and *Le Tic-toc-choc*; or OL 50060, in which may be found, among other things, the amusing and satirical *Les Fastes de la grande et ancienne Ménestrandise*, in five "acts." But almost any of these disks, certainly any in Vol. II, offers much of value.

NATHAN BRODER.

COUPERIN

Pièces de Clavecin (complete)

Ruggero Gerlin, harpsichord.
OISEAU-LYRE OL 50052/67. Sixteen 12-in., in two volumes. \$79.68 complete, or \$4.98 per disk.

Why Are These Records Best Sellers?

Purcell: COME YE SONS OF ART

Alfred Deller, John Whitworth, countertenors; Margaret Ritchie, soprano; Bruce Boyce, baritone; St. Anthony Singers and L'Ensemble Orchestral de L'Oiseau-Lyre conducted by Anthony Lewis.

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—AMERICAN RECORD GUIDE
Repertoire for guitar and orchestra is very scarce indeed. In this unusual recording the guitar appropriately takes its place as the solo instrument in an evocative Iberian flavored concerto.

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Original cast production of 1929

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—HIGH FIDELITY

There is no doubt that this opera is truly the masterpiece of the late Kurt Weill. With the added interest created by recent performances in English in this country, the original German production of 1929 has once again come to the fore as the unsurpassable version.

LONDON INTERNATIONAL, INC.

539 WEST 25th STREET,
NEW YORK 1, N. Y.

the other hand, are broad and big in scope. The interpretation is perfection itself and so is the recording. Composers often provide a special kind of creative warmth in the performance of their own music, and this is beautifully captured here.

No text is issued with the disk. Thanks to Mr. Pears's enunciation, it is scarcely necessary with *Winter Words*, but its omission in the case of the *Michelangelo Sonnets*, set in the original Italian, is mere snobbery.

A. F.

BRUCH

Kol Nidrei; Canzone — See Bloch: *Schelomo*.

CHAUSSON

Concerto for Violin, Piano, and String Quartet, in D major, Op. 21

Zino Francescatti, violin; Robert Casadesu, piano; Guilet Quartet.

COLUMBIA ML 4998. 12-in. \$4.98.

Of all the works of the Franck school, this chamber concerto is among the most melodic and impassioned. Its pages abound in lush sounds. The performers on this disk know how to infuse the music with the proper color, and their beautifully integrated efforts have been just as beautifully recorded. However, Victor's LP reissue of the Heifetz-Sanromà-Musical Art Quartet performance is, despite its aging sound, still a fine thing to hear, and it has been compressed onto one disk side (with Heifetz's incomparable old recording of the Sibelius Violin Concerto on the other), making it a better buy.

P. A.

CHOPIN

Sonata No. 3, in B minor, Op. 58; Impromptus, Nos. 1-4; Berceuse

Nikita Magaloff, piano.

LONDON LL 1189. 12-in. \$3.98.

Cohesiveness is the particular virtue of Mr. Magaloff's reading of the Opus 58 Sonata, achieved through a felicitous handling of transitions and by maintaining a firm evenness. It is an altogether respectful and respectable performance, which would seem better if the more imaginative and profound versions of Novaes, Kapell, and Lipatti were not around. Mr. Magaloff brings more lyricism and intimacy to the shorter pieces on Side 2, as was to be expected. This is probably the most satisfactory reading available of the complete set of *Impromptus*; yet here again other readings of individual items surpass them. The sound for Side 2 seems better also, being even more luminous and round.

R. E.

DISTLER

The Christmas Story

Netherlands Madrigal and Motet Choir, Marinus Voorberg, cond.

†Honegger: *A Christmas Cantata*

Michel Roux, baritone; Maurice Duruffé, organ; Elisabeth Brasseur Choir and Petits Chanteurs de Versailles, Orchestre des Concerts Lamoureux, Paul Sacher, cond.

EPIC LC 3153. 12-in. \$5.95.

The Honegger is a pleasant, colorful piece making adroit use of familiar carol tunes. It sounds almost cheaply theatrical, however,

alongside the Distler, which is genuinely a masterpiece and is herewith recommended in the most unreservedly enthusiastic terms.

If, like the writer, you have never heard of Hugo Distler before, a few biographical details will be in order. He was born in 1908, was cantor and choirmaster at various Lutheran churches in Germany, and committed suicide in Berlin in 1942. His *Christmas Story* is in the style of Heinrich Schütz. It is for solo voices and chorus without accompaniment. As in a baroque Passion, a tenor Evangelist carries the burden of the story, and other solo voices utter the words of Mary, Herod, individual angels, and so on; the chorus sometimes impersonates a crowd and sometimes comments on the action. The solo parts are in the indescribably subtle and affecting neo-Gregorian recitative characteristic of Schütz, but Distler handles his chorus in a manner quite unlike that of the seventeenth-century master: all nine of the choral movements are based on the carol *Es ist ein Ros' entsprungen*, now treated in the fashion of a chorale, now in madrigal-like and now in dance-like manner. Distler's archaism is neither arch nor academic, and it consorts perfectly with his more modern way of writing for the ensemble. It is as if Schütz himself had composed the piece, adhering to his established style in the recitatives and exploring a little in the rhythms and textures of the choral portions.

This extraordinarily beautiful work has been given an extraordinarily beautiful performance and recording. No text is provided, but the men sing perfect German and are easily understood. I took a great deal of pleasure in following the cantata with a King James Bible; the English on the page clarifies the German in the ear.

A. F.

ENESCO

Rumanian Rhapsodies, Nos. 1 and 2

†Liszt: *Hungarian Rhapsodies, Nos. 1-3*

Symphony Orchestra, Leopold Stokowski, cond.

RCA VICTOR LM 1878. 12-in. \$3.98.

A particularly appropriate coupling of nationalistic music, which for all its differentiation in titling has as a common denominator the fiery, eloquent music of the gypsies. Liszt treats it with a good deal of flamboyance and bombast, Enesco with subtlety and refinement, but each composer has successfully achieved music of immediate popular appeal. This is just the sort of music that Stokowski likes to get his teeth into, and the performances have immense vitality and dash. There is a slightly better sound on the Liszt side; the Enesco, which appears to be the same version previously issued on LRM 7043, shows some signs of constriction. Incidentally, the rhapsodies numbered 1, 2, and 3, in the orchestral version correspond to Nos. 14, 12, and 6 in the original piano version.

J. F. I.

ENESCO

Sonata for Violin and Piano, No. 3 in A minor, Op. 25 ("In the Popular Rumanian Style")

†Janáček: *Sonata for Violin and Piano*

Rafael Druian, violin; John Simms, piano. MERCURY MG 80001. 12-in. \$3.98.

In Enesco's sonata there are no true folk

melodies, but the style has a most authentic Balkan ring. The frequent employment of quarter-tones in certain passages lends an oriental character to much of the music, while other sections are marked by the same irresistible gypsy idiom that enlivens Enesco's *Rumanian Rhapsodies*. Janáček's sonata, on the other hand, has an almost classical simplicity about it; only in the Scherzo and Finale does the work show noticeable Czech coloration. Druian and Simms perform both sonatas with sympathy and understanding, as well as with considerable technical aplomb. Faithful, well-balanced reproduction. P. A.

GLUCK

Concerto for Flute and Orchestra, in G—
See Boccherini: *Concerto for Flute and Orchestra, in D*. Also see Quantz: *Concerto in G*.

GRIEG

Peer Gynt: Suites Nos. 1 and 2

†Bizet: *L'Arlésienne: Suites Nos. 1 and 2*

Philadelphia Orchestra, Eugene Ormandy, cond.

COLUMBIA ML 5035. 12-in. \$4.98.

I can find nothing to admire in these big splashy, overly dramatic Ormandy readings of the Bizet and Grieg suites. The Bizet, which incidentally is heavily cut, is far too intense and overdriven; it gets the sort of conductorial attention that the score can easily dispense with. The Grieg is treated with slightly more respect, but the performance is rather dogged. To make matters worse, Columbia's engineers have attempted to compress too much music on each side. In consequence the sound, sonorous enough to be sure, is badly muddled up with both pre- and post-echo. J. F. I.

HAYDN

The Creation

Teresa Stich-Randall (s), Anny Felbermayer (s), Anton Dermota (t), Paul Schoeffler (b), Frederick Guthrie (bs); Chorus and Orchestra of the Vienna State Opera, Mogens Wöldike, cond.

VANGUARD 471/72. Two 12-in. \$9.96.

Three earlier editions (of two performances) have their values compromised by melancholy singing or blotchy recording. Vanguard may be trusted not to be casual in the issuance of duplications, and the briefest comparison shows the new version to be far superior to its forerunners. Even the direction, wherein the Danish Wöldike must be measured in the redoubtable shadow of the lamented Clemens Krauss, shines under scrutiny, the exacting precision of the Wöldike manner being an illumination of the choral polyphony without slight to the dramatic modulations.

The chorus has the vitality and cohesion expected from the group in this music, while the five soloists achieve as a whole standards needed but seldom demonstrated in *The Creation*. The two sopranos have a golden endowment, and Miss Stich-Randall is steadily learning how to utilize hers, something her associate has known for years. Two of the men are known from long recording experience, and are at the top of their abilities, especially the tenor; and the American Guthrie moves his substantial and dignified bass with commendable grace.

The performance is worth a registration

in kind and has received it. Notes and printed texts are part of an imposing edition. C. G. B.

HAYDN

Sonata for Cello and Piano, in C—See Beethoven: *Duo for Viola and Violoncello*.

HAYDN

Quartet in E-flat major, Op. 33, No. 2—
See Brahms: *Quartets*.



Flutist Rampal: an *apéritif* of Leclair.

HAYDN

Quartets: No. 58, in B minor, Op. 64, No. 2; No. 61, in D ("Lark"), Op. 64, No. 5

Vienna Konzerthaus Quartet.

WESTMINSTER 18015. 12-in. \$4.98 (or \$3.98).

There is no other LP of the B minor Quartet, the dark fancies of which are plausibly stated on a record whose violins must be submitted to generous reduction via the treble control. This will subdue their whistle without making them attractive. The *Lark* flies proficiently enough, but whistles in his flight. Not a Westminster triumph. C. G. B.

HONEGGER

A Christmas Cantata—See Distler: *The Christmas Story*.

JANACEK

Sonata for Violin and Piano—See Enesco: *Sonata for Violin and Piano, No. 3*.

LA HALLE, ADAM DE

Le Jeu de Robin et Marion; 13 Rondeaux

† *17 Dances of the 13th and 14th Centuries*

Pro Musica Antiqua, Safford Cape, dir.

ARCHIVE ARC 3002. 12-in. \$5.98.

A delightful collection of music by a celebrated *trouvère* and by some of his contemporaries, mostly anonymous. Several attempts have been made to provide a practical modern version of the song-play *Robin et Marion*, the latest being by no less an "arranger" than Darius Milhaud. The music is presented here in the form in which it actually has come down to us—as a series of little songs. These are without accompaniment, except that a re-

corder plays along in one and recorder and drum are used in the last. The thirteen polyphonic pieces by Adam are not all *rondeaux* (not to be confused with the later *rondo*): one is a ballade, one a motet, and one a virelai. Three of them are performed instrumentally and the rest by various combinations of voices and modern reconstructions of medieval instruments. On the other side are not only dances but dance-songs, including the *Kalenda maya* of the troubadour Reimbautz de Vaquieras. Three of these seventeen pieces are for two parts and the rest are monophonic.

This music may sound quaint to our ears, but there is nothing dusty about it or about the performances here. Safford Cape has accomplished the not-so-common fear of combining authenticity with verve, and the few liberties he takes—such as the hand-clapping in the last of the dances—strike one as permissible enhancements, not as anachronisms. The recording is splendidly clear. In the review disk there were some clicks on Side 2 and a defective groove in the sixth item on that side. As has been indicated in these pages, this is on the whole a fine series, prepared with great care and thought, and it is therefore regrettable that it was not made even more useful by the inclusion of English translations of the texts (how many people, after all, read Provençal fluently?) and by a visible separation between short pieces on one side of the disk. N. B.

LECLAIR

Sonatas for Flute and Continuo, Nos. 1-8

Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, harpsichord.

OISEAU-LYRE OL 50050/1. Two 12-in. \$9.96.

Jean-Marie Leclair published four sets of twelve sonatas each for violin and figured bass at Paris from 1723 to 1738. Eight of these forty-eight works he marked as suitable for the flute also. It is these eight that are offered here. All but one are in four sections, in the order slow-fast-slow-fast. This is noble music, a skillful blend of Italian songfulness and French elegance and grace; and any one of these pieces would make a fine *apéritif* for a musical repast at home. They are very capably performed by both artists, although one sometimes misses the gamba or cello that normally reinforced the bass in baroque sonatas. The recording is good. N. B.

LEHAR

Das Land des Lächelns (excerpts)

Paganini (excerpts)

Das Land des Lächelns: Hoch soll sie leben; Von Apfelblüten einen Kranz; Immer nur lächeln; Die gelbe Jacke; Wer hat die Liebe: Meine Liebe, deine Liebe; Dein ist mein ganzes Herz; finale. Paganini: introduction; Was ich denke, was ich fühle; Gern hab' ich die Freu'n geküsst; Einmal moch' ich; Liebe, du Himmel; Niemand liebt dich.

Vienna Light Opera Company, Franz Sandauer, cond.

EPIC LC 3130. 12-in. \$3.98.

As those who amuse themselves by digging into theatrical archives know, the popularity in this country of Viennese operetta is cyclic—irregularly cyclic, if such a thing can be. Years will pass during which neither producers nor audiences in the popular musical theater seem to care a

snap for the Strauss (J.) family and its musical relatives; then, of a sudden, the fashion will change. In Germany and Austria, however, operetta is much closer to a common footing with the more serious, and, presumably, more enduring, forms of musical theater. The opera house that does maintain a Lehar-Strauss-Millocker repertoire, side by side with its Wagner-Verdi-Mozart, is exceptional, and the same singers cover both. Without debating the rights and possible wrongs of this kind of arrangement as it might be on our side of the Atlantic, there is no denying at all the bonus to operetta fanciers of recordings—notably by Angel and London—with absolutely first-rank singers. Nor is there any denying the fact that the existence of such a recording as the Angel *Das Land des Lächelns* tends to make this highlight-type treatment by Epic seem less positively attractive than it otherwise might. The fact is, both it and the other-side excerpts from *Paganini*—which has no “complete” version with a star cast—are in the vein musically; quite well played and sung, with a particularly attractive lyric soprano as the pleasantest single element, a Sou-Chong tenor hoarse in his middle voice the only real distraction; and cleanly engineered. It is frustrating not to know the singers’ names; there are no texts (although the notes, by George Jellinek, are helpful); and the timings (short of twenty minutes a side) are not generous. Nevertheless, as far as it goes, the quality is good enough to merit attention. J. H., JR.

LISZT

Concerto for Piano and Orchestra, No. 1, in E-flat Hungarian Fantasia

Geza Anda, piano; Philharmonia Orchestra, Otto Ackermann, cond.
ANGEL 35268. 12-in. \$4.98 (or \$3.48).

Geza Anda’s playing is little short of sensational on this disk. It is not the sensationalism of tremendous drive and power, but of an almost incredible delicacy and precision in tonal sonorities. He makes almost all other Liszt players sound coarse and unrefined. Since the performances are not without vigor and boldness, the only fault anyone might find here is in an occasional slow tempo. Mr. Anda has a way of stretching out a phrase inordinately, but with such beauty of tone, such a melting legato, and such exquisite gradations of tone that I, for one, am willing to grant him all the time in the world to complete a passage. Otto Ackermann and the London Philharmonia give superb co-operation to the soloist, and the sound is brightly transparent. One of the best concerto disks to come along in some time. R. E.

LISZT

Hungarian Rhapsodies, Nos. 1-3—See Enesco: *Rumanian Rhapsodies*.

LISZT

Paganini Etudes, Nos. 1-6; Concert Etudes Nos. 1-3

Edith Farnadi, piano.
WESTMINSTER SWN 18017. 12-in. \$4.98 (or \$3.98).

Even though she has to cheat a little on notes and tempos because of technical

troubles, Miss Farnadi remains a more fascinating Liszt player than most. Her capriciousness of spirit, her mercurial temperament give the music an emotional sparkle that relieves its bombast. Besides, by this very juggling of moods she rivets the attention and gives the music a kind of continuity through interest. To say that Miss Farnadi does not have a complete technique for these études does not mean that she does not have a very good one, and the play of light and shade she brings to the Lisztian figurations—even to ordinary scale passages—lends them unusual color. The piano tone has a lovely glint in the lighter passages, becomes somewhat edgy in the heavier ones, but at all times is exceptionally well defined. R. E.

MARAIS

Suites: No. 1, in D; No. 2, in G, for Two Violas and Harpsichord

Robert Boulay, Marie-Thérèse Chailley-Guiard, violas; Laurence Boulay (in No. 1), Irmgard Lechner (in No. 2), harpsichord.
OISEAU-LYRE OL 50048. 12-in. \$4.98.

Like his contemporary Couperin, Marais gave some of his works descriptive titles and a few even have programs. It might be fun if someone recorded his sonata for viol and harpsichord describing a gallstone operation. Each of the present suites, which are among the earliest compositions for two stringed instruments with accompaniment written in France, consists of nine short movements, mostly dances. They are nicely varied and skillfully composed, and while they do not plumb any great emotional depths, they are full of attractive ideas, some grave but mostly cheerful. The playing is spirited and in tune, and the ensemble well-balanced. Good recording. N. B.

MOZART

Andante for Flute and Strings, in C, K. 315—See Quantz: *Concerto for Flute and Strings in G*.

MOZART

Concertos for Piano and Orchestra: No. 6, in B-flat, K. 238; No. 8, in C, K. 246



Ingrid Haebler: “a charming prim ease.”

Ingrid Haebler, piano; Pro Musica Orchestra (Vienna), Heinrich Hollreiser, cond.
VOX PL 9290. 12-in. \$4.98.

First, it can be agreed that the piano sound, in a kind of cushioned crispness, brings the comfort of confident verisimilitude with it. Second, it must be agreed that the orchestral sound is less caressing—a small string-section seldom is silken—although probably accurate. Third, a charming prim ease at the keyboard is laudable if not dazzling. Fourth, the conductor doth protest not much, methinks: he has harder work to do than he does. The competition for both concertos is on Concert Hall 1120, where Mr. Arthur Balsam plays the courtier with a tripping grace worth more praise than it has had, and where the orchestra has more spirit but the sound less life. Readers’ choice. C. G. B.

MOZART

Don Giovanni

Hilde Zadek (s), Donna Anna; Sena Jurinac (s), Donna Elvira; Graziella Sciutti (s), Zerlina; Leopold Simoneau (t), Don Ottavio; George London (b), Don Giovanni; Walter Berry (bs), Leporello; Ludwig Weber (bs), Commendatore; Eberhard Wachter (bs), Masetto. Vienna Kammerchor and Symphony Orchestra, Rudolf Moralt, cond.
EPIC SC 6010. Three 12-in. \$14.94.

Don Giovanni is coming in for a great deal of attention in connection with the 200th Jubilee celebrations, due in 1956. It is not yet quite Jubilee time, but there are already two new-minted recordings on LP—the London set, reviewed in October, and now this one, recorded in Vienna by Philips and released in this country by Epic—with at least one more version yet to come.

As of now, the total of *Don Giovanni* recordings stands at four, the two of earlier date being the RCA Victor reissue on LP of the prewar Glyndebourne 78-rpm set, long regarded as a paragon of style but now past its prime technically, and the more recent Haydn Society set, which has as its main virtues a certain scholarly exactness (the original Prague score is followed strictly, with the later numbers composed for Vienna banished to an appendix on the last side) and the elegant artistry of the venerable Mariano Stabile in the title role. All told, the excellently recorded London set far surpassed both older versions in desirability, and it is the standard against which the newest competitor must be judged. Unhappily for Epic, the standard is a notch or so too high. Comparisons between it and the London are unavoidable, and after several hearings it seems not more than a respectable second-best.

Where such an established masterwork as *Don Giovanni* is in question, it is too easy to be unwarrantedly doctrinaire about matters of tempo, phrasing, dynamics, and overall planning. For, in spite of the fact that the score has been studied and anatomized almost infinitely, there are still at least as many preferred ways of approaching it as there are conductors in the world. In the Epic performance, Rudolf Moralt goes at it briskly, with a firm, no-nonsense beat. Without driving the singers, he keeps the score moving along at a good clip—asking,

apparently, not much *espressivo* and not leaving room for much, but concerning himself rather with crispness of attack and exactness of rhythmic values. In response, the Vienna Symphony gives him playing that is steady and literally accurate for the most part, but nowhere near as pure and luminous in tone or so delicately inflected as that given Josef Krips, in the London set, by the superior ensemble of the Vienna Philharmonic. In sum, the effect of the Epic performance is that of an experienced *roustiner* putting a good orchestra through its paces; of the London, that of a thoughtful and sensitive, if not vastly inspired, conductor asking, and getting, a lucid, musical performance from a superb orchestra.

In casting the two sets, London and Epic have used up, so far as recordings are concerned, the current Metropolitan supply of Don Giovanni. In the Epic, George London — on familiar ground, since he had his first successes in the role during his pre-Metropolitan days in Vienna — sings a very strong, virile, forthright performance, full of energy but rather wanting in grace, and almost wholly wanting in charm. His voice, not in the very pink of condition, is characteristically dark in color, rather monotonously so, and not very responsive to his occasional attempts to vary the shading in terms of covered tones in *sotto voce* recitative contexts and a few head-tone mixtures at the top when there is time to prepare them. Sung this way, the serenade is not charming or seductive or even lascivious, but simply a stern demand; and "*La ci darem*" begins, not *piano*, but with a jerk and an inelegantly heavy tone. Yet, a few slips aside, his delivery of the text is intelligent, and he makes his big dramatic moments tell. In the London set, Cesare Siepi sings with far more color and variety and — when he gets his voice forward and points the words — with more grace. His is not yet a full developed characterization, but it is still — or already — the more interesting of the two.

For Epic, Walter Berry, who sings a decent enough Masetto for London, moves up a peg to Leporello. His voice is really a short baritone rather than a bass, lighter in color and weight than that of his Don, and the inversion of qualities makes for some odd balances, particularly when Leporello's line is written definitely lower on the staff. Intelligent to a degree, he has obviously worked on the role, though I would not guess that he has ever sung it much — for some of his readings are perfunctory and some of them strangely original. All told, he gives a rather mild, callow characterization, sometimes very interesting in detail but hardly yet worthy of the ages and most certainly not to be compared with Fernando Corena's superb playing of the part for London. Leopold Simoneau's Don Ottavio, sung very purely and musically, is one of the strengths of the Epic performance, but except on grounds of preference in vocal qualities he is not better than Anton Dermota is in the London.

One clear point of Epic superiority is in the distribution of female voices, for the simple reason that Hilde Zadek has a voice of the right size and character for Donna Anna, while Suzanne Danco — satisfying musician that she is — does not. This makes some difference in the ensembles,



Ricci plays Paganini's neglected No. 2.

since Miss Danco is constantly singing right up to the limit of her resources to make her line sound as it should in the London performance, sometimes successfully, sometimes not; while, in the Epic, Miss Zadek can attend to her responsibilities without having to force. In singing alone, Miss Danco is better able to pace herself, but even then she pushes her voice hard in trying to make it tell, while Miss Zadek is able to gather her powers and sail into her arias with full power and something left in reserve for the crucial attacks. Sometimes she hits pitches off-center, sometimes she wobbles, but these moments are offset by some that are most impressive.

Both Donna Elviras are very good. Sena Jurinac, of the Epic set, is particularly noted for this role, and she is a fine stylist; but so is Lisa della Casa, her London counterpart, and here her voice is the more lovely of the two. Similarly, the perky, neatly sung Zerlina of Graziella Sciutti is one of the most attractive features of the Epic performance, but Hilde Gueden sings the role at least as well, if not so characterfully, for London. Both Masettos are good enough, and both Ludwig Weber and Kurt Böhme bring tremendous vocal authority to the role of the Commendatore. The Epic recording is cleanly engineered, but without the finish and delicacy of detail that the London set has. J. H., Jr.

MOZART

Sonata for Cello and Bassoon, in B-flat, K. 292 — See Beethoven: *Duo for Viola and Violoncello*.

MOZART

Sonatas for Piano: No. 4, in E-flat, K. 282; No. 7, in C, K. 309; No. 12, in F, K. 332; No. 19, in F, K.A. 135

Paolo Spagnolo, piano.
LONDON LL 1212. 12-in. \$3.98.

No one may justifiably ask that these be played with a nicer amalgam of refinement and warmth. It is no small achievement to control this crispness, this purred symmetry, with the same hands that put color into it. (It is not unfair to quarrel with a repertory so scattered, that makes location of a wanted sonata dependent on preliminary study of an index card.) Clean sound, excellent at low volume. C. G. B.

MOZART

Symphonies: No. 17, in G, K. 129; No. 41, in C ("Jupiter"), K. 551

Netherlands Philharmonic Orchestra (in No. 17), Winterthur Symphony Orchestra (in No. 41), Otto Ackermann, cond.
MMS 23A. 10-in. \$1.65.

Symphony No. 17, one of those short three-movement ones that we call "Italian Overtures," is phonographically of the greater interest because of its rarity. Aside from an Allegro disk that no one seems ever to have heard, this is the only recording. It fills the vacancy in Mr. Ackermann's systematic presentation of the early Mozart symphonies. He has now conducted for Concert Hall twenty-four of the first twenty-five besides this one for the Musical Masterpiece Society. Its ten minutes are an easy canter refreshing to anyone.

In fact, Mr. A (in a way noticed before) held the reins too lightly. His hand is experienced but not insistent, and No. 17 — like the *Jupiter* — does not receive here a run troubled by finesse. *Mezzo-forte* can become a little onerous, and so can phrasing which we all recognize as appropriate but routine. It is not likely that the conductor prepared the orchestra very thoroughly, since they could play this music well enough without preliminary arduousness. With a little insistence on variation this *Jupiter* would have been outstanding instead of merely knowing, and the little No. 17 could have been memorable. Thorough sound in both although a little coarse, the *Jupiter* striking in detail and very effective when played at high volume. Both are pretty good, and a conductor less *affairé* could have made them very good if he had had to. C. G. B.

MOZART

Symphonies: No. 38, in D ("Prague"), K. 504; No. 39, in E-flat, K. 543

"Danube Symphony Orchestra" (Vienna Philharmonic, Bruno Walter, cond.), in No. 38; "Thames Symphony Orchestra" (BBC Symphony, Bruno Walter, cond.) in No. 39.
RCA CAMDEN CAL 237. 12-in. \$1.98.

These old performances were cherished when they were new and are still models of their romantic type in spite of an impressionistic sound without a speck of true timbre. The job of Camden is to redo, and often the Camden patients are too old for successful doctoring. In No. 39, led with tender skill by the conductor into gaits of his own devising, and lovely withal, the poor recording is rather pleasant; but the *Prague*, a triumphant exhibition of exuberant warmth in this reading, has violins like stage icicles and really hurts unless one studies the conducting alone. C. G. B.

PAGANINI

Concertos for Violin and Orchestra: No. 1, in D major, Op. 6; No. 2, in B minor, Op. 7

Ruggiero Ricci, violin; London Symphony Orchestra, Anthony Collins, cond.
LONDON LL 1215. 12-in. \$3.98.

Chief interest here lies not in the oft-played and oft-recorded D major Concerto, which Ricci plays brilliantly but with less style and tonal suavity than Michael Rabin

(Angel); it is the seldom-heard Concerto in B minor that gives value to this disk. The latter is offered complete, whereas there are many cuts in the orchestral tutti of the D major; moreover, Anthony Collins has done some injudicious re-orchestrating of No. 1, causing portions of this work to sound overblown. Ricci performs with a great deal more breadth and tonal warmth in the more dramatic and more varied Second Concerto. P. A.

PERGOLESI

Concerto for Flute and Orchestra, in G — See Boccherini: *Concerto for Flute and Orchestra, in D*.

PUCCINI

Madama Butterfly

Maria Callas (s), Cio-Cio-San; Lucia Danieli (ms), Suzuki; Luisa Villa (ms), Kate Pinkerton; Nicolai Gedda (t), Pinkerton; Renato Ercolani (t), Goro; Mario Carlin (t), Yamadori; Mario Borriello (b), Sharpless; Plinio Clabassi (bs), Bonze; Enrico Campi (bs), Imperial Commissioner. Chorus and Orchestra of La Scala (Milan), Herbert von Karajan, cond.

ANGEL ANG 3523. Three 12-in. \$15.98.

With the new Angel set following close behind the one issued in September by RCA Victor, the total of full-length recorded performances of *Madama Butterfly* now stands at eight. Of those that predate the Angel, all except one — the RCA Victor reissue of the 1938 78-rpm set, with Toti dal Monte and Beniamino Gigli — are of recent date, made for LP. None is an out-and-out failure. None, either, has the final polish, over-all balance, and unity that differentiate the memorable from the respectably good, though the best of them have individual and momentary excellences. In a way, the closest to the mark artistically is the oldest, the Dal Monte-Gigli, but its fading sound is a drawback. Otherwise, the Cetra has a vital heroine in Clara Petrella and a good feel of theatrical routine; the London some exquisite singing by Renata Tebaldi, but hesitant conducting; the new RCA Victor some also lovely singing by Victoria de los Angeles, but not much dramatic bite. Taken all together, they give an interesting plot of the fortunes of the opera in these past few years. Taken singly, choice of one or another is mostly a matter of personal preference. And now the Angel set adds another point of reference to the plot. That is about all that can be said for it. Some listeners may want it as yet another recording that has Maria Callas in it. If so, well and good. But as a representation of *Madama Butterfly* it is just another one added to the list, and not at the top of the list, either.

The two most interesting, or curiosity-provoking, elements in the enterprise are the Callas Cio-Cio-San and Herbert von Karajan's conducting of the score. As it turns out, neither is as stimulating in fact as in anticipation. Miss Callas sings the title role in several disparate ways but not, all told, very well. She starts out with her voice scaled very small, with everything in the head, and keeps it up — on and off — through the first act. But by the end of her entrance she has killed the illusion with a climatic tone that is sung full voice and marred by a tremolo heavy enough to shake molars loose. And this is the tone that

sticks in the mind. Much of her reading is traditional enough, but so completely external, so completely lacking in either emotional believability or charm, so unspontaneous, that when she swings into the big dramatic scenes late in the opera and sings them with sweep and temperament it is too late for sympathy. The performance



Puccini: the Butterfly race quickens.

she gives is shrewd in details, but it is not of a piece. Vocally she accomplishes most of what she sets out to do, as the performance moves along, though not without the usual ration of cloudy or edgy tone, and not without singing quite flat on occasion. It may be that she will settle into the part later on; if she does, this set might be scrapped; if not, it may serve as an unhappy souvenir and a reminder that not all temperaments encompass all roles.

Von Karajan's approach to the score is not extreme in any ways that might reasonably have been imagined. His reading is not symphonized, and it is not fast and certainly not rigid. It is, rather, markedly slower in basic rhythm than most *Madama Butterfly* performances, with the emphasis on breadth of lyric line most of the time. Orchestrally, he gets a clean, shapely, well-knit playing of the score, a little restrained and wary-sounding on occasion (as if the players wondered what was to come next) but generally very good.

These are the major performers involved. Nicolai Gedda, his voice beginning to sound rougher than when he first appeared on records, is a pallid, weak, unconvincing Pinkerton, so lacking in vital spirit and so unformed emotionally that his position in the opera *vis-à-vis* Miss Callas's calculated Cio-Cio-San is almost ludicrous. It is fun to hear a performance in which the bad, unscrupulous man seems in imminent danger of being snapped up in one bite by the innocent fifteen-year-old girl, but that is hardly to the point of the opera. Mario Borriello's voice is dry and not remarkable in any way, but he is a steady, artistic Sharpless, the most satisfying of the three principals. Lucia Danieli is a rather pleasant Suzuki, pushed into the background by Miss Callas; and Renato Ercolani is a very

good Goro, too good sometimes for Mr. Gedda. The other roles are satisfactorily cast. The set is beautifully packaged, with a good new translation of the libretto included. The engineering is quite clean.

J. H., Jr.

QUANTZ

Concerto for Flute and Strings, in G †Mozart: *Andante for Flute and Strings, in C, K. 315*

†Gluck: *Concerto for Flute and Orchestra, in G; Air for Flute*

Hubert Barwahser, flute; Vienna Symphony Orchestra, Bernhard Paumgartner, cond. EPIC LC 3134. 12-in. \$3.98.

The longest work is the concerto by Quantz, most prolific of composers for the flute and instructor to Frederick the Great. The first movement has an irresistible brave gaiety akin to the best of early Haydn; the two other movements are of less compelling appeal. This is the only recording, and with the Mozart *Andante* receives a performance a little overblown by the soloist (or the engineers) but neatly drawn by the orchestra. The Gluck concerto, in a re-orchestration by Hermann Scherchen, is a noble work treated here a little lightly, and the scrap for flute from *Orphée* is a bad afterthought. To much flute in all, but clean sound otherwise, and untroublesome.

C. G. B.

SCHUBERT

Impromptus, Op. 90 and 142

Ingrid Haebler, piano. VOX PL 8940. 12-in. \$4.98.

Playing free of mannerism, confident, strong, hands nobly balanced and head clear, supported by one of those Vox registrations in which the piano has a living vibrancy unmarred by clatter. The honest pulse of the performances is remarkably effective in music where interpretative latitude is allowed, expected, and encouraged. The animated vigor is masculine, but the player is a woman. Without doubt, the most satisfying edition of the eight considered as a whole.

C. G. B.

SCHUBERT

Sonata for Arpeggione and Piano, in A minor

†Schumann: *Adagio and Allegro, Op. 70; Fantasiestücke, Op. 73; Stücke im Volkston, Op. 102*

Antonio Janigro, cello; Eugenio Bagnoli, piano. WESTMINSTER 18016. 12-in. \$4.98 (or \$3.98).

The arpeggione died soon after its birth, and Schubert's amiable sonata is the only living evidence of its existence. The Schumann pieces were composed with an unusual freedom of instrumentation: Op. 70, for piano and horn — or cello, or violin; Op. 73, for piano and clarinet — or violin, or cello; Op. 102, for cello — or violin — and piano. The last is the only one to have had the cello in mind as the primary instrument. This record then represents an attempt to broaden the narrow repertory of cellists, and probably it is well that the

Continued on page 78

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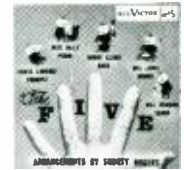
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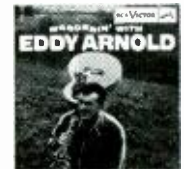
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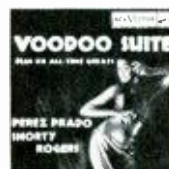
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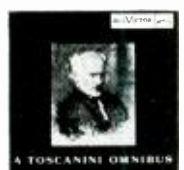
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serenest of cello players should have the honor of inauguration. The Schubert, of course, is a *sine qua non*: its formal regularity in this version is a mild surprise, pleasant but unexciting. Schumann's Op. 102 supplies an uneasy, morbid, pale excitement through an eccentric simplicity which the placid, impeccable, and implacable linearity of the cellist puts into value without benefit of propaganda. In an understated but full-toned way this is great playing.

C. G. B.

SCHUETZ

Musicalische Exequien

Elisabeth Lindermeier, Anneliese Seitz, sopranos; Ruth Michaelis, alto; Friedrich Brückner-Rüggeberg, Rudolf Gantner, tenors; Brian Hanson, Max Proebstl, basses; Oswald Uhe, viola da gamba; Franz Ortner, double bass; Heinrich Wiesmeier, organ; Heinrich-Schütz-Choir (Munich), Karl Richter, cond.

ARCHIVE ARC 3006. 12-in. \$5.98.

One of the masterpieces of the early German Baroque. This funeral music, written for and at the request of Prince Heinrich of

Reuss, consists of three pieces designed to be performed at different parts of the service. The first and longest portion is a kind of German Requiem Mass in which the soloists, or various combinations of them, alternate with the chorus. This is followed by a motet for double chorus, here sung unaccompanied. Finally there is a setting of the Song of Simeon sung by the chorus with interpolations by three distant soloists. The whole work takes a little over thirty-seven minutes. It is magnificent music, into which Schütz poured an endless stream of lovely melody, expressive harmony, and smooth and flowing counterpoint. As always with this master, his setting of the text is a model of prosody.

The performance is reverent and a little subdued. The soloists sing well and the chorus sounds well trained and rehearsed, but it does not come through quite as clearly as it might and its projection of the words could be sharper. But the recording is otherwise first-class, and in that respect the present disk has the advantage over the somewhat more spirited and fervent performance by the Cantata Singers under Arthur Mendel (REB 9).

N. B.

SCHUMANN

Adagio and Allegro, Op. 70; Fantasiestücke, Op. 73; Stücke im Volkston, Op. 102—See Schubert: *Sonata for Arpeggione and Piano*.

SCRIABIN

Concerto for Piano and Orchestra, in F-sharp minor, Op. 20

†Tchaikovsky: *Concerto for Piano and Orchestra, No. 2, in G major, Op. 44*

Friedrich Wührer, piano; Pro Musica Orchestra (Vienna), Hans Swarowsky (in the Scriabin) and Heinrich Hollreiser (in the Tchaikovsky), conds.

VOX PL 9200. 12-in. \$4.98.

Although both these concertos have been recorded before, they still have the freshness of novelty. Both are comfortably late-nineteenth-century works, with interest supplied by warm, free-flowing melodies rather than by structural subtleties, and both are given distinction by their lovely central movements—especially so in the case of the Scriabin, which has an enchant-

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Love for Two Bats . . . and Some Uneconomic Advice

THE arrival of the new Angel recording of *Die Fledermaus* is an occasion both for being buoyantly happy and for noticing a small twisting pang of ambivalence—not an acute pain, but a troublesome one. For, charming and fresh and ingratiating though the new set is, it still comes as a challenger to the rights of a long-time, delightful friend—the London recording of the same operetta, which, though it is not old at all, seems now to have been around almost forever, always gracious but maintaining its aristocracy with sparkling good humor. The wise course would seem to be to admit the quality of the newcomer from Angel without a hint of demoting the London even a half-notch. The two can be reconciled.

The Angel cast is in almost all respects a fine one, wonderfully well matched and wonderfully well agreed on their playing of the comedy, so that the performance never falters or sags and never loses its whipped-cream delicacy of touch either in the music or the spoken lines. The same could be said of the London cast but for the fact that the earlier set takes in the musical numbers only. There is, I know, a school of thought that holds the spoken tissue of such works as *Fledermaus* better omitted on records. I most heartily disagree. A great part of the charm of the Angel performance, and its most decisive quality of greater attractiveness than the London, lies precisely in the inclusion and excellent playing of the spoken words. After all, *Fledermaus* is an operetta, not a concert. Charming though its score is when heard straight through in a fine performance, it is just that much more charming when heard as it was meant to be—broken up by speeches and conversational interludes, with each number prepared for, as to pace and situation and character, by actors of style and musical sense.

The most brilliant ornament of the



Angelic heroine: Elisabeth Schwarzkopf.

Angel performance is Elisabeth Schwarzkopf's Rosalinda, which is by all odds right at the top of her list of recordings of any music. She is surely an amazingly versatile artist, but it is in operetta that she has, for me, the greatest charm and polish and, above all, spontaneity and grace of style. But to say that is not to denigrate Hilde Gueden's sparkling voice in the London set. And so down the line of attractive ladies to the role of Orlofsky, the bored princeling, which in the Angel set is done exceedingly well by a tenor—Rudolf Christ—rather than by a girl *en travestie*. For myself, I prefer Jarmila Novotna, but neither set has her. Among the men, the least-right member of the Angel cast seems to me to be Nicolai Gedda, whose voice sounds lovely but whose cast of personality is too boyish for his Eisenstein to seem the

habitually prowling husband of the plot. Compared with Julius Patzak's classic performance in the London set, his is only that of a nice kid. The masterly Falke of Erich Kunz, even better than Alfred Poell's for London, makes up the gap sufficiently; and then, with more experience of it, Gedda's characterization seems more effective than at first.

On the conducting and orchestral level, Herbert von Karajan gets a brilliantly played performance from the Philharmonia men; but Clemens Krauss was a great specialist in all varieties of Strauss, and his reading has what is good about the other, plus a hair-breadth control of sentimental rubato. And the Vienna strings respond by digging in with a kind of familiar warmth that the British players can almost duplicate but without quite making the musical gestures seem to come from inside. The sound of the Angel is very fine, and so is that of the London.

All told, the new Angel *Fledermaus* has the advantage of being as complete theatrically as a purely aural experience well can be; the spoken lines count for a great deal. This can't be said of the London, but it has some musical-dramatic qualities that Angel does not succeed in matching. The only reasonable solution is to treasure both sets for their differences as well as their common excellences.

JAMES HINTON, JR.

STRAUSS, JOHANN: *Die Fledermaus*

Elisabeth Schwarzkopf (s), Rosalinda; Rita Streich (s), Adele; Luise Martini (s), Ida; Nicolai Gedda (t), Eisenstein; Helmut Krebs (t), Alfred; Rudolf Christ (t), Orlofsky; Erich Majkut (t), Dr. Blind; Erich Kunz (b), Falke; Karl Dönch (b), Frank; Franz Boehm (b), Frosch. Philharmonia Orchestra and Chorus. Herbert von Karajan, cond.

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ing theme of guileless simplicity. The customary cut version of the Tchaikovsky is used. Mr. Wührer serves the concertos well with his usual expert performances—honest, forthright, musicianly. Orchestra and conductors are just as faithfully the servants of the scores. Fine quality engineering from Vox. R. E.

SHOSTAKOVICH

Symphony No. 5, in D major, Op. 47

Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.
WESTMINSTER SWN 1800L. 12-in. \$4.98 (or \$3.98).

This is the second recording of Shostakovich's Fifth by Rodzinski. He hasn't yet learned how to make its slow movements sound less disjointed than they are (a trick Stokowski turned marvelously in his old 78-rpm version) but perhaps his interpretation is all the more authentic for that reason; at all events, it is very vigorous, lively, and exhilarating, and has been superbly caught on this disk. A. F.

SLAVENSKI

Sinfonia Orienta

Melanie Bugarinovich, contralto; Dushan Tzveych, tenor; Dushan Popovich, baritone; Zharko Tzveych, basso; Chorus and Belgrade Philharmonic Orchestra, Zhika Zdravkovich, cond.
LONDON LL 1216. 12-in. \$3.98.

A more appropriate title for this strange work would be "Cantata Religiosa," for that is exactly what it is. Written in seven sections, one each for Pagans, Hebrews, Buddhists, Christians, Moslems, Free Thought, and a final Hymn of Toil, it is the work of a practically self-taught Yugoslav composer, Josip Slavenski. It is a most effective blend of the primitive, the mystical, and the oriental, each section mirroring the spirit of the music associated with a particular religion. In it one finds everything from primitive shouting, accompanied by a few percussion instruments, to the sophisticated complexities of advanced modern melodic and harmonic ideas. The work receives a powerful performance at the hands of Zhika Zdravkovich. Whether this strange and varied music will catch on with Western listeners remains to be seen. At least, it is worth investigating. P. A.

STRAUSS, RICHARD

Schlagobers, Op. 70

Frankenland State Symphony Orchestra (Nuremberg), Erich Kloss, cond.
LYRICHORD LL 41. Two 12-in. \$11.90.

In south Germany—in Vienna, Dresden, Munich, and Nuremberg particularly—whipped cream (*schlagobers*) billows everywhere shamelessly. A culture sticks to this inviting fat, an alimentary symbol like crabcakes in Baltimore, *quenelles* in Burgundy, Brussels sprouts in England, blintzes in the Bronx, and white mule in the Carolinas. For better or worse, one savors a civilization when one swallows one of these inventions.

Of course, a savor does not confer nationalization. The Strauss ballet, here recorded for the first time in its entirety, is

an elaborately inventive, melodious, rhythmically nervous and sentimentally affectionate effusion of thanks to Vienna. It is a regional pantomime illustrated by the most artfully elaborate orchestration in the power of a master orchestrator. Those not Viennese cannot grasp many of its allusions, and the very sentimentalities that have made it most appealing at home seem most recondite when it travels abroad. Principals named Ladislav Slivovitz and Boris Wutki, and a *corps de ballet* representing knallbombs, chocolate sausages, marzipans, Christmas stollen, and schmalznoodles, have the same melting compulsion for Viennese audiences as Western cutthroats for our television fans.

Lyrichord have given to this most difficult score the best sound they have given to any music—deep, extensive, and expansive sound carefully contrived to give voice to everything, which here means one of the most inclusive bands ever used by Strauss.

Both the orchestra from Franconia and its conductor appear more commanding here than on their previous records. Although enlarged for the occasion, the orchestra is competent and prepared, and the conductor is in charge. The critic acknowledges very incomplete knowledge of the music, but finds the performance lively as a whole, expressive, varied, and neat; nowhere brilliant, and in no way irritating. The praise is not meant to be faint: the attack is on the critic for not knowing more. C. G. B.



Erich Kloss conducts Straussian goodies.

TCHAIKOVSKY

Concerto for Piano and Orchestra, No. 2—See Scriabin: *Concerto for Piano and Orchestra*.

TCHAIKOVSKY

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

Boston Symphony Orchestra, Pierre Monteux, cond.
RCA VICTOR LM 1901. 12-in. \$3.98.

In the course of his thirty-six-year career as an orchestral conductor in this country, Monteux has consistently programmed Tchaikovsky music in his symphony concerts; yet, strangely enough, this appears to be the first Tchaikovsky score he has ever committed to records. An unusually personal statement, it is warm, amiable, fastidi-

ous (which should not be taken to mean fussy), a trifle angular, and extremely powerful. Its power comes not from excessive tension or overdramatization, but from a process of understatement that is strikingly effective and musically valid. It is perhaps the most tasteful performance of the symphony now available, and can safely be classed as one of the three best versions in the current catalogue. Clean as a whistle Boston sound, bright in the strings, not too reverberant but very nicely balanced.

J. F. I.

TELEMANN

Cantatas: Der Schulmeister: Das Glück; Die Landlust

Horst Günter, baritone; Georg Goebel, harpsichord; Boys' Choir of Lübeck Schola Cantorum and Lübeck Chamber Orchestra, Fritz Stein, cond. (in *Der Schulmeister*); Bruno Brückmann, soprano; Georg Goebel, harsichord; Heinrich Haferland, cello; Rolf Ermeler, flute (in the others).

ARCHIVE ARC 3011. 12-in. \$5.98.

These require a couple of hearings for their genial inventive skill to make its points. The *Schoolmaster* is a broad musical joke, whose flavor is less apparent to us than to the composer's contemporaries; it is sung with clarity and gusto by a deep baritone of no great quality and a well-trained small chorus. The more conventional sentiments of the others are entrusted to a boy soprano of expected birdishness, and the accompaniments throughout are of patent competence. The sound is featureless and hence notable as an entirety. There is neither fatigue nor striving in it: it seems to be the real thing, and there is a risk that such calm accuracy will not be observed. German texts only. C. G. B.

VERDI

Don Carlo

Antonietta Stella (s), Elisabetta; Loretto di Lelio (s), Tebaldo; Orietta Musucci (s), Voice; Elena Nicolai (ms), Eboli; Mario Filippeschi (t), Carlo; Paolo Caroli (t), Lerma; Tito Gobbi (b), Posa; Boris Christoff (bs), Philip II; Giulio Neri (bs), Grand Inquisitor; Plinio Clabassi (bs), Friar. Chorus and Orchestra of the Teatro dell' Opera (Rome), Gabriele Santini, cond.
RCA VICTOR LM 6124. Three 12-in. \$11.98.

One of Verdi's most imposing works, if not in all regards a perfect one, *Don Carlo* is based on Schiller's gloomy and complex drama that deals with the guilt-hounded but pure love between the son of Spain's Philip II and his father's wife, and also with the struggle for power between Church and State, as thrown into relief by the pressures surrounding the Spanish domination of Flanders. The opera was composed for Paris, where it had its first performance in 1867. The play had been cast into the standard five-act mold of French *grand opéra*, and Verdi had no fondness for the libretto. Nevertheless, he managed to compose a work that, in spite of its concessions to a form that seemed to

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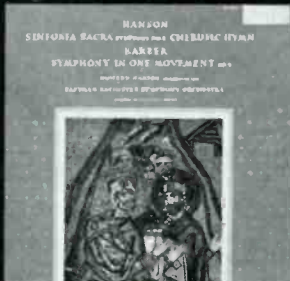


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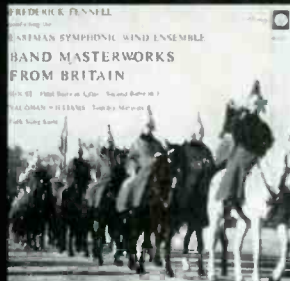
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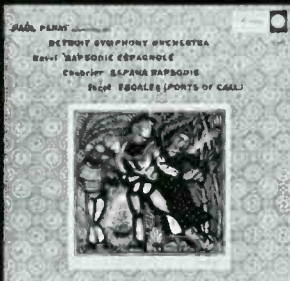
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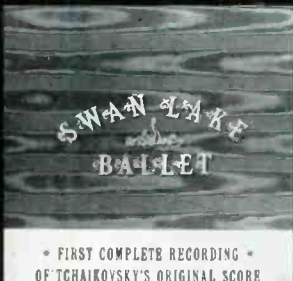
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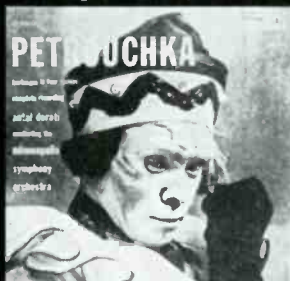
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TCHAIKOVSKY Swan Lake (now also available on single records). Act I (MG50068); Acts II and IV (MG50069); Act III (MG50070).



STRAVINSKY Petrouchka. Minneapolis Orchestra, Dorati conducting. MG50058

MERCURY RECORD CORPORATION, CHICAGO 1, ILLINOIS

him both stale and superficial, has at its best tremendous dignity and power and dramatic truth. Subsequently, he revised the score to an Italian version of the text, discarding the lovely, tender first act of the Paris version and making other alterations calculated to reduce the length. It was this version that was rediscovered for the opera house, after long obscurity in the library, during the great Verdi revival in Germany of twenty-five or more years ago, and it is this four-act revision that is used in both of the recordings and in the Metropolitan production.

The new LP version gives admirers of *Don Carlo* a chance to broaden their acquaintance with the score; and if it succeeds

in drawing new listeners and leading them to a knowledge of the music and an appreciation for it, the enterprise of RCA Victor in issuing the set will have borne excellent artistic fruit. However, except in its greater clarity and depth of sound — and even here the margin is not great — it is not in any compelling way superior to the older version issued by Cetra, and in some important ways it is not as good.

The dark, tragic central role of Philip II is one that both Boris Christoff and Nicola Rossi-Lemeni have sung extensively in Italy. As heard in the new set, the Christoff voice — a powerful, rugged bass, very dark in basic color — is vastly impressive, though it does not sound to be so easily

projected, particularly at the very top, as it does in his finest earlier recordings. By contrast, Rossi-Lemeni lacks the solid low tones that are sometimes needed, nor does he have quite the sure thrust to dominate the ensemble so easily. However, Christoff's characterization, if never lacking in energy and personal force, has curiously hollow, almost perfunctory, moments and seldom shows the variety of phrase color and the constant, intense, probing sense of Philip's complex nature that makes Rossi-Lemeni's interpretation so absorbingly fine. Voice or no voice, in the tremendous scene between Philip and the Grand Inquisitor,

Continued on page 84

A Vital Valkyrie Begins the Ring on Microgroove

DIE WALKÜRE has a long history of being the most fully represented of the four *Ring* music-dramas on records. The lists of 78-rpm excerpts were voluminous, and the listener who could reconcile himself to hearing singers in relays might assemble a collection that would take in practically the whole score. And now, fittingly — only seven years after the unveiling of commercial LP — it is *Die Walküre* that becomes the first *Ring* work to be made available in a truly complete, carefully engineered, unhijacked recording. It is not in all respects as well sung a performance as can be imagined or remembered. However, it is superbly played and conducted; and even leaving aside the fact that it is a thoroughly modern engineering accomplishment, no combination of earlier *Walküre* records can come near to challenging it as a total experience of the music.

From first to last, the supreme contributions are the strong, vital, noble ordering of the score by the late Wilhelm Furtwängler and the polished, magnificently responsive playing of the Vienna Philharmonic. Judged singly and in terms of the finest details, none of the singers is above criticism, but all of their energies are absorbed into a performance of wonderful musical and dramatic consistency, a performance in which the over-all sweep of the music and words is of much more matter than are incidental blurs and eddies. Some of the tempos are broader, more open to rubato, than those taken by most conductors, but there is not any sense of lagging or of extra-musical indulgence, for the bar-by-bar tensions and releases always relate organically to the basic pulse that gives life to the whole. There will be musicians who will not agree with the reading in all respects, but, taken on its own terms and executed so splendidly in the orchestra, it carries tremendous conviction, tremendous cumulative emotional power.

As Brünnhilde, Martha Mödl is as problematic as in practically all her appearances on records, and listeners who have convinced themselves that all Wagner sopranos can and must sing with the columnar security of a Flagstad are not likely to find her very satisfying, at least on first hearing. Much of the tone in the middle voice is full and pure and warm, with a broad spectrum of colors. But when the line moves upward there is almost always a *contretemps* at the

E-F boundary; and although some tones above the staff ring out firm and clear, at least as many are constricted or cloudy or so undersupported that the empathetic listener cannot help being made uneasy by them. Still, flawed though her way of singing may be, Miss Mödl is a very gifted and sensitive singing actress, and the fine things about her performance — the beauty of her voice when it is well placed, the unfailing intelligence of her treatment of the text — go far towards canceling out her shortcomings.

By reputation one of the best Sieglindes to be heard and seen in Europe, Leonie Rysanek (who is also to be heard in the Columbia recording of Act III) is not likely to blot out the memory of Lotte Lehmann in that role, but her vocal characterization is right and affecting, though her upper voice is beginning to show flickers of unsteadiness. Perhaps the finest, most fully accomplished individual performance in the set is that of Margarete Klose as Fricka. The years since she first recorded the role, in the prewar Victor 78-rpm Act II set, have taken something from her voice, but there is still left enough and to spare. Her scene with Wotan is impressive throughout, and her final tremendous outpouring of majesty and complex emotion is one of the most impressive moments in the whole performance.

As he did in the earlier recording of *Tristan*



Martha Mödl: "gifted and sensitive . . ."

und Isolde, Ludwig Suthaus rises to a Furtwängler-administered occasion and sings a top-grade routine Siegmund, musically accurate, notably clean in diction, and more attentive to lyric details than is common among heroic tenors. As Wotan, Ferdinand Frantz is at least as impressive as he has been in his best performances at the Metropolitan. In good, firm voice, apart from a recurring tightness on tones just above the staff, he is as forthright and assured as always, and — particularly in his farewell to Brünnhilde — he takes fire and sings with a kind of broad eloquence far beyond his serious but rather matter-of-fact everyday delivery. Gottlob Frick is a thoroughly capable Hunding, if not one to inspire much further comment. The Valkyr contingent is very good indeed.

These are the elements. However, as has been remarked earlier, the sum of individual pluses and minuses can give no more than a very inadequate idea of the value of the performance as a totality. For there is no way of totting up and adding in the catalytic effect of a great conductor, and it is Furtwängler — or Wagner as reflected in his mind — who dominates this *Die Walküre*, bringing singers and orchestra together into an instrument whose single purpose is to breathe new life into the music and into the drama that is in the music. In conception and in orchestral execution it is in the fullest sense an inspired performance and such vocal shortcomings as there are count for little set against the massive accomplishment. Heard on test pressings, the recording is worthy of the performance at its finest — clear, luminous sound down to the smallest details, yet free and spacious, with balances that make consistently good sense. Very highly recommended.

JAMES HINTON, JR

WAGNER *Die Walküre*

Martha Mödl (s), Brünnhilde; Leonie Rysanek (s), Sieglinde; Margarete Klose (ms), Fricka; Gerda Schreyer (s), Judith Hellwig (s), Dagmar Schmedes (s), Erika Köth (s), Ruth Siewert (ms), Hertha Töpfer (ms), Johanna Blatter (ms), Dagmar Hermann (ms), Valkyries; Ludwig Suthaus (t), Siegmund; Ferdinand Frantz (b), Wotan; Gottlob Frick (bs), Hunding. Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond.

RCA VICTOR LHMV 900. Five 12-in. \$24.90.

THEY MURDERED HIM IN PRAGUE!



Reprint by permission Dodd Mead Co.

This is a picture of Peter Ilich Tchaikovsky. His exquisite 5th Symphony contains some of the most beautiful melodies the human ear has ever heard.

But at its premiere in St. Petersburg in 1888, they murdered him. They did it again a month later in Prague. They're still doing it.

You see, of all the world's great symphonies, this is the one most likely to be overdone, most likely to descend into pure bathos.

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Capitol's "Full Dimensional Sound" symbol denotes an exceptional performance, flawlessly recorded. It is the purest high fidelity achieved by the recorder's art.

Christoff is workaday compared with his opposite number.

As Elisabetta, Antonietta Stella (who should surely blossom into really worldwide status very soon now) sings with fine control and pliancy of line and often with extremely beautiful tone, just missing the final authority and depth of emotion that Maria Caniglia brings to her performance for Cetra—even though Caniglia's voice now and again sounds badly time-worn and short of the long breaths required by some of the finest phrases in the role. There is more in the Caniglia reading, but Stella makes her points more certainly. Elena Nicolai is not by nature a bravura singer at all. She is really effective only in the one scene that allows her to sing out with strong dramatic accents in the middle voice—and even here the voice implies an Azucena rather than a royal beauty. Ebe Stignani's performance for Cetra, on the other hand, is that of a great artist with more than enough of the right kind of vocal armament still at her command.

The role of the noble, idealistic Posa (which Verdi hated, as presenting a man too flawless of character to be true) is one that calls for careful treatment, and Tito Gobbi makes far more of it than does his Cetra counter, Paolo Silveri. Both are satisfactory vocally, but Gobbi's sense of text is much the more subtle. Giulio Neri is the Grand Inquisitor in both sets and brings his vast voice to bear very impressively in both. However, his Cetra reading of the words is more pungent; and since that set was made, his tone (as such full tones tend to do) has become just a trace unsteady at the top. In the title role, Mario Filippeschi is firm and secure most of the time, but his ringing voice betrays him by flying out of focus, several times too many, on attacks in and just past the break between registers, especially—and frustratingly—when he is trying hardest to shape the line artistically at less than *forte* levels. Otherwise satisfactory, he does not do as even a job as Mirto Picchi does in the Cetra set, though he sometimes has more force when force is needed.

Both conductors are mature and experienced men. Fernando Previtali's shaping of the Cetra performance, however, has a dimension of nuance that Gabriele Santini seems not to want, and his strong yet flexible over-all conception of the score seems righter to me than does the squarer blocking-out in the new RCA Victor set. My own preference is for the Cetra performance—no doubt at least partly because it is the one I knew first and know best—and the engineering superiority of the newer set does not seem sufficient to cancel that opinion. J. H., JR.

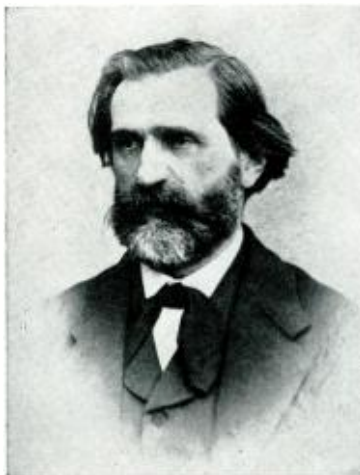
VILLA-LOBOS

Quintette en forme de Choros; Bachianas Brasileiras No. 6; Choros No. 2
†Wilder: *Quintet for Woodwinds*

New York Woodwind Quintet.

PHILHARMONIA PH 110. 12-in. \$5.95.

The rhapsodic, pungent, peppery, and exotic style of Villa-Lobos lends itself especially well to writing for woodwinds, and woodwinds lend themselves especially well to recording. The result is one of the



Verdi: mixed feelings toward Don Carlo.

most spectacular disks of the Christmas season. The *Quintette en Forme de Choros*, for the full woodwind quintet, and *Choros No. 2*, for flute and clarinet, are in Villa-Lobos' best "Brazilian" manner. *Bachianas Brasileiras No. 6*, for flute and bassoon, is like one of the two-voiced canons of *The Musical Offering* gone marvelously mad. The quintet by Alec Wilder is less original but is gracious and agreeable. A. F.

WALTON

Sonata for Violin and Piano

Max Rostal, violin; Colin Horsley, piano.

Quartet for Piano and Strings

Robert Masters Quartet.

WESTMINSTER SWN 18024. 12-in. \$4.98 (or \$3.98).

Walton has never written a finer work than the lively, tuneful, brilliantly scored Piano Quartet. Its somewhat Ravelesque slow movement is exquisitely beautiful and marks a special high point in Walton's achievement; so, at least, it seems in the superb, finely recorded performance by the Robert Masters Quartet. The Violin Sonata, on the other hand, is so consistently bland and restrained that one begins to lose interest in it before it has run its course; the performers may be to blame for this, but it seems unlikely. A. F.

WILDER

Quintet for Woodwinds—See Villa-Lobos: *Quintette en forme de Choros*.

RECITALS AND MISCELLANY

ANTON DERMOTA
Operatic Recital

Donizetti: *L'Elisir d'Amore: Una furtiva lagrima*. Puccini: *Tosca: Recondita armonia; E lucevan le stelle*. Tchaikovsky: *Eugene Onegin: Wobin, wobin seid ibr entschuwunden* (Lenski's aria).

Anton Dermota, tenor; Orchestra of the

Berlin Städtische Oper, Artur Rother, cond.
TELEFUNKEN TM 68037. 10-in. \$2.98.

Although Anton Dermota has not sung here (he was engaged by the Metropolitan a few seasons back, but the contract was canceled because of illness), he is well known through recordings as one of the most accomplished of Austrian-German tenors now active, a secure musician with a voice that is at its best free and clear and unforced. In the Donizetti and Puccini arias recorded here, his Italian is exceptionally good for a singer of his national background and his style is informed if not enormously vital. In the lovely *Eugene Onegin* aria he is just as admirable an artist, though here the top tones are a shade tight. Artur Rother's accompaniments are mannerly; the engineering is very good.

J. H., JR.

GLOCKENSPIELS, TRAPS AND PLENTY OF PIPES

Volume 2:

El Rancho Grande, Clair de Lune, By a Waterfall, Caravan, St. Louis Blues, La Rosita, Song of Love, Rapasz Band March.

Volume 3:

Wedding of the Winds, Tango of the Roses, Ting-A-Ling, Our Director March, Frasquita Serenade, Neapolitan Nights, Mama Inez, Green Eyes.

Volume 4:

Under the Double Eagle, Wedding of the Painted Doll, Blue Hours, Lady of Spain, Jungle Drums, Medley: Basin Street and Wabash Blues, Masquerade.

Leon Berry playing the Chicago Hub Rink Wurlitzer Organ.

REPLICA 33x503, 33x505, 33x507. 10-in. \$4.00.

Volume One of Leon Berry's percussive pyrotechnics on Chicago's Hub Rink organ created quite a sensation at last year's Audio Fair for its ability to out-fi most of the other hi-fi recordings around at the time.

The massive array of noisemakers that give this organ its mark of distinction is equally in evidence on Volumes Two to Four of the series, and Mr. Berry's talent for exploiting them has shown no signs of flagging.

These are all fairly well-known selections, many of which could be dubbed chestnuts were it not for the unusual treatment accorded them. And while some people may be outraged at *Clair de Lune* rendered as a fox-trot, no one is likely to call any of the selections dull.

All the numbers are played in a manner that seems to this reviewer a little more appropriate for skating than for listening, but the fi makes up for it all. These records have some of the most "active" highs on them that have ever been committed to records. Cymbals, tambourines, castanets, glockenspiels, xylophone, traps, drums of various sizes and potencies, and a number of pipe stops that I haven't been able to identify yet, are all thrown together in a glorious profusion of high-powered sound.

The microphoning is very close-to, so nothing in the way of accompanying noises has been missed. Everything blares out with equal gusto in a recording that puts the entire two-manual Wurlitzer about three feet in front of your loudspeaker.

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The genius of Winston Churchill is nowhere more evident than in the magnificent speeches which have marked his career. With powerful and prophetic words he has told the story of our time as indeed no other man could tell it. Edward R. Murrow has chosen more than seventy excerpts from the Churchill speeches for his newest "I Can Hear It Now" album. We are greatly honored that Sir Winston Churchill has authorized this recording on Columbia Records.

I Can Hear It Now: Winston Churchill. Excerpts from the speeches of Sir Winston Churchill, edited by Edward R. Murrow and Fred W. Friendly, with narration by Mr. Murrow. Album includes illustrated booklet.

ML 5066 \$5.95

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COLUMBIA  **RECORDS**

© COLUMBIA "M" MASTERWORKS "P" T M PRICES ARE SUGGESTED LIST, INCLUDING TAX.

These are undeniably very wide-range recordings that will tax the capabilities of the most ambitious systems. The sound isn't too clean during a few of the more rambunctious sections, but this kind of sound is almost impossible to disk perfectly anyway.

For those of us with record equalizers, the disk jacket recommends "Roll-off at 10 kc," which I do not understand. Sounds best with RIAA equalization, so I guess that's what they mean. J. G. H.

JOHN HARMS
Organ

Karg-Elert: *O Gott du frommer Gott*; Reger: *Ein' feste Burg*; *Ave Maria*; Peeters: *Aria*; Raasted: *An Wasserflüssen Babylon*; Weinberger: *The Last Supper*; Vierne: *Carillon* — See Bach: *Chorale Preludes*.

LOUISVILLE ORCHESTRA

Ginastera: *Pampeana No. 3*. Bergsma: *A Carol on Twelfth Night*. Sauguet: *Les Trois Lys*. Ward: *Euphony for Orchestra*.

Louisville Orchestra, Robert Whitney, cond. LOUISVILLE LOU 545-10. 12-in. Available on subscription only.

These four works are among the many commissioned by the Louisville Orchestra under its grant from the Rockefeller Foundation. The three short pieces by William Bergsma, Henri Sauguet, and Robert Ward are brilliant, tuneful, and friendly; they would make excellent overtures or finales to programs containing music of real substance. Alberto Ginastera's *Pampeana No. 3* is a symphony in three movements embodying impressions of the Argentine pampa. Despite some modern touches, it reminds one of the legendary and topographical symphonies written by Glière and other minor Russians around 1910. Ginastera has much finer things to his credit. The performances seem to be first-rate and the recording is adequate. A. F.

MARTHA MOEDL
Operatic Recital

Wagner: *Tristan und Isolde*: Act I: *Weh' ach wehe! dies zu dulden* (Isolde). *Götterdämmerung*: Act III: *Starke Scheite schibstes mir dort* (Brünnhilde).

Martha Mödl, soprano; Orchestra of the Berlin Städtische Oper, Artur Rother, cond. TELEFUNKEN LGX 66036. 12-in. \$4.98.

Originally a contralto, Martha Mödl, like a long list of singers before her, made an arbitrary change of repertoire and became a dramatic soprano — or, rather, she expanded her repertoire to include heavy soprano roles while still retaining an option on some of the more rewarding roles in her earlier list. Not, perhaps, an altogether wise move in terms of vocal life-expectancy, it added a rather flawed vocalist but an extraordinarily alive and interesting musical and dramatic personality to the never overcrowded world roster of Isolde-Brünnhilde-Fidelio sopranos.

Her singing here is quite characteristic of her work in other recordings made since her change of vocation. That is, it is big-scale and colorful and dramatically very aware and exciting, with a wonderfully warm, womanly quality in the middle, but an upper register that is variable — some-

times flashing and pure, sometimes full but unsteady, sometimes pinched and constricted in tone. Of the two roles represented, her Isolde is the better realized, in a performance that makes the emotional score glow — or would if Artur Rother did a less purely accompanimental job with the orchestra. Her *Götterdämmerung* Brünnhilde is never less than vital, but her top tones do not have consistent enough lift for the climax to be built as surely as it ought; and, again, Mr. Rother is ordinary. The sound is full and free, the balances a bit overweighted vocally. J. H., Jr.

RENAISSANCE AND BAROQUE MUSIC FOR LUTE AND GUITAR

Robert de Visée: Suite in D minor. Hans Neusidler: *Praeludium*. Luis Millan: *Pavana*. Mattheus Weissel: *Phantasia*. Joh. Anton Logy: Partita in A minor. Silvius Leopold Weiss: *Praeludium*; *Menuet*, *Sarabande*, and *Menuet*. John Dowland: *Two Galliards*.

Karl Scheit, guitar. BACH GUILD BG 548. 12-in. \$4.98.

This little collection skips gravely from the early sixteenth century to the first half of the eighteenth, from France to Germany to Spain to Bohemia to England. The pieces are nice, and they are intelligently performed, but there is a prevalence of the minor mode and slowish tempos. The microphone has picked up a good deal of the clicking of strings against the fingerboard and other noises that are by-products of the instrument. This disk will probably appeal to the growing number of enthusiasts for the "classical guitar" in this country. N. B.



Richard Rodgers' baton matches his pen.

RICHARD RODGERS

Richard Rodgers' *Waltzes*; *March of the Siamese Children*; *Slaughter on Tenth Avenue*; *The Carousel Waltz*; *Victory at Sea*.

New York Philharmonic-Symphony, Richard Rodgers, cond. COLUMBIA CL 810. 12-in. \$3.95.

An extremely handsome presentation of

some of Rodgers' most attractive music, made particularly agreeable by the luscious playing of the Philharmonic-Symphony and the magnificence of Columbia's recorded sound. Extracting these items from their original context has in no way lessened their effectiveness, and in some cases the transition has added something to their appeal. Because the *Carousel* waltz is the introduction to the musical itself, its beauty is all too often obscured by the chatter and restlessness of a theater audience. We discover it here to be one of Rodgers' loveliest inventions. The piquant and exquisite little *March of the Siamese Children* from *The King and I* also stands more vividly revealed. *Victory at Sea*, probably Rodgers' most ambitious musical undertaking, was written for a TV production which in twenty-six half-hour weekly programs covered the entire naval history of the last war. Even in this very abridged version, it is obvious that the composer has caught the changing moods and scenes of that titanic struggle in his brilliant and striking symphonic score. Highly recommended. J. F. I.

THE THEORY OF CLASSICAL GREEK MUSIC

By Fritz A. Kuttner, with the assistance of J. Murray Barbour; Robert Conant, harpsichord.

MUSURGA RECORDS Theory Series A, No. 1. 12-in. \$8.50.

If you want to test the keenness of your ear in distinguishing between narrow differences of pitch, you should have a lot of fun with this record. It presents, among other things, various scales, first in "Pythagorean" intonation, then in equal temperament; some short pieces of the Middle Ages and early Renaissance in "Pythagorean" intonation; ancient Greet diatonic, chromatic, and enharmonic scales in various tunings; and some of the few surviving ancient Greek pieces played in one or another of those tunings. The examples are announced and played on the record, and explained in detail in the accompanying booklet. Anyone blessed (or cursed) with "perfect pitch" may find himself climbing the walls halfway through the *Hymn to Helios* played in the diatonic malakon of Aristoxenos. But this disk makes startlingly clear some of the strange and subtle pitch-inflections that have been lost to Western music for many centuries. N. B.

ARTURO TOSCANINI
A Toscanini Omnibus

Bizet: *Carmen* Suite No. 1. Donizetti: *Don Pasquale* Overture. Verdi: *La Forza del Destino* Overture. Weber: *Oberon*, *Euryanthe*, and *Der Freischütz* Overtures. Humperdinck: *Hänsel und Gretel* Overture. Thomas: *Mignon* Overture. Catalani: *La Wally*; Prelude to Act IV; *Lorelei*; *Dance of the Water Nymphs* (Act III). Suppé: *Poet and Peasant* Overture. Glinka: *Kamarinskaya*. Berlioz: *Roméo et Juliette*; *Queen Mab* Scherzo; *Damnation de Faust*; *Rakoczy* March.

NBC Symphony Orchestra, Arturo Toscanini, cond.

RCA VICTOR LM 6026. Two 12-in. \$7.98.

At first sight this album might seem to be a record manufacturer's excuse to lump together all its left-over Toscanini sides. In

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Queen of the Night	WILMA LIPP	Second Boy	RUTHILDE BOESCH
Sarastro	KURT BOEHME	Third Boy	EVA BOERNER
Papagena	EMMY LOOSE	First Priest	ERICH MAJKUT
Speaker	PAUL SCHOEFFLER	Second Priest	HARALD PRÖGLHÖF
Monastatos	AUGUST JARESCH	First Armed Man	JOSEPH GOSTIC
First Lady	JUDITH HELLWIG	Second Armed Man	LJUBOMIR PANTSCHIEFF

VIENNA STATE OPERA CHORUS (Dir.: Dr. Richard Rossmayer)
 and VIENNA PHILHARMONIC ORCHESTRA • Conductor: **KARL BÖHM**

XLLA 33 3-12" \$14.94

LONDON
 RECORDS



one or two instances, such as the innocuous Prelude to Act IV of *La Wally* and the strangely edited *Carmen* Suite, this may have been the case. Elsewhere, however, this collection — mostly of overtures — reveals the Maestro at the peak of his interpretative powers, getting the very most out of every score. It includes his long-awaited performance of the *Queen Mab* Scherzo from Berlioz's *Romeo and Juliet*, a reading fraught with crispness, clarity, excitement, and gossamer delicacy such as no other conductor within living memory has been able to achieve. For me, other highlights are the three Weber overtures and the delightful curtain-raiser to *Don Pasquale*, while the fairylike excerpt from Catalini's *Lorelei* makes a fine companion piece to *Queen Mab*. The reproduction is, on the whole, very satisfactory, even in the Suppé, Glinka, and Berlioz works, which are taken from NBC broadcasts. P. A.

EDWARD VITO *Harp Recital*

Tournier: *Vers la Source dans le Bois; Fêrêe* — Prelude and Dance. Spohr: *Fantaisie*, Op. 35. Grandjany: *Rapsodie*. Gretchaninoff: *Fantasy on Bashkir Themes*, for Flute and Harp, Op. 125. Schaposhnikoff: *Sonata for Flute and Harp* — 1925. Jongen: *Danse Lente*, for Flute and Harp. Bizet: *Menuetto No. 2*, from *L'Arlesienne* Suite No. 2.

Edward Vito, harp; Jean Roberts, flute.
PERIOD SPL 721. 12-in. \$4.98.

Music for the harp or for the harp and flute is bound to fall pleasantly on the ear when well played. Much of this fifty-five-minute collection does just that, but never arouses a stronger reaction. Mr. Vito gives shapely performances, without demonstrating the ultimate in nuance or balance, and the flutist is equally competent. Side 1 is mislabeled, the Tournier *Source* being on Band 3, not on Band 1. R. E.

WILLIAM WATKINS *An Adventure in High-Fidelity Organ Sound*

Campra: Rigaudon, from *Idoménée*. Handel: Concerto in F, Op. 4, No. 5. Bach: Fantasy and Fugue in G minor. Langlais: *Chans Héroïque*, from *Neuf Pièces*. Dupré: *Variations on a Noël*, Op. 20. Brahms: Choral Prelude on *Es ist ein Ros' entsprungen*. Whitlock: *Pæan*, from *Five Short Pieces for Organ*.

William Watkins, organ.
MCINTOSH MM 106. 12-in. \$4.98.

Obviously designed first for engineering purposes, this disk still offers a handsome assortment of organ works, standard and otherwise, in crisp, aseptic performances. Mr. Watkins plays on an Aeolian Skinner of thirty-one ranks, built in 1940 and installed in the Calvary Methodist Church of Washington. His technique is faultless and lightning swift; he takes the Bach fugue at a jaunty pace, with rather odd results, but the same agility is put to wonderful use in the fascinating Dupré variations. For the other two twentieth-century works — those by Langlais and Whitlock — Mr. Watkins also shows temperamental affinity. As might be expected, the engineering is exceptional, with all the organ voices well defined and blended in an intimate, chapel-like sound. I would prefer the climaxes a little less confined, but they are spotlessly clean. R. E.

THE MUSIC BETWEEN

AMERICAN SYMPHONIC BAND OF THE AIR *Band Concert*

Nobles of the Mystic Shrine; Procession of Nobles; Beguine for Band; El Relicario; Beatrice and Benedict; Block M March; His Honor; Tambour; Relax; Kiddie Ballet; A Step Ahead.

American Symphonic Band of the Air, William D. Revelli, cond.
DECCA DL 8157. 12-in. \$3.98.

A new band and a superb one, as much at home in a rumba as a march. It's extremely large (more than seventy members) but it gives little indication of suffering one of the major occupational diseases of bands: rhythmic muscle-boundness. Decca has obliged the instrumentalists and their leader with sound of extraordinary clarity. R. K.

GEORGE BOULANGER, VOL. II

Dark Eyes; Tokay; Pushtia Fairytale; Funny Polka; When I Am Happy; Hindu Song; Toselli's Serenade; Waltz Pizzicato; The Swan; Kiss Me Under the Stars; Dreaming of the Pushtia; Gypsy Serenade; Red Roses; Da Capo; Tango Torera; American Vision; Before I Go; Gloomy Sunday; African Serenade; Magyar Bor.
COLOSSEUM CRLP 200. 12-in. \$3.98.

A lallapalooza serving of gypsy music, all kinds — tangos, czardas, etc. — from a pretender to the least disputed throne in the world, George Boulanger, "King of the Gypsy Violin." Colosseum has recorded over an hour's worth, and every minute of it is authentic, passionate, and skillfully played. R. K.

MAURICE CHEVALIER

Rendez-vous à Paris avec Maurice Chevalier, Vol 2

Quand le bâtiment va; Môme de môme; Faut être forts; La marche de Ménilmontant; Oui, mais les plus belles; Le petit roi; Alhambra 1905; Mimile; Quand un vicomte.

Maurice Chevalier, with the orchestras of Paul Durand, Raymond Legrand, and Fred Freed.

LONDON WB 91079. 10-in. \$2.98.

In his second *Rendez-vous* record Chevalier re-creates for us some of his earlier song successes and shows us a little more of the artist the Parisian knows so well, as opposed to the "chanteur de charme" that has become our conception of him. Outstanding items in an unusual program are a working song, a patter song (which is almost a monologue), and some lively reminiscences of the Paris Alhambra in the days of Little Tich, Fragon, and the Tiller Girls — all of whom, oddly enough, were English artists. This is one of Chevalier's best recordings. J. F. I.

LES COMPAGNONS DE LA CHANSON

Auprès de ma blonde; Letter to Virginia/Lettre à Virginie; Il y'avait trois jeunes garçons; Avec ce Soleil; Trop beau pour être vrai; Mon ami, mon ami, j'ai promis à mon amour; Chanson pour l'auvergnat; Quand on s'a, quand on

s'aime; Pauvre pêcheur; The Three Bells.

ANGEL 65022. 12-in. \$3.98.

Outside of an occasional gritty tone, Les Compagnons are a practically impeccable vocal group who sound as young today as they did ten years ago. Their songs generally tell an ironic little tale or indulge in rather resigned philosophy about the ways of life and love, but no matter how sad the lyrics may seem they won't depress you. R. K.

NOEL COWARD

Noel Coward at Las Vegas

I'll See You Again; Dance, Little Lady; Poor Little Rich Girl; A Room with a View; I'll Follow My Secret Heart; Someday I'll Find You; If Love Were All; Play, Orchestra, Play; Uncle Harry; Loch Lomond; A Bar on the Piccola Marina; World Weary; Nina; Mad Dogs and Englishmen; Masetto; Alice Is at It Again; Let's Do It; The Party's Over Now.

Recorded in actual performances at Wilbur Clark's Desert Inn. Carlton Hayes and his orchestra; piano accompaniment and arrangements by Peter Matz.

COLUMBIA ML 5063. 12-in. \$4.98.

Skillfully mixing equal parts of satire, sentimentality, sophistication, and sex, Noel Coward has concocted a generous and entertaining program of Cowardiana that is bound to please his admirers. The old favorites are here, along with songs written in the Forties (when little of Coward's work crossed the Atlantic) and some numbers written especially for his recent Las Vegas night club appearance. He has even included a Frankie Laine-styled *Loch Lomond*, and Cole Porter's old hit *Let's Do It*, for which he has written a devastatingly funny new lyric which might easily irritate some Hollywood bigwigs.

The Coward voice has changed very little; it is still rather "plummy" and insecure, quite serviceable for the fast topical numbers, but painfully inadequate for the ballads. His style remains basically very British, but in some songs he appears to have acquired a few tricks current in the repertoire of the modern American pop singer. Because Coward is, and always has been, a master at making every point in his lyrics count, the jet-propelled version of *Mad Dogs and Englishmen* comes as something of a surprise. It certainly isn't as effective as his earlier and slower version, and one gets the impression that he is sick to death of a song that he has sung *ad nauseam*. The orchestral support sounds typically night-clubbish, rather ragged and distant, though the singer is well on the mike. J. F. I.

CRAZY OTTO

Crazy Otto Rides Again

DECCA DL 8163. 12-in. \$3.98.

Another round with Crazy Otto's Tippy Wire Box, or out-of-tune Beer Hall piano, and it's as zany as its predecessor. Otto attacks twelve tunes of the *If You Knew Susie* and *Oh, Johnny, Oh Johnny* school of popular music writing, and (as if he needed it) gets rhythm accompaniment from a staunch group all the way through. R. K.

CUBANA

Don Marino Barreto, Jr., and his Cuban Orchestra.

VOX VX 820. 10-in. \$4.75.

Eight Caribbean melodies, played with style and a more restrained rhumba beat than is found further north. The Barreto band, in fact, is extremely congenial and offers none of the artificially stimulated frenzy that dancers in the States have come to believe is the real thing. R. K.

THE DANCING SOUND

Alice Blue Gown; Seems Like Old Times; Makin' Whoopee; Melancholy Serenade; Gimme a Little Kiss; Les' Tango; Ain't We Got Fun; Senior Hop; I Hadn't Anyone Till You; Love Is Just Around the Corner; Chicago; Girl of My Dreams.

Les Elgart and his Orchestra.
COLUMBIA CL 684. 12-in. \$3.95.

Another sharp, clear recording from the Les Elgart band, with the emphasis again on tempos anyone can dance to. R. K.

GERSHWIN FOR MODERNS

The Man I Love; Love Walked In; Nice Work If You Can Get It; Love Is Here to Stay; Clap Your Hands; I Got Rhythm; But Not for Me; Someone to Watch Over Me; That Certain Feeling; Embraceable You; Changing My Tune; Soon.

Ted Heath and his Music.
LONDON LL 1217. 12-in. \$3.98.

Great Britain's biggest-sounding, most popular band is here hard at work on a dozen gorgeous tunes. The arrangements are frequently inclined to arbitrary excitement, but they just as often provide a serenely danceable moment or two. Most diverting moment: a contrapuntal *Clap Your Hands* in which a well-played bass fiddle works sprightly variations around the melody. Bright, occasionally garish sound. R. K.

ANDRE KOSTELANETZ

Calendar Girl

Laura; Stella; Mimi; Ruby; Diane; Anna; Liza; Have You Met Miss Jones?; Vilia; Sweet Leliani; Jeanie; Musetta.

Andre Kostelanetz and his Orchestra.
COLUMBIA CL 811. 12-in. \$3.95.

HUDSON RIVER SUITE

Ferdé Grofé: *Hudson River Suite*, H. M. King Norodom of Cambodia: *Cambodian Suite*. Manuel de Falla: *Spanish Dance*. Paul White: *Mosquito Dance*. Terig Tucci: *La Bamba de Vera Cruz*. Hershey Kay: *Saturday Night*.

Andre Kostelanetz and his Orchestra.
COLUMBIA CL 763. 12-in. \$3.95.

The ladies that Mr. Kostelanetz and his men honor on *Calendar Girl* are best known to the world by the pretty tunes that carry their names. They make a highly attractive appearance here, dressed up in fancy arrangements and brilliant sound. There's a bit of confusion between the jacket listings and the order of tunes on the record itself, but Mimi or Diane by any other name sound, of course, just as sweet.

Grofé's *Hudson River Suite* is of interest mainly for its special sound effects. If you want, you can hear an angry dog barking and an old time ninepin game in progress. The musical portion of the score, however, has little vitality or substance except for

an interpolated Dixieland jam session that vanishes as suddenly as it appears. The reverse side features several unrelated excerpts from various orchestral suites. R. K.

AL MELGARD

Al Melgard at the Chicago Stadium Pipe Organ.
REPLICA 33-X-504. 12-in. \$5.95.

The organ at the Chicago Stadium is the world's largest unit pipe instrument. Among the statistics that describe it are these: 6 manuals, 883 stop keys, a band of 2500 musicians to equal its volume, 14 boxcars to move all its parts, 6 weeks to tune it, \$500,000 to make it. Unfortunately, to show it off, Al Melgard has chosen a medley

of rather buck-eyed selections that have no interest as music. They bear such titles as *Whistling Farmer* and *Naughty Waltz* and they serve only to make plenty of sound. R. K.

MEN

Sung by Burl Ives.
DECCA DL 8125. 12-in. \$3.98.

The Locktender's Lament; Ox Driver's Song; The Bold Soldier; The Young Married Man; Sad Man's Song; The Harlem Man; The Western Settler; Waltzing Matilda; The Wild Rover; Frankie and Johnny; The Deceiver; The Sailor's Return; When I Was Single; Prisoner's Song; John Henry.

Burl Ives, the man who gave thousands of

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More than merely a wonderful opera of 16th century love and intrigue in Turkey, *The Abduction From the Seraglio* (DX-133) is a Mozartian gem sparkling with wit, grace and élan. Recorded on two 12-inch records, the album features a beautifully illustrated libretto in German and English.

Directed by Ferenc Fricsey, performed by the RIAS Symphony Orchestra and Chorus, the soloists in this superb opera include Maria Stader, Rita Streich, Ernst Häfliger, Josef Greindl, Martin Vantin and others.

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IGOR MARKEVITCH Conducts: Berlioz: Symphonie Fantastique, Opus 14; Berlin Philharmonic Orchestra (DL 9783).



KARL BÖHM Conducts: Beethoven: Missa Solemnis in D Major, Opus 123; Soloists and Berlin Phil. Orch.; Choir of St. Hedwig's Cathedral (DX-135).

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ETHEL MERMAN
Memories

Ethel Merman, with the Mitchell Boys Choir and the Old Timers Quartet, Jay Blackton, cond.
DECCA DL 9028. 12-in. \$4.98.

It used to be said that composers of musical comedies had trouble writing songs to suit the unique style of Ethel Merman. Yet here, in this cavalcade of American vaudeville music, she sings the songs of Nora Bayes, Blanche Ring, Aileen Stanley, and Frances White, as if they were written just for her. Style she has enough for anything, from *School Days* or *The Bowery to You're the Top* or *I Got Rhythm*. Ably abetted by a quartet and choir, she weaves her way through the forty songs with so much verve that it's hard not to sing along with her. J. F. I.

MIGHTY WURLITZER PIPE ORGAN

The Continental; Selections from *Pal Joey*; *Louise*; Selections from *Jumbo*.

Gordon Kibbee, organist.
STARLITE ST 7002. 12-in. \$4.95.

It takes approximately twenty horsepower to get this pipe organ to make a sound, but once you've heard it the fact is easy to believe. Its sound is gigantic, and no nonsense about it. Gordon Kibbee, who plays it here, has all 305 keys well under control, and he delivers deft performances of each of the wonderful melodies he has chosen to play. R. K.

MUSIC FOR GRACIOUS LIVING

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COLUMBIA CL 695. 12-in. \$3.95.

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Peter Barclay and his Orchestra.
COLUMBIA CL 694. 12-in. \$3.95.

After the Dance

Peter Barclay and his Orchestra.
COLUMBIA CL 697. 12-in. \$3.95.

Four new recordings of standard popular tunes, strung together tenuously as part of a new series bearing the generic title "Music for Gracious Living." The repertoire for each group has nothing to do with its particular label; it would take more of a wizard than our world can offer to find melodies that bear much relation to *Do-It-Yourself* or *Buffet*. Nevertheless, the tunes here are all nicely played, and the jacket notes are loaded with recipes for such unmusical items as In-a-Minute Lemonade, Easy-Does-It Punch, Meat on-a-Stick, and Beanwiches. That's right, Beanwiches. R. K.

MAE WEST

The Fabulous Mae West

Love is the Greatest Thing; I'm in the Mood for Love; Pecado (Sin); My Daddy Rocks Me; All of Me; They Call Me Sister Honky Tonk; Frankie and Johnny; I Want You, I Need You; Havana for a Night; A Guy What Takes His Time; If I Could be With You; Criswell Predicts.

Mae West, with vocal quartet and orchestra, Sy Oliver, cond.

DECCA DL 9016. 12-in. \$4.98.

Mae West, who has been holed up in her California eyrie far too long, has finally been induced to record a small part of her extensive repertoire for Decca and posterity. It is quite a performance, too. Never one to sink to *double entendre*, Miss West sashays broadly through these ribald and risqué diries, underscoring her points with evident relish and a wicked, if slightly subdued, leer. The results are not exactly recommended for the ears of Aunt Hester and the kiddies, but all others should have a rollicking good time. J. F. I.

FOLK MUSIC

by Howard LaFay

THE BALLAD RECORD

Ed McCurdy, with guitar accompaniment.
RIVERSIDE RLP 12-601. 12-in. \$5.95.

Sir Patrick Spens; The Three Ravens; The Two Corbies; Get Up and Bar the Door; Son Davie, Son Davie; The Unquiet Grave; The Bitter Withy; Crow Song; Black Jack Davie; Old Bangum; High Barbary; Brennan on the Moor; William Glen; The Butcher Boy; The Poor and Single Sailor; Springfield Mountain (two versions); *John Henry; Canada I.O.; Naomi Wise.*

In co-operation with MacEdward Leach, editor of *The Ballad Book* (Harper, 1955), Riverside has put together this exceptionally fine cross-section of British and American folk ballads. The texts and, to a lesser extent, the melodies have been painstakingly derived from the most authentic available sources. The task of giving them vocal shape is entrusted to Ed McCurdy. In a record such as this, no matter how classic the preparations, it is the singer — in the final analysis — who spells success or failure. And McCurdy has fashioned a monumental success.

He comports himself with skill, sincerity and a pervasive understanding. While his voice has never been an instrument of prime flexibility, McCurdy's performance here can evoke nothing but unstinting admiration. The natural, lifelike quality of the sound complements it neatly.

In addition to a short, informative commentary on ballads by Leach, the sleeve contains illuminating notes by Kenneth Goldstein. Texts are provided in an attractive booklet. The record gives generous measure; playing time totals a whopping 59 minutes.

This release is a model of scholarship, artistry and sheer entertainment.

RUSSIAN FOLK SONGS, VOL. 2

Famous Choruses and Folk Ensembles.
VANGUARD VRS 7033. 10-in. \$3.95.

Meadowland; Kaleenka—The Little Snowball Tree; Evening on the Roadstead; Before the People in a Dance; The Kuznetzmoi Street; A Fellow Rode on a Buggy; And Who Knows Him?; I Was in the Garden: Couples Walk Along the River; Do Not Wake Me; A Flock of Geese is Flying; The Moon is Shining.

Richly melodic choral music of folk origin served up by the Soviet Union's leading vocal groups. Performances in each case are excellent and the sound is better than that derived from most Russian tapes.

WELSH FOLK MUSIC

David Ffrangcon-Thomas, cello. Osian Ellis, harp and voice.
DELYSE EC3133. 10-in. \$4.00.

SONGS OF WALES

Brychan Powell, tenor. Orchestra of Wales String Section, conducted by David Ffrangcon-Thomas.
DELYSE EC3134. 10-in. \$4.00.

Delysé, an English label, bows into the American market with these two disks of Welsh traditional songs, all masterfully arranged by Osian Ellis. On the initial side of the first record, Mr. Ellis' harp joins the cello of David Ffrangcon-Thomas in a suite of folk melodies marred by the cello's regrettable overprominence. The obverse of this disk is a gem: accompanying himself on the harp and revealing a light, pleasing voice, Ellis offers a selection of truly lovely songs. His recital is highlighted by an excursion into a haunting, uniquely Welsh form of contrapuntal singing called *Penillion*.

The second record features the tenor, Brychan Powell, accompanied by the Orchestra of Wales string section under Ffrangcon-Thomas, in another group of Ellis-arranged Welsh folk songs. Powell does a polished job, but the concert-like effect inevitably dissipates the intimacy that is almost a concomitant of Welsh folk song, informed as so much of it is by loneliness and melancholy.

Delysé's reproduction is disappointing, with the bass so overweighted that the sound is deficient in architecture. It is also necessary to add that neither disk threatens the pre-eminence of Meredydd Evans' incomparable singing of Welsh folk songs on *Folkways* FP 835.

THE BRAVE BULLS!
Music of the Bull Fight Ring

Banda Taurina of the Plaza Mexico. Genaro Nunez, cond.
AUDIO FIDELITY AFLP 1801. 12-in. \$5.95.

La Virgen de la Macarena; Cielo Andaluz; El Relicario; Toque Cuadrillas; Espartero; Gato Montez; Toque Banderillas; En Er Mundo; España Cañi; Corazon Hispano; Novillero; Ecos Españoles; Toque de Muerte; Carlos Arruza; Toque al Corral.

Clearly the best of the recent spate of bullfight records. The *Banda Taurina* may lack the polish and suaveness of Spanish bands featured on other releases, but the Mexicans—abetted by brilliant engineering—marvelously convey the true stridor and brassi-

ness of bull ring music. This album also makes an intelligent stab at placing individual selections in their proper sequence within the framework of an afternoon at the Plaza.

The opulent presentation includes instructive notes on (1) the music, and (2) taumachy. Also included is a booklet of garish full-color reproductions of bull fight posters complete with bi-lingual captions. If nothing else, the booklet definitively proves that, in the *corrida*, all art ends inside the *barrera*.

FOLK SONGS OF ISRAEL

Sung by Theodore Bikel.
ELEKTRA EKL 32. 10-in. \$3.50.

Dodo Li; Mi Barechev; Hechalil; Ptsach Bazermer; Karev Yom; Shech Abrek; Sissoo Vessimchoo; El Ginat Egoz; Shomer Mab Milel; Hana'ava Babanot; Ana Pana Dodech; Shim'oo Shim'oo; Lyla, Lyla.

This superbly engineered disk captures every vocal and instrumental nuance of Theodore Bikel's performance with a kind of luminous veracity, and Bikel's talents are eminently worthy of the superior sonics. A stage and screen actor, he has a strong, well-controlled voice that he projects with skill. A veteran of four years on an Israeli *kibbutz*, he sings these songs knowledgeably, affectionately and—as befits an actor of his competence—with an adroit touch of ham wherever indicated. Hebrew texts and English translations are provided.

Although the folk songs of Israel have been unusually well served on records, Bikel outstrips all competition.

CHILDREN'S RECORDS

by H. S. Wallace

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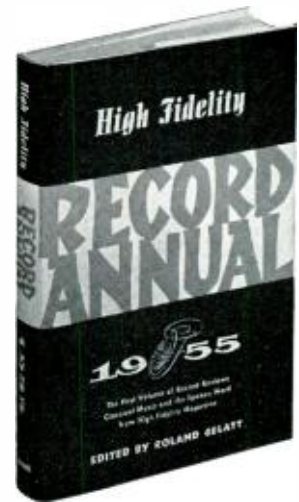
This is the fourth in a series of Record Chests in the field of music appreciation for children, packaged in a gay, colorful square box with a convenient carrying handle. Inside the box is an illustrated booklet containing brief biographies of thirty-two of the world's greatest composers, from Bach to Bartók, and eight records, beautifully clear and carefully played by the Golden Symphony Orchestra, Mitchell Miller conducting. A wonderful gift to any household with children, and what a boon to music teachers everywhere who yearn for a satisfactory and inspiring way to show children how to begin to know and love great music.

Jiminy Cricket
Give a Little Whistle

Decca K 152. 78 rpm. \$1.14.

Cliff Edwards sings cheerfully about the confident cricket in Walt Disney's *Pinocchio*. On the reverse is some very good advice fashioned into a happy tune. In mid-afternoon, when little people get tired and

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cross, give them a pick-up cookie and milk and let them play songs from Disney Land, it will restore their good humor.

Lady and the Tramp: Selections (The Siamese Cat Song; La La Lu

Decca Child Series K 149. 78 rpm. \$0.95.

The *Siamese Cat Song* is bright, rhythmic music in the Chinese manner. Peggy Lee sings for the cats that purringly prowl around a wire house wherein is a bird. A fish-bowl gets, too, their attention. But never fear, little children, the cats just *think* about bird meat and fish dinners. No carnage ensues. *La La Lu* is on the other side of the record. As the title implies, it is a lullaby, nicely recorded with a warm and loving atmosphere that children want and need at bedtime. Peggy Lee sings it smooth and gentle.

The Louisiana Purchase The Pirate Lafitte

Enrichment Records ERL 109 33 1/2 rpm. \$3.95

These recordings are based on the popular Landmark Books and are prepared by prominent educational authorities. Here are exciting stories presented in the dramatic dialogue that is the accepted way to make history remembered by young people. Side One presents a thrilling account of the events that brought about the doubling of the size of the United States through the Louisiana Purchase.

On the reverse, in an atmosphere of folk music and French accent, is the gripping story of the pirate Jean Lafitte — intelligent, educated, daring. The record ends with the battle of New Orleans and the triumph of the men who loved freedom and fought and died to preserve it. A very exciting record for the pre-Junior High set.

The Mouse and the Frog

Children's Record Guild 78 rpm \$1.19.

This record enables children to sing along with old folk songs of Wales, England, Germany and Austria.

Mozart Country Dances

Orchestra conducted by Max Goberman. Young People's Records 78 rpm. \$1.25.

The exciting rhythms and joyous melodies of Mozart, briskly played, make delightful listening.

The Pony Express

Children's Record Guild 507 45 rpm. \$1.19.

This is a true story in song and narration of the U. S. Mail in the middle 1800s, and how it had to travel around Cape Horn to reach San Francisco from New York — before the establishment of the Pony Express. The names of the riders — including Buffalo Bill, Wild Bill Hickok, Pony Boy Haslam — are thrilling to hear. Children aged six to ten should enjoy this.

Toy Symphony

Orchestra conducted by Max Goberman. Young People's Records 78 rpm. \$1.25.

Perhaps it is not commonly realized, but Haydn wrote this symphony for grownups, not children. It was to amuse Prince Esterhazy, his patron, and he brought toy instruments — rattles, bird whistles, etc. — which he distributed to the Prince's in-

strumentalists. But it works infallibly with children, too. It is gay and happy. Small children with rhythm instruments will love playing along with this record. As always with Young People's Records, a fine explanation is written on the back of the record jacket. For the six-ten age group.

The Wonderful Violin

Young People's Records 78 rpm. \$1.25.

This record is an attractive explanation of the "whys and wherefores" of the instrument itself, and the way it is played. Prof. Douglas Moore, Head of the Columbia University Department of Music, narrates his own script and Mischa Mischkoff, once concertmaster in Toscanini's NBC Orchestra, plays the violin, all in good taste. Recommended for the six-ten group.

THE BEST OF JAZZ

by John S. Wilson

TONY ALESS Long Island Suite

Levittown; Corona; Aqueduct; Riverhead; Valley Stream; Greenport; Fire Island; Massapequa.

Nick Travis, trumpet; "Moe" and "Joe," trombones; Seldon Powell, tenor saxophone; Davey Schildkraut, alto saxophone; Pete Mondello, baritone saxophone; Tony Aless, piano; Billy Bauer, guitar; Arnold Fishkin, bass; Don Lamond, drums. ROOST 2202. 12-in. 36 min. \$4.95.

The title is both unfortunate and misleading. This is not a suite in the sense that there is any continuity or development between the various sections. Nor does it have anything to do with Long Island apart from the titles given to the individual pieces. It is simply a series of straightforward, unpretentious, swinging performances based on a light, propulsive, Basie-like rhythm, featuring soloists with a middle to slightly modern tinge. Aless plays a bright, moving piano and heads an excellent rhythm section which provides a sound basis for a swinging ensemble. The soloists, except for Aless, are somewhat in-and-out and it is the ensembles which carry much of this disk. Most of the sidemen are fairly well known except for saxophonist Seldon Powell, a tenor man who plays with a big, hard sound. It is not basically a graceful style but it is a pleasant contrast to the thin, soft tone still so much in vogue.

ART FARMER QUINTET

Blue Lights; Capri; Social Call; The Infant's Song.

Art Farmer, trumpet; Gigi Gryce, alto saxophone; Freddie Redd, piano; Addison Farmer, bass; Arthur Taylor, drums. PRESTIGE 209. 10-in. 22 min. \$3.95.

Farmer, a rather harsh, breathy trumpeter, gets top billing on this disk but it is Gigi Gryce who carries off the honors. He wrote all of the selections, an accomplishment which can be passed by quickly, and he

provides most of the interesting solo work. In contrast to Farmer, who is apt to mull over his solos as though he were trying to think of something to play, Gryce steps right out and starts swinging. This is particularly true of his work on *Capri*, which is played with more authority than any of the other pieces and on which Farmer catches some of Gryce's spirit. Freddie Redd has several easy, relaxed piano passages.

STAN GETZ West Coast Jazz

East of the Sun; Four; Suddenly It's Spring; Night in Tunisia; Summertime; Shine.

Conte Candoli, trumpet; Stan Getz, tenor saxophone; Lou Levy, piano; Leroy Vinnegar, bass; Shelly Manne, drums.

NORGRAN MG N-1032. 12-in. 41 min. \$4.98.

This group existed for a week last summer to fulfill a West Coast booking which called for an appearance by the Stan Getz Quintet. Actually, it is rather an all-star affair, with Getz shining with unusual brilliance over some very brilliant work by his sidemen. Getz is at his very peak on *Shine*, an amazing performance against inspired backing by his rhythm section. This is playing which can stand with the greatest saxophone performances in jazz — freshly inventive, lusty and developed with polish and drive. The opposite side of Getz's coin — the calmer, lyric side — is beautifully expressed on *Suddenly It's Spring*. He is challenged constantly by pianist Lou Levy, most notably on a lightly rhythmic number, *Four*, and on the altogether superb *Shine*. Candoli is not quite up to these two but on *Night in Tunisia* he develops a trumpet line that varies from the usual Gillespie-descended solo to some interesting side excursions, typically his own. This is a definitely superior jazz disk.

FREDDIE KOHLMAN Blowout at Mardi Gras

Stumblin'; Sid's Symphony; Sympathy; Sultry Serenade; Three-Thirty-Three; I Never Knew; You Tell Me Your Dream.

Sid Davilla, Joe Thomas, clarinet; Thomas Jefferson, trumpet and vocal; Frog Joseph, trombone; Quentin Batiste, Red Camp, piano; Clermont Tervalon, bass; Freddie Kohlman, drums.

COOK 1084. 12-in. 43 min. \$5.95.

Emory Cook's investigation of current New Orleans jazz, which has centered so far on Lizzie Miles and Buglin' Sam De Kemel, now moves on to Freddie Kohlman's band. Cook's King Charles' head, pianist Red Camp, moves with the investigatorial tide, edging Quentin Batiste out of his proper piano chair on three of these numbers.

Kohlman is in the somewhat uncomfortable position of working for a saloonkeeper who is also a musician, clarinetist Sid Davilla. This may explain why Davilla is heard on so much of this disk. He plays an adequate New Orleans clarinet, which means that when he's in the lower register at a moderate tempo and has a melody in mind he can be quite fetching. Unfortunately he plays at great length at other times and other places. Thomas Jefferson, a trumpet player of force but uncertain

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Dialing Your Disks

All LP disks are recorded with treble boost and bass cut, the amount of which often varies from one manufacturer to another. To play a disk, the bass below a certain turnover frequency must be boosted, and the treble must be rolled off a certain number of decibels at 10,000 cycles. Recommended control settings to accomplish this are listed for each manufacturer. Equalizer control panel markings correspond to the

following values in the table below: ROLL-OFF — 10.5: LON, FFRR, 12: AES, RCA, Old RCA. 13.7: RIAA, RCA, New RCA, New AES, NARTB, ORTHOphonic. 16: NAB, LP, COL, COL LP, ORTHOoustic. TURNOVER — 400: AES, RCA. 500C: LP, COL, COL LP, Mod NAB, LON, FFRR. 500R: RIAA, ORTHOphonic, NARTB, New AES. 500: NAB: 630: BRS. 800: Old RCA.

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

*Currently re-recording old masters for RIAA curve.

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

taste, has some interesting moments, blending touches of an Armstrong attack with occasional rapid-fire blasts in a more recent vein. Kohlman leads a wonderfully propulsive rhythm section which often makes up in beguiling spirit for what the soloists may lack in inspiration. The recording is erratic by most standards, surprisingly so by Cook's. Camp's solos come through clean as a whistle but the balance on the ensembles is sloppy.

LIONEL HAMPTON QUARTET/ QUINTET

Moonglow; Dinah; China Boy; This Can't Be Love.

Lionel Hampton, vibes; Oscar Peterson, piano; Ray Brown, bass; Buddy Rich, drums; Buddy De Franco, clarinet (*Dinah* only); Herb Ellis, guitar (*China Boy* only). CLEF MG C-667. 12-in. 31 min. \$4.98.

There have been several disks by Lionel Hampton's band, released in recent months, which we have covered with a veil of discreet silence since they could scarcely be considered under this department's somewhat specific heading. But when Hampton removes himself from the company with which he is pleased to surround himself for commercial purposes, he usually resumes his position as one of the great creative performers in jazz. On this disk, he is nothing short of superb. His lengthy treatment of *Moonglow* is amazingly varied and sustained, a jazz performance of almost classic dimensions. *China Boy* is straight out of the top-most drawer of the Benny Goodman small-group days. Seemingly challenged by the presence of Hampton, Oscar Peterson turns in some fascinating playing throughout the disk. The addition of Buddy de Franco to the basic quartet on *Dinah* is neither here nor there: He plays well in his cool, clipped fashion but not on the same level with Hampton and Peterson.

A MUSICAL HISTORY OF JAZZ

Commentary by Wally Cox.

Basin Street Blues; When the Saints Go Marching In.

Bobby Byrne's Orchestra.

Surrender Blues; Sunday.

Will Bradley's Orchestra.

Take the "A" Train.

Rex Stewart's Orchestra.

Maple Leaf Rag; Blues Boogie Woogie; Ornithology; Progressive Calculus.

Dick Hyman, piano; Mundell Lowe, guitar; Eddie Safranski, bass; Don Lamond, drums. GRAND AWARD 33-322. 12-in. 34 min. \$2.98.

About half of this history is made up of material lifted from disks released relatively recently by Grand Award, a label which has issued only four or five jazz disks in all. This half is composed of the performances by groups led by Bobby Byrne, Will Bradley and Rex Stewart — all hewing to a relatively high standard. The remainder of the music is played by a magnificently versatile quartet — the most magnificently versatile member of which is pianist Dick Hyman. Since Grand Award's almost barren jazz vaults lack representations of ragtime, boogie woogie, bop and progressive jazz,

this quartet has provided extremely good samples of these two extremes of the jazz spectrum with Hyman demonstrating an awesome pianistic catholicity. The group also plays appropriate introductory matter for the explicit and illuminating commentary written by George T. Simon. Unfortunately, the reading of this commentary by Wally Cox is completely out of key with the rest of the disk. He appears to have little understanding of what he is reading and his Peepers-style delivery has no relationship to Simon's straightforward writing. Despite this, it's still a good capsule explanation of the overall picture of jazz, spiced with interesting musical illustrations.

CHARLIE SHAVERS *Flow Gently, Sweet Rhythm.*

Pastel Blue; Rose Room; Flow Gently, Sweet Rhythm; Molly Malone; If I Had a Ribbon Bow; Windy.

Charlie Shavers, trumpet; Russell Procope, alto saxophone; Buster Bailey, clarinet; Billy Kyle, piano; Aaron Bell, bass; Specs Powell, drums; Maxine Sullivan, vocals.

PERIOD SPL 1113. 10-in. 21 min. \$3.98.

Leonard Feather's happy notion of bringing together the members of the late John Kirby's delightful little band comes off extremely well. The format is that once used by the radio show, *Flow Gently, Sweet Rhythm*,

on which the Kirby band shared the spotlight with Maxine Sullivan while the late Canada Lee read aptly atmospheric introductions. With Aaron Bell playing bass in Kirby's stead and Jack Walker, a New York disk jockey, standing in ably for Lee, much of the spirit of those old programs is caught. For the most part, the quondam Kirbyites manage to regain the bright, tight buoyancy that characterized the band even though Buster Bailey may not be quite as fluid as he once was and Charlie Shavers may have trouble eliminating the sophistication that has come into his work in the past fifteen years. It's asking a lot to expect a group of men to recapture overnight the

Military Manpower Beefs Up The Third Miller Memorial Set

SEQUELS, by their nature, are apt to result in the watering down of what had once been an interesting idea. In this sense, the second of the mammoth Glenn Miller Memorial sets, issued a year ago, ran true to form. But the new volume, the third in the series, is grossly unorthodox. It is easily the best, both musically and aurally.

These performances are taken from broadcasts and rehearsals of Miller's Air Corps Band while it was stationed in the United States. Miller never had a band like this at his command as a civilian. His civilian band had group competence but it was noted for its individual soloists (the amount of time given to Tex Benecke's quite ordinary saxophonizing is a reasonable gauge of the band's lack of solo talent).

The Air Corps Band, on the other hand, was studied with excellent jazzmen. Mel Powell was the pianist. Ray McKinley was the drummer and rhythm vocalist. Peanuts Hucko gave the band a clarinet voice that Miller lacked in his pre-war days, and Bernie Privin's trumpet had more jazz bite than his civilian predecessors.

One of the great assets of this album — one that is continued and developed throughout the set — is the alto saxophone work of Hank Freeman, a one-time Artie Shaw sideman. For the most part he plays in a driving, gutty style, varying it occasionally by switching to a light, lyric vein (*Blues in My Heart*) and turning to the clarinet in the lower register (*The Way You Look Tonight*). The playing of Freeman, a relatively unheralded musician, is certainly the revelation of this volume and, as much as anyone, he is the star performer on it.

This band swings as Miller's civilian band never did. Part of this can be credited to a superior rhythm section, part to a greater jazz feeling among the sidemen and part to arrangements that are not as stodgy or formula-bound as were Miller's civilian numbers. Even with all this, however, there is a notable difference between this band and such a superior swinging ensemble as Benny Goodman's, particularly when Miller's Air Corps group undertakes something

like *Mission to Moscow*. For this Goodman specialty, Miller can offer Mel Powell repeating his original role and Peanuts Hucko doing a creditable fill-in for Goodman. And while, by normal Miller standards, this is a swinging performance, it hasn't the sheen, the ease or the smoothness of the Goodman version.



Glenn Miller

Taking Miller on his own terms, however, this is a very rewarding band, a vast improvement over the one he gave up when he entered service. Its ballad style is more varied (Johnny Desmond, at this period, was an excellent popular singer) and there is a sparing use of the overly familiar clarinet lead technique. Even when it is used, it is given a new texture by the string section which Miller was able to use with this band. In general, the writing for these strings is much more imaginative than that usually encountered in either dance bands or jazz groups. They are often used to achieve a subtlety that would have been impossible with Miller's former, stringless instrumentation (as in *I Dream of Jeanie*) and, particularly in Ralph Wilkinson's writing, they are given valid, accenting roles

to play instead of droning languidly in the background.

The recording, on the whole, is quite good — much better than the almost one-dimensional sound that afflicted much of Miller's civilian disk output and at times almost approaching present-day standards.

JOHN S. WILSON

GLENN MILLER *Army Air Corps Band*

Over There; A Lovely Way to Spend an Evening; The G.I. Jive; Flow Gently, Sweet Afton; Moondreams; Don't Be That Way; Blue Champagne; Holiday for Strings; Peggy, the Pin-Up Girl; Going My Way; I Dream of Jeanie; I Couldn't Sleep a Wink Last Night; Alexander's Ragtime Band; Blue Rain; I've Got a Heart Filled with Love; Anvil Chorus; There Are Yanks; Star Dust; Song of the Volga Boatman; How Sweet You Are; Pearls on Velvet; There'll Be a Hot Time in the Town of Berlin. What Do You Do in the Infantry; Farewell Blues; Sun Valley Jump; In the Gloaming; For the First Time; Stompin' at the Savoy; Deep Purple; Stormy Weather; Mission to Moscow; My Ideal; Tuxedo Junction; In an Eighteenth Century Drawing Room; I Hear You Scream; I'll Be Around; Poinciana; Flyin' Home; Long Ago and Far Away; It Must Be Jelly; Goin' Home; Good-night Wherever You Are; I Can't Give You Anything But Love; Wang Wang Blues; Here We Go Again; Jeep Jockey Jump; Blues in My Heart; Juke Box Saturday Night; People Will Say We're in Love; St. Louis Blues March; Time Alone Will Tell; Victory Polka; Air Corps Song; Suddenly It's Spring; I Love You; Long, Long Ago; The Music Stopped; The Dipsy Doodle; Wabash Blues; Everybody Loves My Baby; Enlisted Men's Mess; Absent Minded; My Blue Heaven; I Got Sixpence; Begin the Beguine; Blue Is the Night; In the Mood; Oh, What a Beautiful Morning; Tail-End Charlie; Speak Low; London-derry Air; Shoo-Shoo Baby; The Way You Look Tonight; Blue Danube; Pistol Packin' Mama.

RCA VICTOR LPT 6702. Five 12-in. 201 min. \$24.95.

earnest innocence of their yesterdays. But these are minor flaws. The band purrs, as it should. And when Maxine Sullivan comes on singing *Molly Malone* there is, as ever, the sweetness, the cool swing, accompanied now by a little roughness of tone which makes her sound somewhat like Billie Holiday at times. Kirby's jazz had charm and that is the quality that dominates this reunion.

THE SPOKEN WORD

SIR MAX BEERBOHM

The Crime and London Revisited

ANGEL 35206. 12-in. \$4.98.

A voice from the past; a deliberate, cultivated voice; a voice whose owner, though still alive, has already inspired the formation of a society devoted to his appreciation; a voice that lapses into unbecoming coyness; a voice of the professional aesthete turned professional old-fogy; a voice which its owner imagines still retains its cockney accent but which, despite its origin, is all Bloomsbury, though its owner left London when Bloomsbury meant nothing more than a geographical section of London.

These are reactions to the voice of this grand old man of English letters as he reads two of his essays. It is a moving performance—and an irritating one. For Sir

Max's voice contains a certain precious smugness which never lets those who must exist in an ever increasing urban society forget that the vocal chords which produce it were wafted off to a healthier Riviera clime in 1910, sparing them the harshness of London's dirty air when they were only thirty-seven years old. They were returned to London only occasionally and then only long enough to lecture Londoners on the increasing vulgarity of their way of life. "London Revisited" is such a lecture. It is a talk given by Sir Max, December 29, 1935, for a BBC series on cities.

If you accept it as the reaction of an old man lamenting the departure of the beloved city of his youth rather than as a critical commentary on the inevitable urbanization of the twentieth century, it is a beautiful speech. Sir Max digs into his memories and evokes for us the London of the 1880s and '90s; the London whose streets were graced by top-hatted men-about-town, horses pulling carts, small houses with chimneys streaming smoke, and muffin men. A little pathetically, he tells us that today (1935) he is able to get about the streets of "cosmopolitanized, democratized, commercialized, mechanized, standardized, vulgarized" London only by imagining the present is the past.

However, he is always aware that his sentimental recollection of The London of his youth will make him sound—as he puts it—like an old fogey or perhaps an old fool and he leaves us with the reminder

that he is really a cheerful enough sort—when not in London or thinking about London.

"The Crime" is a little vignette in which Sir Max describes an impulsive experience with book-burning. It is very amusing; a good companion piece for his rather glum London lecture. R. H. H., JR.

HISTORIC RECORD OF WORLD WAR II (1939-1945)

HISTORIC RECORDS Co. LPH 1. 12-in. \$5.95.

The recorded slices of history heard in this document are titled:

- (1) Hitler Addressing His Cohorts.
- (2) Lord Halifax Pleading to End Appeasement.
- (3) Chamberlain Declaring War against Germany.
- (4) King George VI Broadcasting to the Empire.
- (5) MacKenzie King Appealing to His Fellow Canadians.
- (6) President Roosevelt—U.S. Will Remain Neutral.
- (7) President Roosevelt Warns That Darker Periods May Lie Ahead.
- (8) Churchill Appealing to France.
- (9) Christmas Under Fire—Allied Soldiers at Bethlehem.
- (10) Roosevelt Asking Congress for Declaration of War Against Japan.
- (11) The Last Message From Corregidor.

Interview With the Man Who Gave Notice to the World

MOST READERS will recall that in July of this year, just before the Geneva Conference, a statement was released, signed by nine prominent scientists including Bertrand Russell and Albert Einstein—whose signature was received by Russell on the day of Einstein's death. This statement was an appeal to the world, and particularly to the statesmen preparing to gather at the summit, to "remember your humanity and forget the rest . . . if you cannot, there lies before you the risk of universal death."

This long (over an hour) and sobering record is a recorded transcript of the press conference at which the statement was made public. Although the title of the record suggests that Einstein's voice is to be heard, it is not. Russell is the delegated spokesman for the scientists and does all the talking.

It is a remarkable record; one of the best examples we have of what can be achieved with spoken word recordings. For *Notice to the World* is at once provocative, historically significant and, withal, entertaining. It may be hard to imagine that anything as sobering as the statement of the nine scientists could be made entertaining, but Earl Russell is a charming and witty gentleman who has spent much of his life probing the problems of the human species, and still has retained a sense of humor. He makes no attempt to restrain it in answering the questions put to him by newsmen at the press conference. For



Bertrand Russell

example, when asked why Professor Otto Hahn did not sign the statement, Russell replied: "He said that he had his own scheme and that he was running that." And when asked if he had sent a copy of the statement to Nehru, Russell said that he had not because Nehru does not have any nuclear weapons and "it would be very rude to suggest that he has."

Some questions, however, were more troublesome even for Russell. One reporter asked how he, Russell, was going to solve the problem of allegiance on the part of scientists invited to the international scientific congress that the nine scientists

had proposed. Would scientists actively engaged in atomic warfare research be asked to stop making new weapons? Russell said no—those in official positions actually engaged in work on nuclear weapons probably would not attend the congress. In other words, while some of our scientists were building new and deadlier weapons, the rest would attend an international congress to publicize the fact, that, if our politicians are stupid enough to get us into a war, we are all doomed. Earl Russell, somehow made this seem all right; a reflection of the fact that the scientific community as a whole still has not solved the problem of who is responsible for the total weapons; those who build them or those who control them.

However, at this stage, ten years into the atomic age, the question of responsibility is probably irrelevant. The important thing is that nuclear weapons exist and Russell, speaking for the scientists, repeatedly makes the point that it would do no good merely to outlaw them—if a war comes they will be used anyway and the result will probably be universal death. Once and for all, say the scientists, we must outlaw war.

ROY H. HOOPES, JR.

ALBERT EINSTEIN; BERTRAND RUSSELL

Notice to the World

AUDIO MASTERWORKS LPA 1225. 12-in. \$5.95.

- (12) General MacArthur — "People of the Philippines, I Have Returned."
- (13) President Truman — First Address to Congress.
- (14) General Eisenhower (From Paris) on VE Day.
- (15) Admiral Nimitz (From Tokyo Bay) on VJ Day.

Despite the fact that the record is a straight documentary unaccompanied by dramatic narrative of any sort, it is not without its dramatic moments — as when Irving Strob- ing sends what turns out to be the last message from Corregidor ("We got about fifty-five minutes left and I'm sick at my stomach—I'm really low-down") and Churchill warns Frenchmen that Hitler and "his little Italian accomplice" intend to carve up the French Empire like a chicken — "to one a neck, to another a wing, or perhaps a part of the breast."

The disk gains in verisimilitude, but loses in intelligibility, through the fact that all the selections were picked up from radio broadcasts and are marred by considerable static interference. R. H. H., JR.

HOWLS, BONERS AND SHOCKERS FROM ART LINKLETTER'S HOUSE PARTY KID INTERVIEWS

COLUMBIA CL 703. 12-in. \$3.95.

"Out of the mouths of babes . . ." the saying goes, and right along with it goes Art Linkletter, who has made a very good thing of "interviewing" children on radio and TV programs. Mr. L. has developed a very clever set of questions, almost guaranteed to draw funny answers from his small guests. Not even the most crotchety old child-hater will be able to suppress a chuckle now and then (I speak with some authority, crotchety old child-hater that I am).

A few snatches of dialogue from the record will best illustrate its contents:

"What is your name and nickname?"
 "My name is Bobby and my nickname is Rusty."
 "Why do they call you Rusty?"
 "They don't. They call me Bobby."
 And another one: "What kind of dog do you have?"
 "A box-terrier."
 "And what does a box-terrier do?"
 "He tears up boxes."
 And: "What do you think of our program?"
 "It has too many advertisements."
 Anyway, it's all pretty cute.

R. H. H., JR.

THE GREATEST MOMENTS IN SPORTS

Produced by Bud Greenspan and James Hammerstein
 COLUMBIA 5ML 5000. 12-in. \$5.95.

What Edward R. Murrow and Alfred Friendly did for social history in their *I Can Hear It Now* series, Bud Greenspan and James Hammerstein, unfortunately, have *not* done for sports history.

The basic idea (to dramatize the greatest moments in the recent history of boxing, football, tennis, baseball, track and horse-racing) was good, the technique also, but the material evidently just doesn't exist.

There are some exciting moments here, as when the announcer goes wild describing Bobby Thompson's pennant-winning home-run in the 1951 National League play-off game, and some deeply moving ones, as when Lou Gehrig and Babe Ruth, both dying men, speak at their Yankee Stadium tributes in 1939 and 1948. But generally speaking, the "greatest moments" as preserved here are usually after-the-fact moments: Roy Reigel discusses, after-the-event, how he ran the wrong way against Georgia Tech in the Rose Bowl; Carl Hubbell, after-the-event, tells what he was thinking when he struck out Ruth, Gehrig, Foxx, Simmons and Cronin in the 1934 All-Star Game; Gene Tunney tells what *he* was thinking about on the canvas during the famous "long-count"; Jesse Willard tells

how he was beaten by "gangsters" (an interesting revelation which Willard never explains further) in the Dempsey-Willard fight, and so on. The trouble with this is that sports greats are rarely eloquent, particularly when talking about their own performances.

The "greatest moments," when described by a radio announcer as they actually occurred (for instance: several prize fights; the confusion, mostly on the part of announcer Harry Wismer, at the end of the 1951 Army-Navy game; Cookie Lavagetto spoiling Ernie Bevens' no-hitter in the 1947 World Series; and Gionfriddo spoiling DiMaggio's bid for a winning home-run in the same series) are much more stirring and certainly have nostalgia-value for sports

Continued on page 99



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TO CHOOSE ten records from music written over the course of a thousand years offers a few problems. For example (to mention only two), should one select compositions that are historically important, that illustrate essential developments in the history of music? Or should one attempt to represent as many great masters as possible, even though their recorded works may not show them at their best, either because of the choice of titles or the quality of performance? Both of these methods of approach had some influence on what follows. But the principle criteria were the viability of the music today—its potential appeal to anyone willing to slough off preconceptions derived from music of the eighteenth and nineteenth centuries and to listen to older music on its own terms—and excellence of performance and recording.

The obvious place at which to begin is of course Gregorian Chant. Here one can do no better than to go to the fountainhead of modern interpretation of the Chant—the monks of the Abbey of Solesmes (RCA Victor LCT 6011, two disks). Those who prefer a single disk may choose from among several, of which the recent recording of the Easter liturgy and chants from the Christmas cycle (Angel 35116), sung by another group of French monks, is one of the best.

For *Music of the Twelfth and Thirteenth Centuries*, the disk with that title, by the Pro Musica Antiqua group of Brussels conducted by Safford Cape (EMS 201), offers a splendid selection, well performed. Here are pieces by Leoninus and Perotinus, by Alfonso the Wise, by troubadours, a trouvère, and a Minnesinger, as well as some important anonymous compositions.

Perotinus is also represented (by another work) in the fine collection recorded by the Collegium Musicum of Yale under Paul Hindemith (Overtone 5). Here, too, are vital and stirring performances of a Kyrie from a Mass by Dufay; a Credo from one by Palestrina; two sections from the great cycle *Lagrima di San Pietro* by Lassus and one of his polyphonic German *Lieder*; one motet by Handl (Gallus); and two by Giovanni Gabrieli—representative works from the twelfth, fifteenth, and sixteenth centuries.

The towering figure of Josquin des Prés deserves several LPs wholly devoted to him and he has just one—EMS 213, again by Pro Musica Antiqua and Cape. These fourteen secular pieces are nicely varied and beautifully performed. Incidentally, No. 9 (*Incessamment mon pouve cuer lamenté*) is not by Josquin but by Pierre de la Rue.

No list of this sort could afford to omit a complete work by Palestrina; and we are fortunate to have a clean and reverent recording of the celebrated *Missa Papae Marcelli*, done by the Netherlands Chamber Choir conducted by Felix de Nobel (Epic LC 3045). This disk also contains sacred pieces by Ockeghem, Obrecht, and Josquin (*Ave Maria*) as well as secular ones by Sweelinck, Lassus (*Matona mia cara*); and two less well known Netherlanders.

We return now to Hindemith and the other record he made with the Yale Collegium Musicum (Overtone 4), because it contains not only Monteverdi's moving and expressive cycle *Lagrima d'amante al sepolcro dell' amata* but three English madrigals by Weelkes and two Italian

ones by Gesualdo. The Bach motet (*Singet dem Herrn*) that is also on this disk may be regarded as a bonus. Both of the Hindemith records are highly recommended despite the occasional extraneous noises they contain and the fact that they are not the last word in clarity of recording.

A magnificent example of early seventeenth-century sacred music in England is Byrd's *Great Service*, done by the Chamber Chorus of Washington conducted by Paul Callaway (Vanguard VRS 453).

The tender and lovely *Christmas Story*, fruit of Heinrich Schütz's last years, is sensitively performed by the Cantata Singers under Arthur Mendel (REB 3).

That landmark of British music, Purcell's *Dido and Aeneas*, must find a place here, in the recording conducted by Geraint Jones (RCA Victor LHMV 1007). This is the version that rejoices in the noble voice of Kirsten Flagstad, which is perhaps enough to make us overlook some weaknesses in the lesser roles and in the recording.

Finally, we cannot ignore the greatest Italian master of instrumental music in the second half of the seventeenth century, Corelli. We should choose the five *Concerti Grossi* (Op. 6, Nos. 1, 2, 7, 8, 9) excellently performed by the Società Corelli (RCA Victor LM 1776). No. 8 is the lovely *Christmas Concerto*.

Well, there are ten. And we haven't mentioned the fine collection of fifteenth-century carols, including pieces by Dunstable and Power, performed by the New York Pro Musica Antiqua conducted by Noah Greenberg (Esoteric ES 521); Dufay's exquisite *Magnificat in the 8th Mode* (Festival FLP 70-202); Ockeghem's *Missa Prolationum* (Kingsway 221); the collection, *French Renaissance Vocal Music*, conducted by Nadia Boulanger (Decca DL 9629); the *Lamentations* of Lassus (Concert Hall CHC 47); Marc-Antoine Charpentier's splendid *Mass Assumpta est Maria* (Vox PL 8440); Lalande's poignant *De Profundis* (Vox PL 9040); Couperin's *Tenebrae Services* (Haydn Society HSL 105); one of three or four recordings of Vivaldi, especially the four concertos done by the Virtuosi di Roma on Decca 9575; four cantatas by Buxtehude (Overtone 6); or several recordings of harpsichord and organ music.

Nor have we mentioned any of the historical anthologies. Four of these are well worth careful consideration—*Archive Production* (eight disks of music from our period are now available: ARC 3001-3008); *L'Anthologie Sonore* (six disks of music antedating Bach now available: Haydn Society AS 1-5, 8); *History of Music in Sound* (four disks now available: RCA Victor LM 6015-16); and *Masterpieces of Music Before 1750* (three disks; Haydn Society HSL-B). The Victor disks are designed to illustrate Volumes II (*Early Medieval Music up to 1300*) and III (*Ars Nova and Renaissance, 1300-1540*) of *The New Oxford History of Music*, of which only Vol. II has been published so far. The Haydn Society *Masterpieces* comprise the music printed in book form in the anthology of the same title by Carl Parrish and John F. Ohl. Of the fifty pieces in it, forty fall within the period we are dealing with. Each of these four collections varies somewhat in quality of performance from piece to piece, but the average attained in all of them is high.

fans. (I will make an exception here: listening to a horse race on the radio has always been my idea of a very dull way to spend two minutes; I can't say that I find Clem McCarthy's descriptions of the 1941, 1948, and 1953 Kentucky Derbies any more exciting now than they were then).

Although the events which inspired this record were undeniably great moments in sports, the record itself provides very few great moments in listening. R. H. H., JR.

SHAKESPEARE

John Barrymore Reads Shakespeare

From *Hamlet*: Ghost Scene; Instructions to the Players; "Now I am Alone" (Barrymore's favorite lines from Shakespeare); "To Be Or Not To Be." From *Twelfth Night*: Sir Toby Belcher; Malvolio's Letter Scene. From *Richard III*: Gloucester's Speech; "Was Ever Woman"; Tyrell Scene; News From Richmond; Ghost Scene; Battle Scene. From *Macbeth*: "If It Were Done"; Thane of Cawdor; Battle Scene; "Tomorrow and Tomorrow."

AUDIO RARITIES LPA 2280. 12-in. \$5.95.

The name of the company — Audio Rarities — which produced this record gives us a fair hint of what to expect. John Barrymore, after all, played his last serious *Hamlet* in 1925 and very few voices from that era have been well-preserved on records.

There are no notes accompanying the record and it is difficult to guess the sources of the excerpts. According to his biography, Barrymore's only serious Shakespeare stage production, other than his famous *Hamlet*, was a brilliant but brief *Richard III* in 1920. There is no mention in his biography of either *Twelfth Night* or *Macbeth*. My guess, judging from the nature of his "introductory" remarks before *Hamlet* and *Richard III*, is that these are excerpts taken from radio broadcasts of condensed — "streamlined Shakespeare, edged and trimmed for today's compromise with the times," Barrymore calls them — versions of the plays, although the *Richard III* readings, the best on the record, might have been taken from the sound track of the technicolor sequence which Barrymore did for Warner Brothers in 1929. I also suspect that the recordings were made some time after Barrymore had passed his peak as a Shakespearean actor.

An extremely disappointing record.

R. H. H., JR.

SHAKESPEARE

As You Like It: I-iii; III-ii; III-v; IV-i; Epilogue

Sonnets: Nos. 2, 8, 15, 18, 23, 27, 29, 33, 52, 56, 57, 61, 66, 73, 91, 94, 97, 104, 106, 116

Dame Edith Evans, Michael Redgrave, Ursula Jeans, Peter Coke, Jessie Evans. ANGEL 35220. 12-in. \$4.98 (or \$3.48).

Dame Edith plays Rosalind and reads the Sonnets, the lioness's share. Again a record does grief to her reputation. There was a time to engrave her oral artistry, but this is not it. Between the times something inexorable has happened. C. G. B.

CHRISTMAS WITH Suzy...

Suzy is a hi-fi gal . . . and she's no fool about fidelity. Knows just what she wants in music, too. Of course, all this makes life difficult for people who want to give her an appropriate Christmas gift.

We thought we could help both you and Suzy out on the problem . . . jot down a few of her musical likes in checklist form . . .

Suzy has always liked ballet music, has always secretly wanted to wear a black leotard and dance, dance, dance. *Music For Barefoot Ballerinas and Others* (DL 8034, ED-712), a sparkling series of short, modern pieces, gives her the material from which dreams are made. Nothing like it has ever been recorded before. (Also gives her a chance to show off her new turbo-jet amplifier!)

'Impressive' is the word for composer Alfred Newman. In his new Decca album, *Serenade To The Stars of Hollywood* (DL 8123, ED-833). Mr. Newman and his Orchestra pay tribute to the leading ladies of filmdom in a group of musical tone-portraits, including "The Girl Upstairs" from *The Seven Year Itch*, "Forever Yours," from *A Man Called Peter* and others. Why don't you try this on Suzy?

On any blustery winter night, you can find Suzy relaxing by a roaring fire. We think she'd really like you to say, *Let's Get Away From It All* (DL 8131, ED-751). The least you could do for her is play this wonderful album recorded by the facile fingers of pianist André Previn.

We'd bet that Suzy is no square . . . in fact she told us she particularly liked progressive-type jazz. *Jazz Studio 4* (DL 8156, ED 2254-6), featuring the music of Jack Millman should suit her to a "T." 12 originals by Millman are arranged by such top students of the west coast school as Jimmy Giuffrè, Shorty Rogers and others. Also current and choice in jazz albums by Decca are *Jazz Studio 1* (DL 8058, ED-643, 2130), 2 *From Hollywood* (DL 8079, ED 2157-9), and 3 (DL 8104, ED 2190-2).

Music for Christmas has always been a love of Suzy's. From Leroy Anderson comes *Christmas Carols* (DL 8193, ED 2313-5), a Christmas Festival containing nearly every song for and about Christmas ever written, and all touched with that indefinable Anderson magic.

Any youngster (even Suzy's kid sister) would like to wake up to a *Merry Christmas From Kukla, Fran and Ollie*. (DL 8192, ED-764) on Christmas morning, especially when the Kuklapolitans sing a "Christmas Carol Medley." Burr Tillstrom, creator of the lovable puppets, narrates James Thurber's classic children's story, *Many Moons*, on the other side of the Long Play record.

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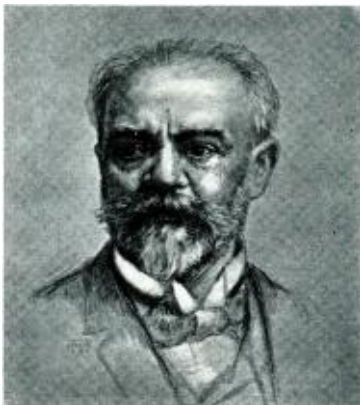
A DVORAK DISCOGRAPHY

by Harold C. Schonberg

ANTONIN DVORAK was born of peasant stock and his music has a strong peasant strain. That is at once its strength and its weakness. He was far from being the most subtle or intellectual composer in musical history; he thought in primary emotional colors, and life was a very wonderful, uncomplicated thing to him. He remained throughout his creative career the happiest and most unneurotic of the late romantics. Brahms had his moments of black gloom; Mahler beat his chest and rent his hair (looking meanwhile at posterity out of the corner of his eye); Bruckner sat trembling, waiting for Revelation; Wagner was a twisted egoist; Liszt was a complicated, Byronic, paradoxical carry-over from the 1830s. Only Dvorak pursued his uncomplicated way, in a manner matched in the history of music only by Handel (another composer never touched by neuroticism). A simple man, Dvorak's music is essentially simple. He is perhaps the healthiest of all composers.

He was at his best when his Bohemian blood took over; when, without thinking about it, he wrote music that expressed his native land and his reaction to it. This does not mean taking folk melodies and translating them into an instrumental or orchestral medium. Any hack can do that, and many a one does. Dvorak's nationalism was much finer-fibered. He was an absolute composer who happened to be a nationalist. It is significant that in his most popular evocation of his country, the *Slavonic Dances*, he invented the melodies rather than copying them. His was not a self-conscious nationalism; it was part of him, part of his musical language and very thinking.

One can go so far as to say that Dvorak's non-nationalistic music, what little there is of it, is unimportant. The *Gypsy Songs* are much more bracing and original than the Brahms-derived *Biblical Songs* (though the latter is certainly a respectable enough cycle). His very Brahmsian Second Symphony really comes to life in the wonderful third movement, where Dvorak suddenly forgets about the academic side of the symphony and sings forth one of those unforgettable melodies to which counter-melodies cling in the most natural and unaffected polyphony. His Fourth (and finest) Symphony is a "classical" symphony only by nomenclature; in reality it is an enchant-



ing, never-ending complex of national melodies, breathtakingly orchestrated. His *New World* is no more an American symphony than Dickens' *Martin Chuzzlewit* is an American novel. Both Dvorak and Dickens were stimulated to certain means of expression resulting from visits to this country; but *Martin Chuzzlewit* remains English, the *New World* Czech. And it's a fine symphony, too. I am prepared to say so even after comparing about twenty recorded versions.

His chamber music is greatly underestimated. The Piano Quintet and *American Quartet* are deservedly popular, and the fine E-flat Quartet gets occasional hearings. But how many listeners know the splendid E-flat Piano Quartet, or the F minor Trio, or the C major Quartet, each a masterpiece? His chamber music is orchestral music in miniature—eternally melodic, full of rich harmonies, permeated with a national spirit, and superbly composed in terms of the medium. His piano music is less appealing; very little of it has been recorded. Dvorak did not think in terms of the piano, and his solo works are generally unsatisfactory. So is his program music. He composed five symphonic poems, each worse than the other. But if the *Stabat Mater* is any indication, his choral music may be full of surprises. The *Stabat Mater* is a magnificent work. Similarly, if the *Gypsy Songs* (*Zigeuner-melodien*) are a true representation of what he did in nationalistic song, singers should be spanked for not bringing them before the public. Which leaves the operas, only one of which—*Rusalka*—is available on LP. *Rusalka* has some lovely things in it, together with some unabashed Wagnerianism. For things like the aria to the moon, one gladly puts up with some typically late-romantic trappings. But it is evident that opera was not Dvorak's *metier*.

All of this is by way of admitting that Dvorak was not a "complete" composer. He was a composer of genius, however, one who spoke clearly and without affectation. He had no fancy theories; he just wrote music—fine, healthy music. And a good percentage of it stands up to repeated hearings. Its content does not pall, its ideas remain fresh, its workmanship individual. Which means that it is great.

OPERA

RUSALKA (1 Edition)

The vocal score gives an English translation as *The Water-nix*, a title I somehow adore. *Rusalka* was first performed in 1901. For the benefit of those who have not seen the opera, and that includes about everybody in the Western hemisphere, a brief summary follows. *Rusalka*, a water nymph (water-nix), loves a prince and wants to become a human being. A witch, Jezibaba, so converts her—on condition that she be a mute. *Rusalka* marries her prince. First thing you know, he is steam-

ing over a duchess, the cad. She returns to her kingdom in the lake. The witch tells her that she can regain her happiness by killing him. She prefers to suffer. The prince, repentant (as well he should be; he is under a spell), comes searching for her. She warns him: if she kisses him, he is lost. He kisses her and is lost. But *Rusalka* can never again be a water-nix.

To all this Dvorak has created a score heavily in debt to Wagner, and some of the writing is decidedly old-fashioned. But what orchestration! There is no reason to take this fairy tale any more seriously than *Hansel und Gretel*, say; and I, for one, find

Rusalka a much more attractive opera. At least the post-Wagnerian goo is leavened at times with some refreshing material.

The only available performance is sung in German. It is also heavily cut. Some of the cuts probably are traditional, but a few at least of the last-act choruses should have been retained. The only really annoying cut, however, is *Rusalka's* first solo in the third act, a lyric and moving aria, easily one of the best things in the score. The Dresden performance is only fair. Keilberth favors slow tempos, as in the great aria *Du lieber Mond*, which is marked *larghetto*, but with Keilberth is almost *adagio*. He has never

impressed me as a conductor of much imagination. Of the principal singers, Trötschel has style and feeling, and when she refrains from pushing she impresses as a real artist with a lovely quality to her ringing soprano. Rott has an imposing voice that is short on top; she wisely ducks the high A in her first solo. Frick is probably the finest singer in the cast; he has a noble bass voice, especially effective in the second-act invocation. Schindler is a well-drilled tenor with a voice that sounds as if it has seen better days; above the staff he pushes mightily. He also has something of a bleat—note the second-act duet. Lange is little more than routine. The recording, though not ultramodern in sound, is free from serious distortion.

On the whole, this performance adds up to a reasonably good one by the standards of a second-category opera house; by any higher set of standards, it cannot be classified as more than fair.

—Helmur Schindler (t), Prince; Elfride Trötschel (s), Rusalka; Gottlob Frick (bs), Water Spirit; Ruth Lange (s), Duchess; Helena Rott (c), Witch; Erich Zimmermann (t), Gamekeeper; Lisa Otto (s), Kitchen Boy; Kurt Preuss (t), Hunter; Eva Fleishhauer, Edith Hellriegel, and Käthe Höfgen, Three Fairies; Orchestra of the Dresden State Opera, Joseph Keilberth, cond. Three 12-in. URANIA URLP 219. \$14.55.

CHORAL

STABAT MATER, OP. 58 (2 Editions)
Few things in the choral literature are as affecting. Dvorak's *Stabat Mater* has the same tender quality as the Fauré *Requiem*. The *Quis es homo* quarter is of exceeding beauty; it grips you in much the same way as the *Lacrimosa* in Mozart's *Requiem*. Both of the LP versions come from the same source. They present a fine performance, animated by the understanding conducting of Talich and the work of a dependable solo quartet. Best of the principals is the alto, Krásová, an artist with musicianship and a warm voice. Blachut, the tenor, is strong-voiced and dependable. His roots must be the opera house. How is this deduced? Elementary. In the opening chorus, at his last entry, he sobs "*Stabat*" as though it were "*E lucernae lo stelle*," and at a few other moments he is tempted into an unstylistic style of gulping instead of singing. The Urania pressing is dared in sound, and the orchestra frequently is dim. The chorus, too, is muddy, in the typical way that choruses in recordings of the late Thirties were muddy. But at least the transfer to LP here is not so bad that the musical values are lost. Colosseum's pressings are not nearly as quiet; the company has brought the volume up higher—and with it, surface noise. By grooving the disks much tighter, Colosseum offers a bonus in the form of the *New World Symphony*. But that does not turn out to be a recommendation; the symphony sounds as though it had been recorded in 1917 or thereabouts. The Urania is recommended. One additional point, however: the Urania pressing has a bad tape splice in the closing measures of the chorus (nearly at the end of Side 1) that gives the idea of a long rest when none is in the score.



Václav Talich

—D. Tikalová (s); M. Krásová (c); P. Blachut (t); K. Kalas (bs); Czech Singers Chorus and Czech Philharmonic Orchestra, Václav Talich, cond. Two 12-in. URANIA URLP 234. \$9.70. COLOSSEUM 162/163 (with *New World Symphony*). \$7.96.

ORCHESTRAL

AMID NATURE, OP. 91 (1 Edition)
See *Nature, Love, and Life*.

CARNIVAL OVERTURE, OP. 92 (4 Editions)
This is one of a triptych of overtures that also includes *Othello* and *Amid Nature*. See the generic title *Nature, Love, and Life* for a discussion of all three. *Carnival*, a lively, pulsating work, is the most popular in the set and is one of Dvorak's most frequently played pieces. Of the four versions, Smallens has the best orchestra with which to work (the Stadium Concerts Symphony is, of course, the New York Philharmonic), and he receives a superior quality of recording. Jochum goes about it heartily enough, but the sound is a little muffled and lacks the clarity of the Decca version. Swoboda is lusty but rather crude, and Weldon is too tricky for my taste.

—Stadium Concerts Symphony Orchestra of New York, Alexander Smallens, cond. 10-in. DECCA DL 4034 (with Berlioz: *Beatrice and Benedict Overture*). \$2.98.

—Vienna State Opera Orchestra, Henry Swoboda, cond. 12-in. CONCERT HALL CHS 1141 (with *Notturmo; Nature, Love, and Life*). \$4.98. The same performance also on MUSICAL MASTERPIECE SOCIETY MMS 42 (with Quartet No. 6). 10-in. \$1.65.

—Linz Bruckner Symphony Orchestra, Georg Ludwig Jochum, cond. 12-in. URANIA URLP 7094 (with *Jacobin Suite; Smetana: Libussa Overture*). \$4.85.

—City of Birmingham Orchestra, George Weldon, cond. 12-in. COLUMBIA-ENTRE RL 3091 (with *Concert Favorites*). \$1.98.

GAVOTTE (1 Edition)

A pretty work of no particular importance; anybody could have written it. It has no opus number and was originally composed as a work for three violins. Here it is played, simply and lyrically, by a string orchestra.

—London Baroque Ensemble, Karl Haas, cond. 12-in. DECCA DL 4096 (with Beethoven: *Six Minuets*). \$2.98.

THE GOLDEN SPINNING WHEEL, OP. 109 (1 Edition)

Probably the best of Dvorak's symphonic poems, *The Golden Spinning Wheel* does have some conventional writing in which little occurs, but it also is graced in one long section with a bewitching nationalistic theme of dancelike nature. Talich leads his orchestra in a performance of considerable finesse and vitality. The recording sounds as if it were taken from a shellac pressing. Fairly heavy background noise is present, and some of the orchestral definition is not as clear as it might be. Nevertheless, the disk is not so bad that it is painful to hear. —Czech Philharmonic Orchestra, Václav Talich, cond. 12-in. URANIA URLP 7073 (with *The Midday Witch; Tuo Waltzes*). \$4.85.

HUSITSKA OVERTURE. (OP. 67 (1 Edition)

How many *pièces d'occasion* in the history of music have turned out successfully? Very few, and certainly not this overture, known in English as the *Hussite Overture*, composed in 1883 for celebrations attendant upon the opening of the Czech National Theater. It is pompous and not very interesting. RCA Victor originally brought out this work on shellac in June 1948. The transfer has been very successfully accomplished; in tonal fidelity, balance, and clarity of surface, the LP is superior to the 78s. Fiedler does all he can with the music. —Boston Pops Orchestra, Arthur Fiedler, cond. 12-in. RCA VICTOR LM 9017 (with Smetana: *Moldau; Brahms: Six Hungarian Dances*). \$3.98.

JACOBIN SUITE (1 Edition)

Without knowing the opera from which this suite is taken, one hesitates to form any sort of decision. All one can say is that it contains Dvorak's usual colorful brand of orchestration and a good deal of bouncing melody. The performance sounds competent. Good recorded sound.

—Symphony Orchestra of Radio Berlin, Kurt Kretschmar, cond. 12-in. URANIA URLP 7094 (with *Carnival Overture; Smetana: Libussa Overture*). \$4.85.

LEGENDS, OP. 59 (2 Editions)

Originally Dvorak composed these as piano duets; later he orchestrated them. In their day they ranked in popularity with the *Slavonic Dances*, which they strongly resemble in their preoccupation with Czech elements. Try No. 3 for a sampler. The music is worth knowing. Scherman does not have much competition on LP. His is a complete version, whereas Lehmann conducts but six of the ten—Nos. 1, 2, 3, 4, 7, and 8. Furthermore, Lehmann's recording is coarse and overamplified. Columbia's is resonant and very lively, though my copy unfortunately has a fine collection of heavy clicks, plus some defective grooves in No. 9. Better check your copy before purchasing. Scherman does not conduct as though he has Czech blood; I would welcome a little more flexibility. However, his feeling for the music is in evidence.

—Little Orchestra Society, Thomas Scherman, cond. 12-in. COLUMBIA ML 4920. \$4.98.

—Symphony Orchestra of Radio Berlin, Fritz Lehmann, cond. 12-in. URANIA URLP 7010 (with *The Wood Dove*). \$4.85.

THE MIDDAY WITCH, OP. 108 (1 Edition)
"Piping down the valleys wild . . ." There's more darn *piping* in this score! Dvorak wanted to achieve a pastoral atmosphere; and there are, to be sure, some pleasant moments, but this naïve symphonic poem cannot rank high in the Dvorak canon. Better-sounding recording than *The Golden Spinning Wheel* on the reverse. And, of course, with Talich in charge one can confidently expect an authoritative performance; nor will the listener be disappointed here.

—Czech Philharmonic Orchestra, Václav Talich, cond. 12-in. URANIA URLP 7073 (with *The Golden Spinning Wheel: Two Waltzes*). \$4.85.

NATURE, LOVE, AND LIFE (1 Edition)
Some thematic material links the overtures in this triptych. The three are *Amid Nature*, Op. 91 (also known as *In Nature's Realm*), *Carnival Overture*, Op. 92, and *Othello*, Op. 93. *Amid Nature* is a lovely work, but Swoboda's heavy direction hardly brings out its full flavor. He is more effective with the *Carnival Overture*, in a crude sort of way, and with *Othello*, a curious work that in some spots recalls the "Magic Fire Music" from *Die Walküre*. The recorded quality is loud and rather harsh; it probably will sound fine on inferior equipment.

—Vienna State Opera Orchestra, Henry Swoboda, cond. 12-in. CONCERT HALL CHS 1141 (with *Notturmo*). \$4.98.

NOTTURNO, OP. 40 (1 Edition)
Dvorak scored this work for string orchestra. It is in two sections, the first of which quietly meanders along until it is succeeded by a breathtaking lyric section. Swoboda is too deliberate with the score, and the recording has a coarse sound without the silken quality one wants to hear from a body of strings.

—Vienna State Opera Orchestra, Henry Swoboda, cond. 12-in. CONCERT HALL CHS 1141 (with *Nature, Love, and Life*). \$4.98.

OTHELLO, OP. 93 (1 Edition)
See under *Nature, Love, and Life*.

SCHERZO CAPRICCIOSO, OP. 66 (2 Editions)

One is continually amazed at the freshness of the *Scherzo Capriccioso*. There is no good reason why such a brilliant orchestral showpiece should not be more frequently performed; it has life, color, a fine waltz melody, and considerable rhythmic impetus. Those who do not know the score are in for a treat. Sawallisch leads the preferred version. The Westminster recording, formerly on WL 5029, is of 1950 vintage and does not have the suavity one hears in the remarkably realistic Angel disk. And Sawallisch brings out more of the music's grace than does the tighter Swoboda.

—Philharmonia Orchestra, Wolfgang Sawallisch, cond. 12-in. ANGEL 35214 (with Symphony No. 4). \$4.98 (or \$3.48).

—Vienna Symphony Orchestra, Henry Swoboda, cond. 12-in. WESTMINSTER

18067 (with Symphony in E-flat; *Slavonic Rhapsody*, No. 2). \$4.98 (or \$3.98).

SERENADE FOR STRINGS, IN E MAJOR, OP. 22 (1 Edition)

I mention this for sake of completeness. The disk has been withdrawn. If you happen to run across it, you will be in possession of a charming work, acceptably performed.

—Berlin Philharmonic Chamber Orchestra, Hans von Benda, cond. 12-in. CAPITOL P 8060 (with Tchaikovsky: *Serenade for Strings*). \$4.98.

SERENADE IN D MINOR, OP. 44 (1 Edition)

One of the prettiest things of its kind in the repertoire, the four-movement Op. 44 is scored for winds, cello, and bass. Especially attractive is the trio of the minuet, as giddy and lighthearted as a flower nymph tipsy on nectar. Haas, as always, turns in a good performance. He is the ideal conductor for music like this; he has a well-trained group, does not obtrude his personality like some virtuoso conductors, and has a fine rhythmic sense. Good recording, some surface noise.

—London Baroque Ensemble, Karl Haas, cond. 10-in. DECCA 7533. \$2.98.

SLAVONIC DANCES, COMPLETE (2 Editions)

Dvorak composed two sets of *Slavonic Dances*—Op. 46 and Op. 72—eight in each set. Originally they were composed for piano duettists, and you'd think that an enterprising pair of pianists might by now have taken a chance on them. Many worse things have been recorded. The music needs no introduction. It is gay and sad by turns, always inventive, consistently attractive. Among the sixteen dances there is hardly any duplication in mood or technique. No better light music has ever been composed. Since 1948 there have been three complete recordings released in America, but a Mercury pair of disks, with Jirák and the FOK Symphony, has been withdrawn. The Urania set offers only the *Slavonic Dances*; the Colosseum disks throw in some pretty feeble music by people named Schneider-Trnavsky, Malat, Weiss, and Sebor. Colosseum has wrongly numbered the dances in the Op. 46 set; the sequence, in this pressing, is actually Nos. 1, 2, 6, 4, 5, 3, 7, 8. On the whole, the Urania set is to be preferred. The performances for both companies are identical, but Urania has furnished more colorful recorded sound than Colosseum.

One cannot overpraise the interpretations. In the middle Thirties there was a Victor set in which Talich conducted the dances, and that set the standard for all subsequent performances—a standard that remained unmatched until the present version. Talich has a wonderful feeling for the music. He knows just when to make a ritard, when to speed up, when to accent certain inner lines, how to achieve variety of texture. No other conductor in our time has made the music as convincing.

—Czech Philharmonic Orchestra, Václav Talich, cond. Two 12-in. URANIA URLP 604. \$9.70.

—Czech Philharmonic Orchestra, Václav Talich, cond. Two 12-in. COLOSSEUM 007 (containing Op. 46 and Malat: *Slavonic*

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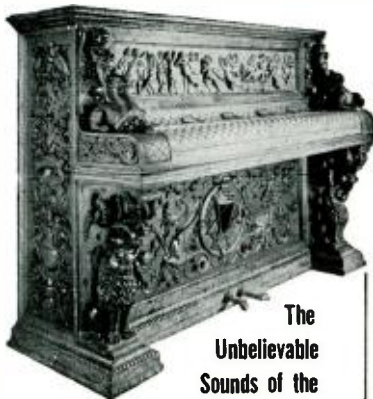
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onic Girls). \$3.98. COLOSSUM 008 (containing Op. 72 and Schneider-Trnavsky: *Dumka and Dance*; Weiss: *Bohemian Dance*; Sebor: *Goldhead Polka*). \$3.98.

SLAVONIC DANCES (Excerpts)

All of Op. 46 is available on a low-priced (\$1.98) Camden disk (CAL 197) featuring the "Carlyle Symphony," a pseudonym for Talich and the Czech Philharmonic. Unfortunately, the recorded sound — dating from the 1930s — is on a primitive level, and the disk is not recommended because of the more modern version on Urania conducted by the same man. On COLUMBIA ML 4785 (with Smetana: *Moldau; From Bohemia's Fields and Meadows*), George Szell leads the Cleveland Orchestra in his own arrangements of Nos. 1, 3, 8, 10, and 15. These are quite brilliant. Szell has touched up the orchestration a bit: strange, when the music was so well orchestrated to begin with. However, no violence has been done, and the incisive Szell presents lively performances that have been recorded with abundant tonal color. None of the other versions need concern us much. Hans Schmidt-Isserstedt and the NWDR Symphony (Hamburg) offer Nos. 1, 2, 3, and 16 on LONDON LL 779 (12-in., with Brahms: *Seven Hungarian Dances*; also available on 10-in., LD 9063). These are serious versions, but this is not serious music. The label of DECCA 9546 (12-in., with Borodin: *Polovtsian Dances*) states that Fritz Rieger and the Munich Philharmonic are heard in Nos. 1-4, but in reality he conducts Nos. 1, 2, 6, and 4 in a fast, unyielding manner. REMINGTON 199-106



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(12-in.) presents George Singer and the Austrian Symphony Orchestra in all of Op. 46: routine performances, rather shrill sound. Fabien Sevitzky, with the Indianapolis Symphony on CAPITOL P 8209 (12-in., with Enesco: *Rumanian Rhapsodies*, Nos. 1 and 2), is not very convincing in Nos. 8, 2, 4, and 1. These four dances have also been placed on CAPITOL H 8211 (10-in.). For the record, Nos. 5, 6, and 8 are conducted by Clemens Krauss and the London Symphony on LONDON LLP 103 (12-in.), and Eugene Ormandy leads the Philadelphia Orchestra in No. 10 on COLUMBIA ML 2017 (10-in.).

SLAVONIC RHAPSODY, NO. 2, IN G MINOR, OP. 45, NO. 2 (2 Editions)

Lehmann has more style than the angular and impulsive Swoboda. But a strong point to be considered is that the Westminster disk contains the only recording of Dvorak's fine Symphony in E-flat. This Westminster recording, formerly available as WL 5008, goes back to 1950 and is a little harsh in sound, but not uncomfortably so.

—Bamberg Symphony, Fritz Lehmann, cond. 10-in. DECCA DL 4018 (with *Slavonic Rhapsody*, No. 3). \$2.98.

—Vienna Symphony Orchestra, Henry Swoboda, cond. 12-in. WESTMINSTER 18067 (with Symphony in E-flat; *Scherzo Capriccioso*). \$4.98 (or \$3.98).

SLAVONIC RHAPSODY, NO. 3, IN A-FLAT, OP. 45, NO. 3 (2 Editions)

The best-known, and best, of the three *Slavonic Rhapsodies* (Beecham had a pre-war recording that was a knockout). It is like an extended *Slavonic Dance*, with all the nationalism and raciness thereunto appertaining. I think that the Decca is the better of the recorded choices. There is nothing wrong with Dorati's performance on Epic; but considering that the Decca is a dollar cheaper, that its performance and recording are first-class, and that there are better versions of *Pictures at an Exhibition* and *Moldau* than Dorati offers, Lehmann gets the nod here.

—Bamberg Symphony, Fritz Lehmann, cond. 10-in. DECCA DL 4018 (with *Slavonic Rhapsody*, No. 2). \$2.98.

—Hague Philharmonic Orchestra, Antal Dorati, cond. 12-in. EPIC LC 3015 (with Smetana: *Moldau*; Mussorgsky-Ravel: *Pictures at an Exhibition*). \$3.98.

SUITE IN D, OP. 39 (1 Edition)

Lightweight, innocent music. The piece is also known as the *Czech Suite*. Swoboda appears happy here; he lets the music run a natural, unaffected course. The sound is a little edgy but not bad.

—Winterthur Symphony, Henry Swoboda, cond. 12-in. CONCERT HALL CHS 1157 (with Quartet No. 6). \$4.98.

SYMPHONIC VARIATIONS, OP. 78 (1 Edition)

Beecham would appear to be the only major conductor who has this work in his repertoire this side of the Iron Curtain — or, at least, the only one who brings it before the public. It is a stunning work: a highly nationalistic treatment of a theme and twenty-six variations. Dvorak is at his best here. He probably had studied the many sets of variations that Brahms had

composed, but there is little of the Brahmsian influence that mars some of Dvorak's music. Beecham too is at his best, and this recording will not be superseded in the foreseeable future. The interpretation has breadth, color, and finesse (and, incidentally, the *Thamar* on the reverse is well worth having). Splendid recorded sound.

—Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. 12-in. COLUMBIA ML 4974 (with Balakirev: *Thamar*). \$4.98.

SYMPHONY IN D MINOR, POSTH. (1 Edition)

Not generally available, this recording is mentioned for the sake of completeness. Dvorak composed nine symphonies, five of which were published during the composer's lifetime. This is one of the unpublished ones; it dates from 1874, and has moments of real beauty, together with some "symphonic" padding.

—Vienna State Opera Orchestra, Henry Swoboda, cond. 12-in. CONCERT HALL LIMITED EDITION F 11.

SYMPHONY IN E-FLAT, 1873 (1 Edition)

I have admired this little-known symphony (another of the unpublished ones) ever since Westminster released it in the Fall of 1950. It starts buoyantly and retains its lift, and the last movement is gorgeous. So exciting and virile a work should be a part of the standard repertoire. If you want a symphony that is not played to death, do not fail to investigate this disk. Swoboda does one of his best jobs on records here. He conveys the enthusiasm of the score, revels in the rich scoring and chromatic spicings of the harmony, and manages to evoke its nationalistic spirit without much heavy underlining. The recorded sound stands up very well. Westminster has transferred the work to a new pressing; it formerly was available on WL 5029.

—Vienna Symphony Orchestra, Henry Swoboda, cond. 12-in. WESTMINSTER 18067 (with *Scherzo Capriccioso* and *Slavonic Rhapsody*, No. 2). \$4.98 (or \$3.98).

SYMPHONY NO. 1, IN D, OP. 60 (1 Edition)

Properly speaking, no edition of the First Symphony is available. Columbia has discontinued this disk and no longer has it in stock. It originally was released in 1947 on shellac, and the LP transfer is worth having if you come across it. The first movement shows Dvorak at his best.

—Cleveland Symphony, Erich Leinsdorf, cond. 12-in. COLUMBIA ML 4269. \$4.98.

SYMPHONY NO. 2, IN D MINOR, OP. 70 (3 Editions)

It was Brahms who first gave Dvorak a hand up the ladder, and Dvorak reciprocated artistically by modeling some of his music along the best Brahmsian principles. Thus, in this symphony the second subject of the first movement is almost a direct quotation of *Immer leiser wird mein Schlummer*, one of Brahms's most popular songs (and Brahms himself used it for the cello solo in the slow movement of the B-flat Piano Concerto). Dvorak's treatment of the musical material in the first two movements also is strongly suggestive of

Brahms. And then comes the third movement, where Dvorak forgets about Brahms and symphonic form, and composes the most delightful individual movement of any of his symphonies. For this alone the symphony is well worth owning. I do not wish to imply that the other movements are completely derivative. A nobility of conception is present; and this is honest music, honestly made. Only it does not have the flow of Dvorak at his freest—always excepting, of course, the third movement.

Of the three LP disks, that of Schmidt-Isserstedt is, I think, the best. His orchestra is trained and responsive, with plenty of body behind it and all the instrumental finesse in the world. Schmidt-Isserstedt achieves a more homogeneous orchestral tone than Kubelik, whose recording is not too clear in detail. The percussion at the end of the first movement is inaudible, and some of the delicious counterpoint of the third movement fails to come through (at Section C of the score, where the violins overweigh the other instruments). Or is this the fault of the conductor? Schrader's performance sounds like a rough-and-ready job, lacking the refinement and nuance that Schmidt-Isserstedt brings to the music.

—NWDR Symphony Orchestra (Hamburg), Hans Schmidt-Isserstedt, cond. 12-in. LONDON LL 778 \$3.98.

—Philharmonia Orchestra, Rafael Kubelik, cond. 12-in. RCA VICTOR LHMV 1029. \$4.98.

—Berlin Philharmonic Orchestra, Ernst Schrader cond. 12-in. URANIA URLP 7015. \$4.85.

SYMPHONY NO. 3, IN F, OP. 76 (2 Editions)

The Urania disk listed below was announced for October release but had not arrived when these lines were written. Which leaves the Musical Masterpiece disk to be considered, and a good disk it is: a superlative buy at \$1.65. As in most others of this series, the ensemble used is not of virtuoso caliber, but this is honest music-making, clearly recorded. The Third Symphony is, on the whole, an attractive work. Its first movement resembles the symphonic poems, except that it is much better organized. A typically lyric slow movement and a third that could be mistaken for one of the *Slavonic Dances* are among the other features of the work. The last movement is a little weak—healthy and spirited undoubtedly, but meandering. Nevertheless, this fine symphony is well worth knowing.

—Netherlands Philharmonic Orchestra, Walter Goehr, cond. 10-in. MUSICAL MASTERPIECE SOCIETY MMS 121. \$1.65.

—Symphony Orchestra of Radio Leipzig, J. Schüler, cond. 12-in. URANIA URLP 7153. \$4.85.

SYMPHONY NO. 4, IN G, OP. 88 (6 Editions)
To many, this is Dvorak's finest symphony—joyous, exuberant, athletic. It is the most consistently nationalistic of the five published during the composer's lifetime, has the most glowing orchestration, and is one of those happy works that cannot but communicate its joy. It is difficult to conceive of anybody not liking the G major Symphony. Three of the six recorded performances are first-rate. I incline toward Sawallisch, who is aided by

magnificent recorded sound: full, without spurious highs or artificial bass. Another factor bearing on the case: the Angel offers a bonus in the *Scherzo Capriccioso*. All other versions contain only the symphony. Sawallisch uses logical tempos, evinces considerable flexibility, and has a virtuoso orchestra at his disposal. He has missed a couple of points, but on the whole his interpretation is hard to fault. So is the Szell performance, which has equal musical validity to Sawallisch's, but which is a little inferior in recorded sound. Noisy surfaces are present, too. Szell conducts with his inevitable imperious clarity and control, and his Hungarian blood comes to a boil in the last movement, but he never pushes or forces matters. His tempos, indeed, are a good deal slower and more relaxed than those of Walter. In the third movement it is Szell who is sentimental and nostalgic, Walter who sounds tense and objective. I prefer Szell here, though the Walter is a fine performance and has been greatly admired since its release some years ago on 78-rpm disks.

Kubelik does not have the command or personality to be found in the three versions above. His competence is indisputable, but his powers of projection are not seen in as convincing a light as in the *New World*. The Urania disk with Pflüger used to be 7-29 in that company's Request Series. It offers good recorded sound (except for some distortion in the last movement) and a steady performance with an orchestra a little below first rank. Anybody who owns this has a perfectly reliable account of the symphony, but not as authoritative a one as the Sawallisch, Szell, or Walter versions. The Remington disk is outclassed.

—Philharmonia Orchestra, Wolfgang Sawallisch, cond. 12-in. ANGEL 35214. (with *Scherzo Capriccioso*). \$4.98 (or \$3.48).

—Amsterdam Concertgebouw Orchestra, George Szell, cond. 12-in. LONDON LL 488. \$3.98.

—New York Philharmonic-Symphony, Bruno Walter, cond. 12-in. COLUMBIA ML 4119. \$4.98.

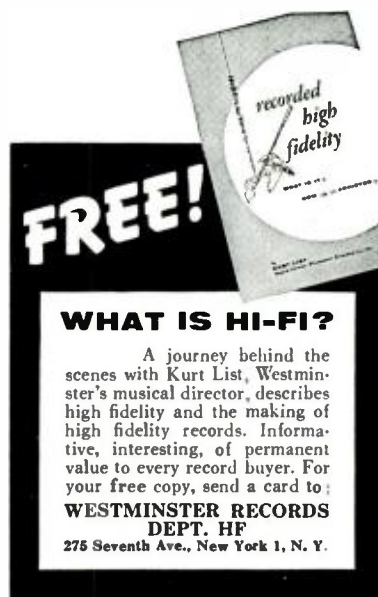
—Philharmonia Orchestra, Rafael Kubelik, cond. 12-in. RCA VICTOR LHMV 1014. \$4.98.

—Symphony Orchestra of Radio Leipzig, Gerhard Pflüger, cond. 12-in. URANIA URLP 7160. \$4.85.

—Cincinnati Symphony, Thor Johnson, cond. 12-in. REMINGTON 199-168. \$1.95.

SYMPHONY NO. 5, IN E MINOR, OP. 95 (18 Editions)

After lengthy sessions involving eighteen *New Worlds* I came to at least one conclusion: that, given a decent orchestra, it's a very hard work to conduct poorly. Of all the recorded versions, most are—at the very least—acceptable. Of course, there are degrees of excellence. The best buy in *New Worlds* is the Camden release as played by the Warwick Symphony, a *nom de plume* for the Philadelphia Orchestra. Leopold Stokowski is the conductor here, and the recording was originally made in 1934, though you'd never guess it. Many present-day recordings lack this Camden's presence and its richness of sound. I have played it directly against all of the other versions currently available, and it hardly shows its age. Stokowski was at his top form in 1934, and the performance is masterly—superior to the later one on Victor LM 1013, which



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has some sloppy moments and some touched-up instrumentation. The Camden also has a touched-up spot — a tam-tam reinforcing the percussion in the last movement — but you wouldn't notice it unless you were looking for it.

Of the more modern performances I would place three at the top — the Toscanini, Szell, and Kubelik. As a recording the Szell is a little unresonant and the definition is not as clear as in the other two under discussion, but it is serviceable for all that. The performance is a model: supple, strong, incisive, without any trace of eccentricity. Toscanini is more dramatic, and under his baton the music has the largest framework found in any LP of the work. This is one of Toscanini's greatest disks, full of vitality and brilliance, and the recorded sound matches the interpretation. The clarity of the bass is especially noteworthy. Kubelik's version too is thoroughly convincing. He stresses the lyric elements without in any way neglecting the strength of the score and achieves a thrilling climax in the last movement. Very hi-fi sound here, and also in the Westminster version conducted by Rodzinski. Rodzinski has everything under control and presents a fine performance, though one just a shade too colorless for my taste.

The other LP interpretations, many of them perfectly adequate, nevertheless lack the special something of the first four choices above. The Malko recording sounds as though it were taken from shellac; prominent surfaces abound in this sound, honest performance. The Talich LP, which occupies part of the *Stabat Mater* set, has sound that is positively medieval; and whatever the considerable merits of the interpretation, it cannot survive that handicap. Ormandy's version, originally on shellac, is inferior in sound, and there is a bad tape splice just prior to the second ending of the first movement. In both the Dorati and Horenstein performances there are details with which I cannot agree. Dorati takes the third movement at a pace that makes it sound silly; it is marked *molto vivace*, not *prestissimo*. And Horenstein goes in for tricky bits of business with winds and brass, some of which come off, some of which don't. He is too mannered for my taste. Galliera and Schmidt-Isserstedt are reliable but never very exciting. Both favor deliberate, unhurried tempos. So does Schwarz, the only one of the conductors who takes the repeat in the first movement (and the

only time in my life I have ever heard it). This is a good job but lacks personality.

Ackermann's disk is a good buy. He presents a spirited performance on a ten-inch disk and has been well recorded; his orchestra, however, is not of top caliber. Routine music-making marks the Pflüger and Jorda disks. Neither is the precisionist that some of their competitors are, and neither displays the musical tension that Szell, Toscanini, and Stokowski bring. In the Remington disk conducted by Singer the sound is not bad, but there are some defects in the tape (for instance the last four measures on page 19 of the Kalmus miniature score) which, in view of so many excellent versions on the market, is enough to disqualify the record.

- "Warwick Symphony Orchestra" (Philadelphia Orchestra, Leopold Stokowski, cond.). 12-in. RCA CAMDEN CAL 104. \$1.98.
- NBC Symphony, Arturo Toscanini, cond. 12-in. RCA VICTOR LM 1013. \$3.98.
- Cleveland Symphony, George Szell, cond. 12-in. COLUMBIA ML 4541. \$4.98.
- Chicago Symphony, Rafael Kubelik, cond. 12-in. MERCURY MG 50002. \$4.98.
- Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond. 12-in. WESTMINSTER WL 5370. \$5.95.
- Zurich Tonhalle Orchestra, Otto Ackermann, cond. MUSICAL MASTERPIECE SOCIETY MMS 36. 10-in. \$1.65.
- Danish National Orchestra, Nicolai Malko, cond. 12-in. RCA VICTOR LBC 1005. \$2.98.
- New Symphony Orchestra, Rudolf Schwarz, cond. 12-in. CAPITOL P 8308. \$4.98.
- Philharmonia Orchestra, Alceo Galliera, cond. 12-in. ANGEL 35085. \$4.98 (or \$3.48).
- Vienna State Philharmonia Orchestra, Jascha Horenstein, cond. 12-in. VOX PL 7590. \$4.98.
- NWDR Symphony Orchestra (Hamburg), Hans Schmidt-Isserstedt, cond. 12-in. LONDON TELEFUNKEN 66007. \$4.98.
- Symphony Orchestra, Leopold Stokowski, cond. 12-in. RCA VICTOR LM 1778. \$3.98.
- New Symphony Orchestra, Enrique Jorda, cond. 12-in. LONDON LL 432. \$3.98.
- Symphony Orchestra of Radio Leipzig, Gerhard Pflüger, cond. 12-in. URANIA URLP 7132 (with Smetana: *Wedding Scenes*). \$4.85. (Note: This disk formerly was available as 7-3 in the Request Series.)
- Hague Philharmonic Orchestra, Antal Dorati, cond. 12-in. EPIC LC 3001. \$3.98.



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—Czech Philharmonic Orchestra, Václav Talich, cond. In COLOSSEUM 162/163. Two 12-in. \$7.96.

—Austrian Symphony Orchestra, George Singer, cond. 12-in. REMINGTON 199-4. \$1.95.

WALTZES, OP. 54

Talich conducts orchestrations of Nos. 1 and 4 from this set of eight waltzes for piano as a filler in his disk of the two symphonic poems. There used to be a version of all eight by Jeremias and the Czech Symphony on Mercury MG 10030, but that disk has been withdrawn and is now unavailable.

—Prague Solists Orchestra, Václav Talich, cond. 12-in. URANIA URLP 7073. (with *The Midday Witch: The Golden Spinning Wheel*) \$4.85.

THE WATERSPRITE, OP. 107 (1 Edition)

Another waternix, this one not nearly as fetching as *Rusalka*. It was composed as the first of a trilogy of symphonic poems that Dvorak composed in the space of three weeks beginning Jan. 6, 1896. The other two are *The Midday Witch* and *The Golden Spinning Wheel*. Neither of those is a masterpiece, and *The Watersprite* is the dullest of the three. The recording sounds good, the performance appears competent, and that is about all the enthusiasm I can muster.

—Symphony Orchestra of Radio Berlin, Gerhard Wiesenhütter, cond. 12-in. URANIA URLP 7082 (with Kabalevsky: *Comedians*: Prokofiev: *Summer Day*). \$4.85.

THE WOOD DOVE, OP. 110 (1 Edition)

Still another symphonic poem, sometimes called *The Little Dove (Holoubek)*. Frankly, it is a bore. It has to do with a woman who poisons her husband, remarries, hears the wood dove, and drowns herself in remorse (a remorse is a vale of tears covering a bed of quicksand). The recording is thick-sounding and dated, but the interpretation is fine. Lehmann leads his orchestra in a full, hearty manner, and with plenty of style. Whoever the concertmaster is, he plays a strong solo.

—Symphony Orchestra of Radio Berlin, Fritz Lehmann, cond. 12-in. URANIA URLP 7010 (with *Six Legends*). \$4.85.

CONCERTOS

CONCERTO FOR CELLO AND ORCHESTRA, IN B MINOR, OP. 104 (9 Editions)

It is generally conceded that this is the greatest of all cello concertos. For breadth, color, melodic inspiration, and wealth of ideas, there is nothing in the repertoire that equals it. (Not, to be honest, that it has too much competition. Composers on the whole have not been attracted to the cello, and this partly accounts for the presence of nine LP versions: a cellist has to have something on which to lavish his talent.) Of the versions currently available, the Casals has enjoyed most repute. It originally was issued here in August 1938. Victor has done a fine restoration job in the LP transfer. There is hardly any surface noise, and the orchestra comes through well, with surprising resonance. This is not high fidelity, of course, but neither could anyone expect it to be, under the circumstances. Casals sup-

plies the greatest conception of the work on records. He can be faulted here and there; his intonation, for instance, is somewhat off center at times — but who cares? His playing is that of a great master, and Szell works perfectly with him. Among the modern versions I unhesitatingly choose the Nelsova, a beautiful example of cello playing and a magnificent over-all conception. Her tempos are spacious and unhurried; her tone is always warm and full. She is, in addition, completely in command of the mechanics. She plays the coda to the first movement as written; whereas, one notes with amusement, some of her distinguished male colleagues either duck or bluff. Fine recorded sound here. One could not do better. The best low-priced version is Tortelier's (formerly on a twelve-inch Musical Masterpiece disk but now available as a ten-incher). His tone is a little lighter than Nelsova's, but he too maintains perfect intonation, avoids rasping, and goes about the music with considerable spirit. Unfortunately, the orchestra (obviously not a group of virtuosos) sounds a little thin. The disk has been well recorded, however, and is highly recommended.

I am not altogether happy about the other LP versions. Fournier works too hard, and one senses a feeling of struggle; his intonation is not always perfectly accurate. The recording has the cello a bit too much up front, and in some places an important flute solo is blotted out (measure 315 of the last movement is an instance). The Navarra version has sharp, well-balanced sound. This is a lively interpretation. Navarra is a very strong cellist. He has everything except tone. Unless he can get set for a cantilena a few measures in advance, his tone is apt to be stringy and unattractive. Janigro sounds something like Navarra — a strong instrumentalist with a relatively colorless and unresonant tone. On the whole his is a routine performance. The Piatigorsky dates from 1947, and the LP transfer is not too successful. His ideas and execution have nobility, but the deficiencies of the recording put it out of the running. The sluggish Cassado performance cannot be recommended. And while De Machula offers a broad interpretation, his playing has more energy than subtlety or refinement. His intonation sometimes is sadly off, and he strains desperately for the notes. If the Casals is too dated in sound for you, try to get the Nelsova performance. It's a really brilliant piece of work.

—Zara Nelsova; London Symphony, Josef Krips, cond. 12-in. LONDON LL 537. \$3.98.

—Pablo Casals; Czech Philharmonic Orchestra, George Szell, cond. 12-in. RCA VICTOR LCT 1026. \$3.98.

—Paul Tortelier; Zurich Tonhalle Orchestra, Otto Ackermann, cond. 10-in. MUSICAL MASTERPIECE SOCIETY MMS 124. \$1.65. (Formerly MMS 2006, 12-in.)

—Pierre Fournier; Vienna Philharmonic Orchestra, Rafael Kubelik, cond. 12-in. LONDON LL 1106. \$3.98.

—André Navarra; New Symphony Orchestra, Rudolf Schwarz, cond. 12-in. CAPITOL P 8301. \$4.98.

—Antonio Janigro; Vienna State Opera Orchestra, Dean Dixon, cond. 12-in. WESTMINSTER WL 5225. \$5.95.

—Gregor Piatigorsky; Philadelphia Orchestra, Eugene Ormandy, cond. 12-in. COLUMBIA ML 4022. \$4.98.

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—Tibor de Machula; Vienna Symphony Orchestra, Rudolf Moralt, cond. 12-in. EPIC LC 3083. (with Bruch: *Kol Nidrei*). \$3.98.

—Gaspar Cassado; Austrian Symphony, Kurt Wöss, cond. 12-in. REMINGTON 199-38. \$1.95.

CONCERTO FOR PIANO AND ORCHESTRA, IN G MINOR, OP. 33 (2 Editions)

In the Firkusny version you do not hear exactly what Dvorak wrote. He plays an arrangement of the piano part worked up by Vilem Kurtz, who thought—with some justification—that the original was uninteresting. But Kurtz inserted all kinds of effects like interlocked octaves and flashy passage-work that are alien to the basically simple nature of this very lovely concerto. Wührer plays the original piano part, and he proves that it can be made to project. He is a little less elegant than Firkusny, and his last movement is a little stodgy; yet, I think, it nevertheless is the preferred version. The Columbia disk has better sound, but the Vox (which dates back some years) manages to hold its own. Don't let the rarity of this concerto discourage you from owning it. There are moments of great charm in it, and the slow movement is enchanting. As for the debatable piano solo, it is true that Dvorak did not fully understand the instrument. His writing strongly resembles Schubert's in its constant doublings and other unison work. So the concerto is not a virtuoso pianist's paradise. But it's an exceedingly lovely piece of music—for listeners.

—Friedrich Wührer; Vienna Symphony. Rudolf Moralt, cond. 12-in. VOX PL 7630. \$4.98.

—Rudolf Firkusny; Cleveland Orchestra, George Szell, cond. 12-in. COLUMBIA ML 4967. \$4.98.

CONCERTO FOR VIOLIN AND ORCHESTRA, IN A MINOR, OP. 53 (2 Editions)

Oistrakh is in competition with himself here. He is heard to best advantage on the Vanguard disk, which is a rather harsh-sounding recording but not nearly so noisy as the Colosseum. Just to complicate matters, however, the latter has the Glazunov Concerto on the other side, whereas there is little interest to the syrupy Glière piece that Oistrakh plays on the Vanguard disk. If it's the Dvorak alone in which you are interested, choose the Vanguard. Oistrakh's performance is masterly, exhibiting his unanny control, his breadth, and his fine musical taste. He would appear to be that rarest of phenomena—a great virtuoso with taste and brains. Two other versions, both withdrawn, were available a few years ago, and both are worth hearing if you encounter them—Georg Kulenkampf, with the Berlin Philharmonic under Eugen Jochum, on CAPITOL P 8052 (12-in.), and Nathan Milstein, with Dorati and the Minneapolis Symphony, on RCA VICTOR LM 1147 (12-in.).

—David Oistrakh; U.S.S.R. State Orchestra. Kiril Kondrashin, cond. 12-in. VANGUARD 6016 (with Glière: *Romance*). \$4.98.

—David Oistrakh; National Philharmonic (same as U.S.S.R. State Orch.), Kiril Kondrashin, cond. 12-in. COLOSSEUM 137 (with Glazunov: Concerto for Violin and Orchestra). \$3.98.

CHAMBER AND INSTRUMENTAL.

HUMORESQUE, OP. 101, No. 7

This is the most famous of all Dvorak's salon pieces. It is a piano work, one of a set of eight, but no recording of it as a piano solo exists. If you yearn for it, try Kostelanetz (in COLUMBIA ML 2100), or Louis Kaufman (in CAPITOL L 8165), or Isaac Stern (in COLUMBIA ML 2103), or Jascha Heifetz (in DECCA 9780).

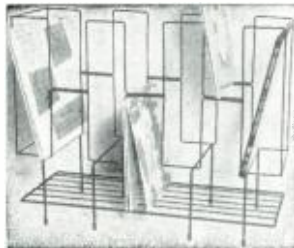
QUARTET FOR PIANO AND STRINGS, IN E-FLAT, OP. 87 (1 Edition)

Dvorak starts out with a Schumannesque theme in a burst of sheer kinetic energy and then wanders happily into the Bohemian suburbs. The third movement is one of the most graceful nationalistic waltzes ever written. This piano quartet should be much more popular than it is, and the same applies to much of the other chamber music. An excellent performance is contained on this disk. Jahoda is a strong ensemble pianist, and the Galimir Quartet participates with understanding. The recording is clear and a little unresonant. Perfectly satisfactory, however. An old version of this work, on CONCERT HALL D-2, the Limited Editions Series, is out of print and not available for comparison.

—Fritz Jahoda, piano; Galimir Quartet. 12-in. STRADIVARI 619 (with Janacek: Quartet No. 2). \$4.98.

QUARTET FOR STRINGS, NO. 3, IN E-FLAT, OP. 51 (1 Edition)

Most likely this is Dvorak's greatest string quartet, and it is surprising that only one version is available. It is far from being definitive. The Boskovsky group lacks spontaneity, plodding where it should leap. Music like this demands more. It is out-of-



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doors nationalism, exulting in a joy of life, and it has some of the sweetest thematic material Dvorak ever invented. Keep your eyes open for a replacement of this disk.
—Boskovsky Quartet. 12-in. LONDON LL 387. \$3.98.

QUARTET FOR STRINGS, NO. 4, IN C, OP. 61
No editions are available. An old interpretation by the Gordon String Quartet, on CONCERT HALL CHS 1075, has been withdrawn. It is a pity that so fine a piece of music lacks representation on LP.

QUARTET FOR STRINGS, NO. 6, IN F ("AMERICAN"), OP. 96 (7 Editions)
The most recent, and also best, of the many recordings of the *American Quartet* is played with dash and spirit by the Hollywood Quartet, a group that more and more impresses as one of the finest before the public. None of the other versions is really bad, but none really matches the ensemble and finesse of the Hollywooders in this score. The Hungarian and Koeckert Quartets sound a little too sober, the Stradivari is a little out of balance (too much first violin), and the Curtis is merely routine. The Griller version is rather spiritless and the recorded sound is dated. In the Musical Masterpiece disk, the Pascal Quartet offers a reading that verges on the sentimental, and the opening of the third movement lacks the propulsive quality heard in the Capitol disk. At its price, however, it may be attractive to some.

—Hollywood Quartet. 12-in. CAPITOL P 8307 (with Dohnanyi: Quartet No. 3). \$4.98.

—Pascal Quartet. 10-in. MUSICAL MASTERPIECE SOCIETY MMS 42 (with *Carnival Overture*). \$1.65.

—Koeckert Quartet. 12-in. DECCA 9637 (with Smetana: Quartet in E minor). \$3.98.

—Stradivari Quartet. 12-in. STRADIVARI 613 (with Smetana: Quartet in E minor). \$4.98.

—Hungarian Quartet. 12-in. CONCERT HALL CHS 1157 (with Suite in D). \$4.98.

—Curtis Quartet. 12-in. WESTMINSTER WL 5190 (with Smetana: Quartet in E minor). \$5.95.

—Griller Quartet. 12-in. LONDON LL 4 (with Mozart: Adagio). \$3.98.

QUARTET FOR STRINGS, NO. 7, IN A-FLAT, OP. 105 (2 Editions)

Dvorak's last two quartets, this and the following G major (Op. 106), seldom turn up in concert. Veteran collectors will remember the Prague Quartet recordings that were in the prewar Victor catalogue, and many of us learned to admire these two fine pieces of music through those disks. Collectors of chamber music are strongly urged to investigate the LP versions. Best of the A-flat Quartet disks now available, not so much because it is a better reading as because it is more economical, is the Westminster, which gets the Quartet and the Piano Quintet on one disk, whereas Vox takes an entire disk for the Quartet. The Barylli Quartet, a little dry tonally, presents a spirited and musical reading. A more sensuous quality to the string tone would have made it outstanding. As it is, however, it is more than sufficient for its purpose. Very clear recorded sound.

—Barylli Quartet. 12-in. WESTMINSTER WL 5337 (with Piano Quintet). \$5.95.

—Barchet Quartet. 12-in. VOX PL 7570. \$4.98.

QUARTET FOR STRINGS, NO. 8, IN G, OP. 106 (1 Edition)

See remarks above. This G major Quartet is colorful, mature, written with a master hand. A happy combination of classical and nationalistic elements, with the latter predominating, it belongs in every record library along with the chamber music of Schubert and Brahms. I find the Barchet performance serviceable and not very imaginative. The first violin is too prominent, especially in the third movement, where the canonic-like byplay of the second violin does not always come through. Exceedingly fine recorded sound.

—Barchet Quartet. 12-in. VOX PL 9250. \$4.98.

QUINTET FOR PIANO AND STRINGS, IN A, OP. 81 (3 Editions)

To many of us, this is the greatest piano quintet in the literature, with all due respect to Schubert's and Schumann's great examples. Even Dvorak never surpassed his A major Quintet in sunny lyricism. Enough said. I tend to become mildly hysterical when discussing this work, and that is a most unbecoming trait. The best version of the work is Westminster's, and it also is the only disk that offers two compositions, which makes it economically attractive. Farnadi, a pianist at whom I have looked with a certain amount of skepticism in the past, is here on solid ground, playing the notes stylishly and playing the music with understanding. The Barylli Quartet, an alert and intelligent group, whatever its tonal deficiencies, is a responsive partner. The Columbia disk offers some distinguished participants, but I must report that the more I hear it the less I like it. I find the players surprisingly lacking in exhilaration and methodically going through the music. The Chigi Quintet has a more gentle flow, but the recording is dated and the group lacks the rhythmic buoyancy heard from the Farnadi-Barylli combination.

—Edith Farnadi, piano; Barylli Quartet. 12-in. WESTMINSTER WL 5337 (with Quartet No. 7). \$5.95.

—Chigi Quintet. 12-in. LONDON LL 202. \$3.98.

—Clifford Curzon, piano; Budapest Quartet. 12-in. COLUMBIA ML 4825. \$4.98.

QUINTET FOR STRINGS, IN G, OP. 77 (1 Edition)

Another beautiful work, Brahms-cum-Bohemia, scored for strings and double bass. The recording, of 1950 vintage, originally released as WL 5026, has a little shrillness that can be reduced with the treble control. Otherwise it is a fine-sounding disk. I am a little less enthusiastic about the performance, which does less than full justice to the bouncing, even jaunty, character of the first two movements. The Vienna Konzerthaus is a sober and steady, but never very exciting, group; from them we get healthy carrot juice instead of champagne.

—Vienna Konzerthaus Quartet. 12-in. WESTMINSTER 18066 (with Sonata in F: *Romantic Pieces*). \$4.98 (or \$3.98).

QUINTET FOR STRINGS, IN E-FLAT, OP. 97 (1 Edition)

The scoring here is for string quartet with

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added viola. It was composed about the same time as the *New World*, and the second movement is supposed to have been inspired by Indian themes. As a matter of fact, this Quintet is more "American" than either the *New World* Symphony or the *American* Quartet, though the irrepressible finale could have come from nowhere but Dvorak's homeland. It receives a splendid performance from the impeccable Budapesters. This recording originally was available on ML 2173 (10-in.).

—Budapest Quartet; Milton Katims, viola. 12-in. COLUMBIA ML 4799 (with Brahms: Quartet No. 1). \$4.98.

ROMANTIC PIECES (4), Op. 75 (1 Edition) "Romantic" they are. The first of the four is an example of lyricism very much in the Schumann vein, the second is nationalistic, the third lyrical again, the fourth — with a considerable amount of double stopping — sounds like one of the slower *Slavonic Dances*. Rybar and Holetschek collaborate in an earnest performance that has solidity rather than grace. Rybar sometimes presses too hard, rather abusing a vibrato, but he is an eminently sound instrumentalist. The recorded sound, though of 1950 vintage, can match most 1955 disks in color and clarity. A disk of the four *Romantic Pieces*, played by Kaufman and Balsam on Capitol L 8112 (10-in.) is no longer in the catalogue. —Peter Rybar, violin; Franz Holetschek, piano. 12-in. WESTMINSTER 18066. (with Quintet in G; Sonata in F). \$4.98 (or \$3.98).

SEXTET FOR STRINGS IN A, Op. 48 (1 Edition) Neither a very good recording or performance, this disk fails to answer the need for a modern version of one of Dvorak's best chamber works. Perhaps RCA Victor can be persuaded to reissue, on Camden or elsewhere, the superb performance that the Budapest Quartet recorded in 1940.

—Jilka Sextet. 12-in. REMINGTON 199-12. \$1.95.

SONATA FOR VIOLIN AND PIANO, IN F, Op. 57 (1 Edition)

The first two movements are a little stuffy and academic, lacking Dvorak's usual individual flow. He was here showing Brahms that the sonata form held no mysteries for him. Then comes the last movement, where Dvorak casts off the classic manacles and writes one of those free-wheeling conceptions that has the listener squirming with delight. An acceptable performance here, though not a distinguished one. Fair recording, originally released in August 1950 as WL 5015. A pronounced hum is noticeable throughout the sonata.

—Peter Rybar, violin; Franz Holetschek, piano. 12-in. WESTMINSTER 18066 (with Quintet in G; *Four Romantic Pieces*). \$4.98 (or \$3.98).

TERZETTO IN C, Op. 74 (1 Edition)

Dvorak scored this for a rather rare combination — two violins and viola. He had a trio of amateur players in mind, but his ideas of what constitutes an amateur were on a high level. The writing is not easy. Emotionally however, it is simple and transparent in mood. Most listeners should be pleased with its easygoing air and its pleasant melodic content. A little more attention to dynamics, and considerably more rhythmic flexibility, would have helped this perform-

ance. The recorded sound is excellent.

—Classic String Trio. 12-in. CLASSIC EDITIONS 1033 (with Kodaly: *Serenade*). \$4.98.

TRIO FOR PIANO AND STRINGS IN F MINOR, Op. 65 (1 Edition)

A new recording is badly needed. The three musicians hold up their share of the proceedings, but the recorded sound is submarginal, and they cannot make much headway against the excess background noise, dim definition, and other handicaps.

—Louis Kaufman, violin; Artur Balsam, piano; Manuel Cervera, cello. 12-in. CONCERT HALL CHS 1117. \$4.98.



TRIO FOR PIANO AND STRINGS, IN E MINOR ("DUMKY"), Op. 90 (1 Edition)

A *dumka* is a type of Slavic folk song with sudden changes from melancholy to exuberance. Each of the six movements of this trio is a *dumka*, hence the title, *Dumky* Trio. I do not think it is one of Dvorak's best chamber works; some sections are decidedly overlong and others lack interest, but there is enough bracing material to save it. The performance here is competent rather than idiomatic. Good recorded sound.

—Arnold Eidus, violin; Leopold Mittman, piano; George Ricci, cello. 12-in. STRADIVARI 620. \$4.98.

SONGS

BIBLICAL SONGS, Op. 99 (2 Editions)

Although the original language of these songs was Czech, the entire conception and treatment are those of German *Lieder*. I have never warmed up to this cycle; it is sincere, frequently moving, but without the flow characteristic of Dvorak at his best. Rössel-Majdan sings the ten songs in German; Duarte, in English. The former, a contralto, is a superior artist: a singer of taste and resource with a beautiful middle range. Even she, however, has a tendency to sound sepulchral instead of intense. Duarte has a clear soprano, but does not use it with any great subtlety, and her accompanist is nowhere in Holetschek's class. In addition, the Westminster disk contains three sets of Dvorak songs, whereas the Music Library contains only the *Biblical Songs*. A choice is not hard to make.

—Hilde Rössel-Majdan, contralto; Franz Holetschek, piano. 12-in. WESTMINSTER WL 5324 (with *Liebeslieder; Zigeunermelodien*). \$5.95.

—Esther Duarte, soprano; Frieda Murphy, piano. 12-in. MUSIC LIBRARY 7024. \$5.00.

LIEBESLIEDER, Op. 83 (1 Edition)

Meaning "Love Songs." Dvorak composed eight of them for this cycle. Rössel-Majdan here is heard at her best on this disk. She seems to be closely identified with the music, presenting it with fervor and a feeling for the text. Lovely singing (in German) by any standards is the result. On CAPITOL P 8247, Dorothy Warrenskjold sings Nos. 1, 2, 3, and 6 with an orchestra conducted by

George Greeley. These excerpts need not concern us. The orchestration, which has more tricks than taste, lends a glossy and superficial air to the proceedings.

—Hilde Rössel-Majdan, contralto; Franz Holetschek, piano. 12-in. WESTMINSTER WL 5324 (with *Biblical Songs; Zigeunermelodien*). \$5.95.

STRAINS FROM MORAVIA, Op. 32 (1 Edition)

The German title is *Mährische Klänge*. It was one of the works that made Dvorak famous: a new voice from the East. The songs, for duet with piano accompaniment, are nationalistic. Fuchs and Klose sing them very well, in German, agreeing on all important particulars, seeing eye to eye on balance and nuance. Neither makes any effort to steal the show, and both are possessed of sumptuous voices. Fair recorded sound, not very resonant, with an occasional shatter.

—Marta Fuchs, soprano; Margarete Klose, contralto; Michael Rauchenstein, piano. 10-in. URANIA URLP 5002. \$2.98.

ZIGEUNERMELODIEN, Op. 55 (4 Editions)

Meaning "Gypsy Songs." The popular *Kdyz mne stara matka*, which you will instantly recognize as *Songs My Mother Taught Me*, is No. 4 of the cycle. These are among Dvorak's best songs, full of life and sparkle, never overwritten, always to the point. All of the singers except Warrenskjold use the German text; she sings in English. I am not too fond of any of these interpretations. The best, I think, is Felbermayer's. She is anything but gypsyish in her work, but she has an appealing voice (unmarred here by the tremolo noticed on some of her other disks), the tessitura does not bother her, and I find, in general, more spontaneity in her interpretations than elsewhere on LP. Rössel-Majdan is too restrained and refuses to let herself go. As a result everything sounds studied and calculated. She also shapes her phrases with too much care, and loses breath at some crucial phrases. Her unexpected scooping attack in the phrase "*Jetzt wo ich Kleinen*" in No. 4 is surprising in view of the musicianship she elsewhere displays. Lichtegg sings in a stiff, unyielding voice that sometimes has a disressing waver. Not recommended, despite the knowledge and musicianship behind the interpretation. Warrenskjold has a fine voice and a good deal of temperament, but the cheap-sounding orchestration (I hope it doesn't turn out to be Dvorak's own) completely negates the disk.

—Anny Felbermayer, soprano; Victor Graef, piano. 12-in. VANGUARD 446 (with Brahms: *Folk Songs*). \$4.95.

—Hilde Rössel-Majdan, contralto; Franz Holetschek, piano. 12-in. WESTMINSTER WL 5324 (with *Biblical Songs; Liebeslieder*). \$5.95.

—Max Lichtegg, tenor; Hans Willi Haueslein, piano. 10-in. LONDON LD 9148 (with Brahms: *Deutsche Volkslieder*). \$2.98.

—Dorothy Warrenskjold, soprano; Concert Arts Orchestra, George Greeley, cond. 12-in. CAPITOL P 8247 (with *Liebeslieder; Grieg Songs*). \$4.98.

Next Issue:
A Selective Mozart
Discography by
C. G. Burke

Microphones on Parade

by J. GORDON HOLT

ONE OF THE MORE popular diversions among philosophers and other dabblers in profundity is that of sitting in a corner with your eyes closed and trying to figure out where you fit into the eternal pattern of things.

Many such cogitators, after eons of drawing pictures in the sand with a stick, have been able to prove that they *did*, indeed, exist, and that they were truly something more than just a figment of their own imaginations. A few others took the matter a little further and reasoned that, since they existed (as truly they must, since they could prove it!), then must other things also exist. Those who did not, at that point, began to wonder whether they were simply figments of *other* people's imaginations, went on to an awareness that there must be some relationship, some immediately demonstrable *causation* between themselves and others, and it was at this point that the idea of relativity (the pre-Einstein variety) began to take shape.

No man can consider himself a totally independent being. This we can readily accept, for the effect that environment has upon an individual is obvious to anyone. The effect it has on a microphone, however, is much less obvious but is just as profound.

A microphone has its own characteristics that remain unchanged no matter how it is used, but this is where its "stability" ceases. The finest microphone in the world cannot compensate for poor recording technique, for a microphone is first and foremost an acoustical device. It is designed to be used with relation to a certain set of acoustical laws, and the recordist who proceeds with disregard of these principles inevitably produces recordings of only random merit.

A microphone that is simply aimed in the general direction of a musical group may pick up the group alone, giving a narrow, dead-sounding recording, or it may pick up every sound in the hall, giving too much echo and audience noise. Alternatively, it may give sound that is too bright and brilliant, or it may give a depressingly dull sound, as if the orchestra were playing behind a thick velour curtain. And none of these variations would have anything to do with the quality of the microphone.

Even though it serves the same function as our ears, a mike cannot be considered as a "remote" hearing device having the same characteristics as our ears. The best seat in the house for "live" concert listening may well be the very worst position for a microphone. The reason for this is simply that we have two-channel hearing and (stereophonic recording excluded) single-channel recording. At a live performance, the physical separation between our ears (supplied by the omnipresent head) causes sounds that do not come from directly in front of us to reach one ear very

slightly before they reach the other one. This time-delay between the sounds we hear is perceived as direction, and the human brain has learned to discriminate between directive sounds to the extent that it is possible to concentrate on one instrument in an orchestra and follow its melodic line even though it may be playing much less loudly than the rest of the instruments. Some time when you are attending a concert, block one ear and notice how the sound of the orchestra changes. It becomes thin, less interesting, a little garbled, and confounded by ponderous echoes that you weren't aware of when listening two-eared. A microphone placed where you are sitting would pick up this same sort of single-dimensioned sound.

The difference between two-eared listening and single-channel recording is the essential deceit of high fidelity recording, and is what makes it so extremely difficult to get recorded sound "just like the real thing."

Sound reaching a microphone arrives at it from two sources; directly, in a straight line from the objects that are producing sounds, and indirectly, from all over the auditorium. The indirect source consists of reflected sound that has bounced from the walls, floor, ceiling, and any other objects that happen to be scattered around in the auditorium, and to the microphone (and our ears) these indirect sounds are heard as reverberation or echo. It is something that we are always accustomed to hearing to varying degrees at concerts and recitals, so a recording that has too much or too little reverberation along with the music simply doesn't sound right to us. The trick, of course, is to get just the right amount.

The reverberation in a room or concert hall is comparatively uniform in volume anywhere in the hall, since it consists largely of sounds that have reached the boundaries of the room and are on their way back again. So we can't vary the actual intensity of the reverberation pickup just by moving the mike around. But the volume with which *direct* sounds reach the microphone is strictly a function of its proximity to the source of the sounds. We move it closer to the orchestra and it picks up more and more direct sound, so that is how we may control the amount of echo in our recordings. We can't change the echo, but we *can* vary the strength of the direct sounds reaching the mike until they are received in just the right proportion to the echo.

This way, if we want a recording to sound very big and heavy, with plenty of reverberation to add spaciousness to the sound, we back the microphone off to the rear of the auditorium. All the way back, we may find we are receiving the direct sound so feebly that the reverberation overrides it, a condition commonly described as muddiness. We notice that the sounds from

Continued on next page

MICROPHONES

Continued from preceding page

the instruments are so completely blended that it is difficult even to identify many of them, let alone follow their individual melodic lines. The sound, then, needs a little more crispness or "edge."

So we move the microphone all the way to the front of the hall and hang it about six feet over the center of the orchestra. Now we have ultimate definition! Each individual instrument stands out by itself and sounds as if it were about three feet in front of our loudspeaker. The ones that are closest to the microphone are by far the most prominent, because the intensity of direct sound picked up by the mike increases almost *exponentially* as the mike is moved closer to the source. A mike that is standing four feet from the source and is then moved in to two feet away will have its output quadrupled rather than doubled. That's why, when we move in to the conductor's platform, the closest instruments are much more prominent than we might have anticipated.

But what else do we notice with the mike this close? First, there is no longer any effective blending of instruments. The violin section sounds like ten solo violins rather than an integrated ensemble; the texture of the section is lost in a hard steeliness. Also, we now hear some of the musicians moving their fingers on their instruments; we hear the turning of music pages, and we are very much aware of something else — there's hardly a trace of echo. As far as the recording is concerned the concert might have been performed in a telephone booth, for we have completely drowned out the auditorium reverberation by the direct sound, which is so loud from this vantage point that it may even be starting to overload our recorder's preamplifier stage if the mike is a fairly sensitive one.

Somewhere in between those two extremes, neither of which has any practical use in music recording, there is a happy medium where everything is picked up in its proper perspective. At that point, our microphone is close enough to the instruments that the direct sound is received along with just enough reverberation to give our recording that sense of realism that means high fidelity. The reproduced sound has a concert-hall flavor about it, with each instrument standing out from the others just enough to be easily distinguishable, but still blending effortlessly with the rest of the group. The whole thing is surrounded by an aura of reverberation and "roundness" that is not prominent enough to intrude itself on the music but is just sufficiently audible to let us know that the recording was made in an auditorium instead of in an anechoic chamber.

Now that we have some idea of what we're after in a live recording, let's look into some of the details that will determine the *character* of the sound we get.

Probably the most troublesome thing we will have to contend with is the *nature* of the echo in the auditorium where we will be recording.

We have all noticed at one time or another the difference in the "character" of different rooms and auditoriums; the soft, subdued atmosphere of a luxuriously furnished room,

and the feeling of hardness and brittleness that typifies a room with plain plaster walls, austere furnishings, and a bare floor. Coming into such a bare room we find ourselves unconsciously walking on tiptoe, because the sound of our footsteps seems indecently loud to us.

Such a room is said to have "dry" or "hard" acoustics, and this dryness is not a function of the size of the room, either. We get it just as readily in a bare church as we do in a small, sparsely furnished living room. The only difference between them is that an echo will last longer in the bigger room, because the sounds travel greater distances from one reflecting surface to another before they finally die out.

On the other hand, a room with heavy drapes, a thick underlined carpet, and a few overstuffed chairs here and there has a definitely "soft" sound about it. When we speak or move around in the room we tend to feel less conspicuous and less conscious of having our voices thrown back at us.

The reason for this acoustic difference between the sparsely-furnished room and the one with lavish appointments is partly the reduced amount of echo in one. But the difference in "character" is related to the *way* in which sound is absorbed by non-reflecting objects. This absorption is not uniform, but depends upon the frequency of the sounds, and the manner in which this selective absorption takes place depends upon the surface texture and effective thickness of the absorbing material.

This tangle of interdependency is considerably clarified, however, when we recognize the simple fact that high frequencies are fragile things, and that the lower the frequency we are dealing with, the more persistent it becomes. Overtones and high-pitched transients have, by nature, very short wavelengths so anything with a finely-porous surface will readily swallow them up. But lower frequencies, having increasingly greater wavelengths, require coarser surfaces for effective absorption until, at very low frequencies, it takes quite massive objects to swallow up the sound. There is our explanation for what happens in a well-padded room. Not only is the entire echo reduced somewhat, but the higher frequencies are cut down more drastically than the middle and low notes. So we get a "soft," subdued sound from everything that goes on in the room.

The effective thickness of an absorbent material also determines how low a frequency it will absorb. By "effective" is meant the depth to which sound waves can penetrate into it, so we would correctly guess that an overstuffed chair would absorb a wider range of frequencies than all of its upholstering material spread out and tacked to a wall. The absorbing areas would be the same, but the added depth of the cushioning on the chair is what makes the difference. In addition, the fact that the three-dimensional chair represents a "coarser" surface than its draped upholstery also accounts for its additional effectiveness in reducing echoes of a lower frequency.

One of the most effective sound-absorbing materials known to science is a human being, which is one reason why so many recordings made at public performances fall short of expectations. It is customary to make a few test recordings before such a

Continued on page 114

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MICROPHONES

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performance, and if the mike is placed for optimum reverberation in the empty auditorium, there is far too little when the place is full of people.

All these factors have a direct bearing on the way a room will sound, to you or to a microphone, and the character of the reverberation will be reflected in the final recording. A hard-sounding auditorium, or one with a persistent resonance at a certain frequency, will produce unpleasant echo no matter how astutely you place the microphone. If there is any echo audible it will have the character of the hall in it, and if the hall has poor acoustics, so will the recording.

The acoustics of an auditorium or room may be readily evaluated by a couple of loud hand claps, which will set up enough echoes to allow the ear to take stock of what the microphone might hear in the way of reverberation. A room or auditorium with soft acoustics will respond to a single clap with a rather undefined, characterless echo that may hang on for anything from a fraction of a second to five seconds or more, depending upon the size of the room and the amount of acoustical absorption in it.

A hard, bright room, however, will give forth with a ringing and buzzing sound that may also have a very noticeable and definite pitch to it.

When recording in such a room, the best thing is to try to reduce the reverberation as much as is necessary to minimize its unpleasant aspects. To do this, we might move the microphone very close to the group we are recording. This would, as was pointed out before, increase the direct sound pickup with relation to the echo, but it would also reduce the blending of the instruments and give the sound a hard, brittle quality. So what to do?

Here is where we utilize the directional characteristics of microphones. So far in this discussion we have tacitly assumed that the microphone had an omnidirectional sensitivity-pattern, picking up sounds equally well from all directions, so the only way we could control the relative volume of sound sources was to move the mike closer to or further away from one of the sources. But a directional microphone, which exhibits maximum sensitivity from one or two sides and discriminates against sounds coming from other directions, offers us another way of controlling our relative volumes. Instead of moving such a mike back and forth, we can achieve very similar results by turning it to face a certain direction.

In our hypothetical case of the auditorium with "hard" acoustics, we could use a unidirectional microphone, with its sensitive side aimed at the instruments. Then its reduced pickup from other directions would cut down the amount of indirect sound coming from elsewhere in the auditorium. This way we could get the advantages of very close mike placement (reduction of unpleasant reverberation, suppression of many audience noises, and good definition from the instruments), along with the advantages of a somewhat more distant pickup (good blending of instruments, no undue prominence accorded the closer instruments, and the desired degree of "roundness").

One thing that becomes increasingly obvious when an omnidirectional microphone is replaced with a unidirectional or "cardioid" unit is that, for a given distance from the instruments, a unidirectional mike *sounds* as if it were much closer to the group than it really is. For an omnidirectional mike to produce the same type of "intimacy" of sound, it would have to be placed at least two-thirds closer to the group than the other mike.

So we find that we now have two ways of modifying the acoustics in a recording, and which we choose should be based upon the nature of the acoustics in the auditorium. For the auditorium with "good" acoustics, that is, a fairly soft-sounding echo, we are free to use as much of that in the recording as we may feel is needed. So here we have a choice of microphones . . . an omnidirectional unit if the reverberation time is normally quite short, and we need all we can get, or a unidirectional one if there is too much echo in the hall, so that we can cut it down to reasonable limits without getting the mike right on top of the orchestra.

For the auditorium with hard-sounding acoustics we should use a unidirectional mike so that we can cut down on the indirect sound from the rear of the auditorium without getting too close to the orchestra.

But echo-reduction is by no means the only thing we can use directional microphones for. They are also, as might be guessed, ideal for restoring correct balance to a musical group that is, itself, out of balance.

Many small ensembles are deficient in certain sections and over-powerful in others, and while people attending their live performances are willing to accept this imbalance because they can *see* what's causing it, someone listening to a recording is aware only of the fact that some parts of the group are carrying the whole performance while others are well-nigh inaudible. A good recordist can't excuse a recording like this on the basis of the performing group's inadequacy — because he should be able to correct it himself by judicious microphone placement.

The fact that a directional microphone is more sensitive in certain directions than in others provides the ideal means of making such corrections in balance. A unidirectional mike may, for instance, be aimed at the weakest part of the group, so that the rest of the artists are slightly subdued by being out of the focus of the mike's maximum sensitivity. This must be done with discretion, for many such mikes will cut sounds originating from the rear down to less than a tenth the volume of those at the front. The most effective control of balance is usually obtained with a unidirectional mike ten to fifteen feet away from the group, for at this distance it is possible to cover the entire group by the frontal span of the mike, while giving the desired small amount of emphasis to those members at which it is directly aimed.

A bidirectional mike, which has maximum-sensitivity areas at the front and rear, and is dead at the sides, can also be used for controlling the balance of small groups, but is not recommended for large-area coverage unless the echo in the auditorium is slight enough to allow it to be backed off a considerable distance from the group. The pickup area at the front and rear of one of these mikes is usually so narrow that, unless it is operated at

Continued on page 142

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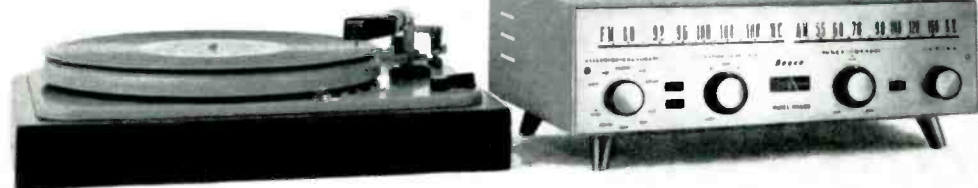
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H. H. Scott 710-A Turntable

SPECIFICATIONS (furnished by manufacturer): deluxe 12-inch 3-speed turntable with neon stroboscopic speed indicator. Speed selection: by four pushbuttons marked 78, 45, 33½, and Off. Depressing Off button removes power and releases drive mechanism. Vernier speed controls permit adjustment of each speed within range of ± 5%. Wow and flutter: less than 0.1%. Rumble: at least 60 db below recording level. Dimensions: 16 7/8 in. by 14. Room required below base plate, 5 in. Prices: 710-A turntable and base plate only, \$125.00; 710-X1 mahogany base, \$14.95. Manufacturer: Hermon Hoamer Scott, Inc., 385 Putnam Avenue, Cambridge 39, Mass.

Sorry to be so slow reporting on this turntable, but Scott was so swamped with orders after their announcement of the new unit that they couldn't spare one to send us for a TITH report. I'm not surprised; this is a definitely-different turntable. The linkage between motor and turntable is thoroughly original: the motor shaft carries a tapered drive drum about two inches long. Three neoprene-tired idler wheels run on this drum, one for each basic speed: 33 1/3, 45, and 78 rpm. All three wheels retract when

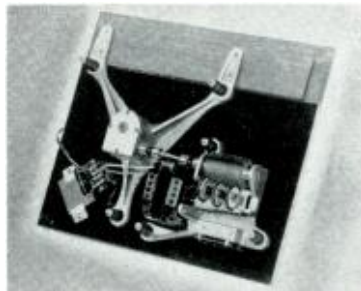


Scott 710-A has vernier speed control.

not in use (to avoid flats); the position of each on the tapered drum can be moved separately and slightly by speed control knobs which project from the top of the turntable base. Therefore the following speed ranges are possible, according to my checks on the unit I worked with: 29 to 34½, 42½ to 47, and 72½ to 83 rpm.

These idlers drive a cylindrical drum which is connected by a shaft to a gear box at the base of the turntable spindle. The neat trick of keeping motor and drive vibration

from the turntable is accomplished by cutting this shaft in two places and connecting it together again, at the two curs, by soft rubber couplings. These absorb the vibration. The result is that I could not hear the slightest rumble from this turntable, work-



Tapered drum supplies variable drive.

ing through a wide-range speaker system. Further, no flutter was detectable.

The row of three buttons (actually knobs; they turn) at the left of the turntable are the speed controllers; the row of four buttons (these push down) are three speed selectors and, at the extreme right, an OFF button.

In the right-hand corner of the base is a little window which you look down into; there you see a pattern of three rows of dots. They are photo-etched on the underside of the turntable proper and are illuminated by a neon bulb; you see them in a mirror. These provide very accurate stroboscopic speed indication. Because the rows of dots are around the outside edge of the turntable, the effect is of a magnified stroboscopic pattern and you can see slight speed variations much more easily than with the standard small paper disk.

A double suspension system (springs and rubber dampers) is used for the motor and turntable. The turntable and its drive box are attached to the base plate with one set of springs; the platform to which the pickup arm base is normally attached is secured to this same frame. A second frame, which carries the motor and the speed change

mechanism, is attached to the base plate through its own spring and rubber suspension system. The base plate is screwed firmly to the main wooden base which is usually supplied with the turntable. As you can see, everything is very thoroughly isolated by mechanical filtering.

The turntable starts quickly and coasts to a rapid stop. Speed regulation is excellent, but let the unit run a few minutes to warm up if you use it in a cool room.

One noteworthy result of the double suspension system is that a problem which has plagued this reviewer — acoustic feedback between speaker system and pickup cartridge — was eliminated.

The pickup arm mounting platform accommodates all leading arms, and the turntable is so designed that it may be installed with either the long or the short dimension toward the front . . . the stroboscope window is set in a corner so that it can be seen clearly from either direction.

Conclusion: this is an unusual turntable, both in design and in performance. The price is on the high side, in comparison with some turntables, but is amply warranted by performance. All around, a fine piece of engineering design and production accomplishment. — C. F.

MANUFACTURER'S COMMENT: The absence of flutter, which causes "muddying" of the high frequencies, is achieved by the center gear-drive (which is inherently less susceptible to flutter than is rim drive), and the flexible torsional filters. The turntable is completely and permanently self-lubricated. Its quieting depends on filtering rather than super-critical machining tolerances, so the quieting is unimpacted by inevitable wear of machined surfaces with use. Consistent performance and long trouble-free life are the results.

Statiemaster System

All the available evidence seems to indicate that dust on records is one of the major causes of groove and stylus wear, being second in importance only to excessive stylus pressure and pickup arm bearing defects. Methods of getting rid of dust from vinylite records have ranged from damp

Continued on next page

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sponges and moist cheesecloth to various chemical concoctions that are sprayed, wiped, or poured on the records.

The dry or damp mop technique removes the dust but not the static charge, so after having been thoroughly cleaned by a damp wad of chamois the record proceeds to attract another load of airborne contamination to its surface. Chemical treatments, on the other hand, eliminate the static charge, but some tend to leave the record surface coated with an oily residue which causes dust to cling just as doggedly as if there were static on it. Also, the chemical coating, however slight, is usually thick enough to accumulate on the stylus of a pickup, forcing the tip of a lightweight one out of the groove and causing distortion.

The Nuclear Products Company attacked this problem from two directions with the Staticmaster record brush that made its appearance in the "Hi-Fi" version last year.



The Staticmaster utility model in use.

(An earlier, smaller model was previously available to photographers for use in removing dust from negatives.) The record brush is broad and flat, with a strip of mildly radioactive polonium mounted at the base of the bristles. The idea is that, when the record surface is brushed, the shower of alpha particles from the polonium strip neutralizes the static charge and the brush scoops up the grit that is freed from the surface.

It works very nicely (see TITH for February 1955), but its static-neutralizing effect lasts only until the record is played. While it is playing, the stylus friction builds up the static charge again and the record begins to attract more dust.

The latest addition to the Staticmaster line is designed to prevent the charge from reforming. A strip of radioactive polonium is used in this one also, but this time it has been mounted in a thin cartridge at the end of a flexible stainless steel tube attached to a heavy base. This "utility model" Staticmaster is put next to the phono turntable and twisted into position to hold the cartridge just above the surface of the record. The radioactive strip is positioned near the source of the static charge, which would be the pickup stylus, and left there while the record is playing. The strip is wide enough that it covers most of the groove area, so it spans the movement of the pickup

stylus all the way across the record, following the source of the static charge at all times, from the lead-in to the run-out grooves.

How effective is it? Amazingly so, judging by observations made with our test unit. Before putting the records on for test, they were wiped clean by one of the standard "Staticmaster" brushes, and then they were played on a Weathers pickup, which has a small brush clipped to the front of the arm as an integral part of the pickup. The amount of dust that accumulates on this small brush has always been a pretty good indication of the amount left on the records after wiping with a damp chamois. There was always some dust there, and its presence was taken for granted.

But after wiping a record with the Staticmaster brush and playing it under the utility model de-staticizer, there was hardly any accumulation on the Weathers brush at all! There was only a tiny bit of the finest dust I have ever seen come from a record. This was, I would imagine, lodged in the complex crannies of the record groove, and it came loose and was picked up as soon as the static charge was eliminated completely.

After playing, the record could be picked off the turntable without the customary accrual of dust on the other side from the turntable mat. And what was there could be easily blown off the surface by breathing on it.

These Staticmaster units are apparently the answer, so far, to dust problems with LPs, but they are quite expensive. The complete system sells for \$39.00, which would buy quite a few records, or the utility model is available separately for \$21.25 — also a fairly respectable figure. But when the cost is compared with that of a whole record collection that could be worn or damaged prematurely because of accumulated dust, it doesn't seem so high. Effective life of the polonium strips is up to two years, according to the manufacturer, and they are guaranteed unconditionally for one year. Replacement strips are installed for \$9.75.

Staticmasters are manufactured by Nuclear Products Company, 10173 East Rush Street, El Monte, Calif. — J. G. H.

Lectronics Custom 55 Power Amplifier

SPECIFICATIONS (supplied by manufacturer): Single-chassis 50-watt power amplifier and power supply. **Input:** one, high-level high-impedance. **Controls:** on-off; hum balance; output tube grid bias adjust. **Outputs:** 4, 8, or 16 ohms to loudspeaker. One 110 volt fused AC outlet. **Rated power:** 50 watts continuous, 100 watt peaks. **Frequency response:** ± 1 db, 5 to 160,000 cycles. **Power response:** ± 0 db, 20 to 20,000 cps. **Distortion:** below 1.0% THD at 50 watts; below 0.1% THD at 25 watts; unmeasurable at 1 watt. **Output circuitry:** Ultra-Linear Williamson. **Tubes:** 2-6SN7GT, 2-6CA7, 5V4. **Dimensions:** 12 in. wide by 8 deep by 8 high. **Price:** \$149.50. **Distributor:** Lectronics, City Line Center, Philadelphia 31, Pa.

As long as the controversy over low power versus high power continues, we may expect to see amplifiers ranging from 10 to 100 watts appearing from time to time, with performance ranging from almost acceptable to excellent.

The core of the argument at present seems to be whether or not we actually need 100

watts of power when it can be proven that 1 watt will make plenty of noise in the average living room. In one camp are the low-power adherents who point out that 10 watts are entirely adequate as long as the distortion is kept extremely low. Aligned



Custom 55: high power at low distortion.

on the other side are those who assert that a high-powered amplifier sounds better than a low-powered one at any output level, even with slightly higher distortion.

Regardless of what finally comes of the dispute, the Custom 55 has a place at either side of the issue. It produces high power at low distortion for those who have found the need for it, and its performance at low levels is comparable with the very best low-powered amplifiers.

Bench tests showed that, as far as we could determine, this amplifier falls well within manufacturer's specifications in all respects. Stability checks indicate complete freedom from ultrasonic ringing, and there is no evidence of low-frequency instability either on our instruments or on listening tests. Used with top-quality associated equipment, the Custom 55 has a very smooth, velvety high end and a tight, well-controlled low end — audible confirmation of the high stability margin as indicated on bench tests.

The amplifier has a surprising degree of definition and transparency, considering its over-all smooth sound. It is quite as crisp as any I have heard, without any hard, "edgy" sound. At high power levels its performance is equally good, and its ability to pass full-powered organ pedal notes cleanly from a fairly inefficient loudspeaker is remarkable. Even at high levels, it maintains its control of the woofer cones at all times, and when overloaded, at the risk of my speaker and living-room fixtures, it recovers very rapidly and without overhang or "plops."

Used with mediocre equipment, however, this may not be so satisfactory. Some woofers require a little bit of floppiness at the low end to maintain full response, and when they are connected to as stable an amplifier as this they tend to become thin in the bass, albeit considerably cleaner. Also, some tweeters actually deficient in extreme highs, that sound smooth and wide-range with an amplifier that has a hard-sounding high end, will become noticeably muffled when used with the Custom 55. It does, however, bring immediate improvement to speakers that are normally shrill at the top.

Under the chassis, this amplifier is rather

Continued on page 120



Inside
the
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A streamlined beauty on the outside, the *Pirouette* is a miracle of precision design on the inside. Embodies the exclusive "flick shift" speed mechanism, with 3 idler wheels mounted on a single movable plate. This simplified mechanism insures professional speed accuracy, trouble-free performance, reduces rumble and wow to negligible terms.



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Continued from page 118

neatly laid out and appears easy to service. All parts are readily accessible, and the wiring is clean and straightforward. The unit is basic in the strictest sense of the word. The fuse looks as if it is too heavy to protect the amplifier, and the unit could have been made a little more flexible by the addition of one or two more 110-volt convenience outlets. But it does have a power supply outlet socket for use with preamplifiers that are not equipped with their own power supplies.

All this adds up to a strictly top-quality amplifier with a few performance characteristics that are hard to match, to say nothing of surpass. — J. G. H.

MANUFACTURER'S COMMENT: Since the "Custom 55" was expressly designed to drive the new wide-range, low-distortion speakers, it has no features that would enhance the sound of "mediocre equipment." However, on any speaker, the user will notice less surface noise and less muddiness in the bass . . . positive virtues that stem from the extreme stability designed into the amplifier.

This same stability accounts for the smoothness, definition, and transparency of sound, as contrasted to less stable designs. Current production units have been made slightly more stable, in the belief that this is the single most important (and neglected) factor in differentiating top quality units from others.

Please notice also that the simplicity of design of the "Custom 55" is such that the unit can be unconditionally guaranteed for one full year.

Panasonic Speaker

SPECIFICATIONS (furnished by manufacturer): an 8-inch wide-range loudspeaker, model 8P-W1. Response: 40 to 16,000 cycles, ± 10 db; 80 to 10,000 cycles, ± 7 db. Flux density: 10,500 gauss. Cone resonance: 40 to 50 cycles. Impedance: 7.3 ohms at 400 cycles. Price: \$24.75. Distributor: R. I. Mendels, Inc., 41 East 42nd St., New York 17, N. Y.

The Panasonic speaker is made by Matsushita Electric Industries, a leading electronics firm in Japan, and the American distribution has just begun. So far as we know, it is the first Japanese high fidelity product to be imported for sale. If future imports are to be as good as this, American manufacturers in general had better look to their laurels.

I was curious, of course, when I heard about the Panasonic speaker, and amused by the unusually conservative specifications (note the ± 10 db rating on frequency response). I confess another chuckle when I saw it for the first time, too. It is a round-cone speaker, but it has an elliptical corruga-



Panasonic 8-inch wide-range speaker.

tion about halfway out from the center (a pretty smart idea, when you think it over). There is a smaller, stiffer cone for high frequencies that is mounted coaxially. Both cones are driven, through a mechanical crossover, by an aluminum voice coil. The startlingly unconventional device that was responsible for my grin is a large plastic knob mounted in the center in order to diffuse the highs; it looks very much like an incandescent bulb that might light up as a "tilt" indicator on overloads!

So I mounted the speaker in a 3½ cubic foot tunable bass-reflex cabinet and, after listening for about 30 seconds, the grin faded and was replaced by a look of astonishment. This little speaker is *good!* It won't match a fine system selling for hundreds of dollars — needless to say — but it produces sound that, to my ears, is smooth, well-balanced, well-distributed, and satisfying. High-frequency response goes well out towards the limit of audibility without unpleasant bumps; there is no unduly exaggerated middle-range peak often associated with harshness; bass is excellent: full and solid, without boom. Although other staff members in general thought just as highly of the Panasonic, it might not be brilliant-sounding enough for everyone's taste.

If this speaker sold for \$50, I believe it would still receive my sincere approval. At less than \$25, I consider it an unqualified bargain. — R. A.

Brociner Mark 30C Control Unit

SPECIFICATIONS (furnished by manufacturer): a self-powered preamplifier-equalizer-control unit. Inputs: total of five; one at low-level high-impedance for magnetic phono or constant-amplitude pickup, one at low-level high-impedance for magnetic phono, and three at high-level high-impedance for Radio, TV, and Tape inputs. Fixed attenuator for TV input. Controls: selector and bass turnover (AES, NARTS-RIAA, 800, LP); treble rolloff (LP, NARTS-RIAA, AES, LON, fir, 78); bass ± 10 db, 50 cycles; treble (+12 to -15 db, 10,000 cycles); loudness or volume, and AC power; Phono-1 Phono-2 selector; volume-loudness selector. Hum balance control on rear of chassis. Outputs: two; low-impedance to tape recorder and power amplifier. Response: ± 1 db, 20 to 20,000 cycles. IM distortion: unmeasurable up to 1 volt output; less than 0.3% at 4 volts out. Tubes: 3 — 12AX7. Dimensions: 10½ in. wide by 6 deep by 3½ high. Price: \$88.50. MANUFACTURER: Brociner Electronics Corporation, 344 East 32nd Street, New York 16, N. Y.

Recently the perfectionist view of amplification has found its way into preamplifier design, and the Brociner Mark 30C control unit is one of a relatively small number that have appeared during the past year in which distortion has been reduced almost to the vanishing point.

Manufacturer's specifications for the Mark 30C are impressive, and instrument tests on our TITH bench indicate that it falls well within them in all respects, as far as we can determine. Record equalization curves fell within ½ db of their indicated ideal limits.

Another nice thing about this unit is its almost complete freedom from ultrasonic ringing. The low distortion, accurate equalization, and high-frequency stability are reflected in the way it sounds, too. String tone and massed orchestral choirs have a cleanliness, smoothness and definition that is unusual. This is certainly an indication that the control section is no longer as weak

a link in the reproducing chain as it formerly was.

A few other unusual characteristics were noted, too. The first thing that struck me was that the loudness control, when switched into the circuit, seemed to be almost utterly ineffective. As I turned the loudness down there was no audible increase in the low frequency response, as I had come to expect from loudness controls in general. After a few days' listening, however, I



The Mark 30C preamplifier-control unit.

realized that it *was* maintaining the correct aural balance at low levels, and that the difference I had noticed initially was due to the fact that it wasn't exaggerating the bass when it was turned down. This is one control unit that can, if you like, be used at all times with the loudness control switched on.

I also observed that the tone controls do not behave as many do. At *intermediate* settings they simply add to the extremes of the frequency range instead of boosting the entire bass and treble ranges. This is ideal for modifying records that are deficient or exaggerated in the bass or overtone regions, but it cannot be used for compensating for aberrations in loudspeaker balance. The assumption is, apparently, that a top-quality system will produce optimum results when properly set up, leaving only the recordings as the variable elements. At extreme settings, the effect on frequency boost or drop is more conventional.

A couple of other things are worthy of passing note. For precise matching of the phono pickup there is a continuously variable terminating resistor calibrated in



Rear view shows inputs, level controls.

kilohms (thousands of ohms), which can be set with a screwdriver to any value from 0 to 100,000 ohms. The front panel switch that selects either of the two magnetic phono inputs has a rumble-filter set into the secondary channel, which sharply limits the response below 30 cycles. This is quite helpful when using a rumbly record changer, and it eliminates the large subsonic pulses which come from 78-rpm records that are pressed off-center.

To my taste, the Mark 30C is one of the

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Bell
Golden Twins
High Fidelity ensemble

Here are three perfectly matched self-cabineted units which give you complete flexibility in your choice of basic system components. You may select either the Model 2254 FM-only tuner or the Model 2255 AM-FM tuner to use with the Model 2256 12-watt amplifier . . . depending upon your particular desires or the reception characteristics of your location. All three Golden Twin units may be used separately as components in any system. They are housed in golden-hued cabinets 8¾" deep, 9½" wide and 4" high . . . ideal for installing on table top or in standard bookcase.

SPECIFICATIONS

Model 2256 amplifier has 6 controls (7-position equalization and selector switch, continuously-variable loudness control, gain control, bass and treble cut and boost and radio level set control), 6 inputs, 4 outputs, and response from 20 to 20,000 cps plus or minus ½ db. Output is 12 watts (20 watt peak) with less than one-half of one per cent distortion.

Model 2255 AM-FM tuner covers the full AM range from 55 to 165 kc and the entire FM spectrum from 88 to 108 mc. Controls include band selector switch, tuning knob with AFC defeat switch. Model 2254 FM tuner covers the FM band from 88 to 108 mc, and utilizes three controls; selector switch with AFC defeat, tuning control and output level control.

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Model 2256



12-Watt Amplifier

with
your Choice of Tuners....



Model 2255 AM-FM Tuner



Model 2254 FM-only Tuner

Continued from page 120

neatest-looking items I have seen. Nothing overly slick or extreme one way or the other. Simply a cleanly-styled piece of equipment that would not look out of place in any surrounding, in or out of a cabinet. For cabinet mounting, the Mark 30C is supplied with a removable escutcheon, and facilities for sliding the chassis forward to extend the control shafts. When it is panel-mounted, in a cabinet, the knobs and escutcheon are removed and the control shafts passed through the panel. When the escutcheon is replaced, the chassis is automatically locked in place with the correct shaft lengths extended for holding the knobs.

The instructions supplied are clear and concisely written, with a hear-felt preface urging the buyer to read them before he goes about installing the unit incorrectly. One omission from the literature, however: the manufacturer's address! I also think it would have been an idea to list the specifications somewhere in the enclosed paperwork. After all, a control unit as good as this one need not make a secret of its performance capabilities.

The verdict, then: Strictly a top-quality control unit worthy of the very finest associated equipment, and well suited to the needs of the high fidelity perfectionist. — J. G. H.

MANUFACTURER'S COMMENT: Your summary of the operation of our loudness control is in complete accord with our thinking. It is quite true that correct compensation, simply because it maintains realism at low levels, is not easily noticeable. Regarding the tone controls, however, we wish to point out that these were specifically designed to have the characteristics needed for speaker compensation, since the deficiencies of speakers do occur primarily near the ends of the range. With the controls of the 30C, compensation can be effected without disturbing the vital mid-frequency region.

Pamphonic Speaker System

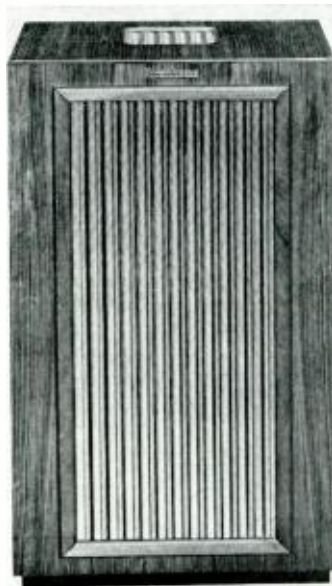
SPECIFICATIONS (furnished by manufacturer): a two-way speaker system with LC crossover network and tweeter level control. Woofer: 15-inch diameter; flux density, 16,000 lines. Tweeter: elliptical cone with aluminum voice coil and voice-coil form. Impedance: 15 ohms. Power rating: 15 watts continuous. Dimensions: 44½ in. high by 24½ wide by 18½ deep. May be mounted in corner or along wall. Finish: African mahogany or walnut veneer. Price: \$295.00. Distributor: John Ould U. S. A., Ltd., 519 South Fifth Ave., Mount Vernon, N. Y.

The British, firm believers in simplicity when it comes to high fidelity, have always been willing to match their single-speaker or two-way systems in uncomplicated enclosures against the most elaborate American-made systems. We must admit that, with a few exceptions, they come out very well in the competition. The Pamphonic Victor loudspeaker is the latest import from England, and a most impressive entry. It's made by Pamphonic Reproducers Ltd., London.

Reproduction of the bass and lower mid-range is accomplished by a 15-inch woofer with a very heavy magnet, mounted in an 8½-cubic ft. enclosure with a tunnel-type bass reflex vent. The rest of the range is carried by an elliptical cone tweeter that points upward and towards the back of the enclosure. It is mounted inside the main enclosure at the top; there is a hole covered

by grille cloth in the cabinet top for the tweeter, so that high frequencies are emitted from the top of the cabinet towards the wall, where they are reflected and diffused into the room in a quite non-directional manner. There is a small enclosure around the tweeter inside the cabinet, of course, so as to isolate it from the woofer back wave. A five-position tweeter level control permits adjustment of balance for varying room conditions.

The result of this arrangement is an almost-complete elimination of point-source effect; music has breadth that I have detected in few other systems. But because the woofer is mounted well towards the top of the cabinet also, and both the speakers are direct-radiating cones, and finally, because a slow crossover is used, the sound blends well. I wasn't conscious at any time



The Pamphonic two-way speaker system.

that two speakers were operating, though I've listened to this system for several weeks. It is the same kind of sound up and down the range, with no differences in coloration.

Despite the method of tweeter mounting, which might be expected to result in attenuation of extreme highs, the system is audibly quite smooth and flat out to well beyond 16,000 cycles (my ears don't go much beyond 17,000). Probably the tweeter is designed for a gradually rising response to overcome increased absorption from the bounces highs must take before they reach the ear. The tweeter would undoubtedly sound shrill if used in the conventional manner! Also, the wall against which this system was placed in my listening room is painted plaster; other wall materials will have different effects on the apparent high-frequency response — a vital point to remember. You couldn't put this speaker against a wall covered with drapery, for instance.

Middle and high-range smoothness can be determined quickly in any of a number of ways, among them flute and violin reproduction. This speaker system doesn't

turn violins to steel, nor does it make a flute shriek. Not many systems will pass such a test.

The lower range is full and rich, and goes down deep. There isn't a trace of boom; male voices are reproduced naturally. The sound might be called inconspicuous.

It is a pleasant sort of sound, although it may not be satisfactory to dedicated seekers after crisp, definitive bass. For the average listener I believe it will be eminently satisfactory, as it was for me.

To sum up: the longer I listened to the Pamphonic system, the better I liked it. That is always a high recommendation. — R. A.

MANUFACTURER'S COMMENT: The quest for musical balance and presence were primary factors which influenced the design of the Pamphonic Reproducer. Carefully matched cone units were found to give more satisfactory results than any other combination tested, but more than usual attention was given to the design and construction of the enclosure itself.

A heavy cabinet, nearly an inch thick, substantially braced internally and then generously padded throughout, provides the rigidity essential to lively, color-free bass reproduction. Absence of cabinet resonance and "boominess" leads to the overall smooth performance to which reference has been made, and may account for the opinion expressed in the closing sentence of your report. Our own tests indicate that this same feature considerably reduces listening fatigue.

Grommes 55C and 56PG Amplifiers

SPECIFICATIONS (furnished by manufacturer): complete single-chassis amplifier-control units. **MODEL 55C** — Input channels: total of three; two at high-level high-impedance for Tape and Radio, one at low-level high-impedance for magnetic phono or constant-amplitude input. Controls: input selector and bass turnover (LP, RIAA, AES, 800); treble rolloff (LP, RIAA, AES, LONDON, FLAT); loudness control; volume control and AC on-off; bass (\approx 15 db, 50 cycles); treble (\approx 15 db, 10,000 cycles); rumble filter switch on top of chassis. Outputs: high impedance to tape recorder; 4, 8, and 16 ohms to loudspeaker. Output stage: push-pull tetrodes. Response: \pm 0.5 db, 15 to 50,000 cycles. Power response: \pm 1 db, 27 to 40,000 cycles at 12 watts. Power rating: 12 watts, 24 watt peaks. IM distortion: 1% or less at 12 watts. Tubes: 3 — 12AX7, 2 — 6V6GT, 5Y3GT. Dimensions: 11½ in. wide by 4 high by 8½ deep. **MODEL 56PG** — Input channels: total of four; three at high-level high-impedance for Tape, TV, and Radio; one at low-level high-impedance for magnetic phono or constant-amplitude input. Controls: input selector and equalizer (PHONO FLAT, RIAA, OLD LP); loudness control; volume control; bass (\approx 15 db, 15 cycles); treble (\approx 15 db, 10,000 cycles); rumble filter switch on top of chassis. Outputs: high-impedance to tape recorder; 4, 8, and 16 ohms to loudspeaker. Output stage: ultra-linear. Response: \pm 0.5 db, 20 to 30,000 cycles. Power response: \pm 1 db, 30 to 20,000 cycles at 10 watts. Power rating: 12 watts, 20 watts peak. IM distortion: 2.0% at 12 watts. Tubes: 3 — 12AX7, 2 — 6V6GT, 5Y3GT. Dimensions: 11½ in. wide by 4 high by 8½ deep. Prices: 56PG, \$59.95; 55C, \$79.50. **MANUFACTURER:** Precision Electronics, Inc., 9101 King Avenue, Franklin Park, Ill.

These two medium-priced amplifiers from Grommes prove that you don't have to be an electrical engineering graduate to be able to operate a high fidelity system.

There are no unnecessary frills here . . . just straightforward design and a minimum of control complexity. The record equalization sections (which most often tend to confuse those who are more interested in music than in RIAA's and AES's) have been reduced in the less expensive model, the 56PG, to three positions on a single knob. In the higher-priced 55C, equalization is divided between two controls, for turnover and rolloff, to suit the higher-fi enthusiast who demands precise equalization of every record.

The two-knob equalization in the 55C

Continued on page 126



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RARA AVIS

The translation is "rare bird" and that's what they're beginning to call the BRAINARD ITA TUNER-AMPLIFIER. From the first moment when distributors saw and heard the Brainard ITA, the factory has been back-ordered. We expanded our facilities, and hoped to catch up to the demand, but alas, or hoorah, depending upon which side of the fence you're on, the demand is still increasing. Distributors report that like all rare birds, the Brainard amplifiers and amplifier-tuners do not remain long indoors, but at the first opportunity fly into a customer's home.

We could be surprised at this tremendous success, but confidentially, we planned it that way. We put everything we could into the components: we then added ABC (Acoustic Balance Control), and set such reasonable prices that several of our stockholders muttered "philanthropists."

Yes, you'll have to search carefully in your town to find a Brainard ITA Tuner-Amplifier, or even a Brainard Amplifier, but ask any friendly orthinologist, he'll tell you the "rare bird" is worth waiting for.

Write for complete technical specifications on all Brainard components and a full explanation of the revolutionary Acoustic Balance Control in Brainard Catalog.

BRAINARD ITA TUNER-AMPLIFIER

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ELECTRONICS
Brainard

Continued from page 122

covers just about every contingency in the way of record characteristics, but the rolloff settings in the unit I tested supplied about 2 db more rolloff than was indicated on the



The Grommes 55C amplifier-control unit.

panel. This was all to the good when the 55C was used with a speaker that was somewhat "bright" at the upper end, but from a genuinely flat speaker the top was a little dull-sounding. A five degree clockwise rotation of the treble control was all that was needed, however, to bring up the top to its normal balance.

Bench tests on both these amplifiers showed both to be well within manufacturer's specifications, with respect to power ratings and distortion. At low levels, the IM distortion (residual IM) was extremely low for both units. At levels near peak output, however, both showed some tendency to produce increasing amounts of distortion as the AC supply voltage was lowered from 120 to 110 volts. Rural areas often get widely varying house voltages, so in such locations it might be expected that these amplifiers would not always produce their 12 watts output at rated distortion. However, unlike many other power amplifiers, the 55C and 56PG have rather gradual overload characteristics, so this is not as serious



Model 56PG has single-knob equalizer.

a shortcoming as it may seem. While they are rated at 12 watts of normal power, it was found that both could put out continuous power out to 15 watts before they folded up. Peak power capabilities would obviously run to higher figures, so these are not feeble amplifiers in any sense of the word.

In both these models I was glad to note that the level control has been moved up ahead of the first stage, nicely eliminating any possibility of very high-level input signals overloading the early stages. Another welcome addition to the Grommes amplifiers is an input for a constant amplitude device such as an FM-type pickup or crystal or ceramic cartridge.

The rumble filter, which can be cut in or out by a switch on top of the chassis, is very effective in eliminating turntable rumble from inexpensive record changers or players. But I felt that in the case of the 55C it was

a rather unnecessary addition. The 55C is a good enough unit to warrant using it with input equipment that has an inherently low rumble level.

The equalization supplied by the single-knob control on the 56PG is, to my taste, just a little bit too simplified, but, as I mentioned earlier, this will probably be one of its major attractions for the non-technical user.

Listening tests showed both to be very pleasant-sounding amplifiers. Sound is well-defined and smooth, reflecting low distortion and lack of ringing at the high end. Bass is clean and, while not quite as solid as I have heard from more expensive equipment, is better than might be expected from the relatively small output transformers used.

Hum and noise from both units are very low, and they have enough gain to permit using most magnetic phono cartridges without matching transformers. There is a noticeable absence of control pops and clicks.

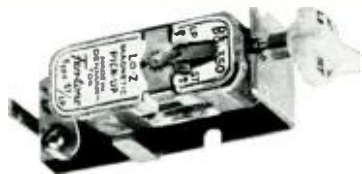
Conclusion: both are very good amplifiers for the money. One offers equalization facilities that are more suited to the average high fidelity enthusiast's needs. Rugged construction and apparently rock-solid circuitry make these look as if they will stand up well with long usage. — J. G. H.

MANUFACTURER'S COMMENT: Distortion ratings are for a 117 volt line which is considered the ideal design center for power transformers to prevent damage to tubes in the event that line voltages should go up to 120 volts. Starting on October 24, 1955, production changes in the tolerance of the condensers used in the 55C will guarantee the rolloff to be within 1 db of the panel calibrations.

Fen-Tone B & O Cartridges

SPECIFICATIONS (furnished by manufacturer): single-play or dual-play magnetic cartridges. Response: flat from 20 to 16,000 cycles, ± 2 db; gradual rise to beyond 20,000 cycles. Tracking force: microgroove, 5 to 7 grams; std., 9 to 12 grams. Compliance: 5×10^{-6} cm/dyne. Equivalent stylus mass: 4.5 milligrams, dual stylus; 3.5 milligrams, single stylus. Output: 30 millivolts at 4.4 cm/second recorded velocity. Impedance: 530 ohms. Prices: Reversible Silver Label (dual sapphires), \$7.95; Reversible Gold Label (sapphire std., diamond mic.), \$19.95; Single Silver Label (sapphire std. or mic.), \$7.50; Single Gold Label (diamond std. or mic.), \$18.95. Manufactured by: Bang & Olufsen Laboratories, Denmark. Distributors: Fenton Company, 15 Moore Street, New York 4, N. Y.

The construction of these magnetic cartridges is, so far as we know, unique: there are 8 pole-shoes in a variable-reluctance setup (see sketch). Four of the pole-shoes are above the coil and four below, and a shaft to which the stylus imparts rotary



Fen-Tone B & O magnetic cartridge.

motion is twisted halfway down its length, so that the upper and lower halves rotate consistently offset to one another. The stylus shaft is attached rigidly to this bar at right angles to it. The entire stylus-and-bar assembly, with stylus guard, damping strip, and clip can be lifted easily out of the

cartridge for service or replacement. A cleverly-designed and convenient feature.

On the single-stylus models the cartridge is held rigidly in its mounting frame, and



Detail shows armature and pole pieces.

no turning knob is supplied. In dual-stylus models the two styli are secured side-by-side to the stylus shaft, and the cartridge body can be turned in its mount slightly either side of center to bring one or the other stylus into a vertical disposition over the record. We believe that, if you're after highest fidelity and least record wear, it is poor practice to drive a pair of styli.

This objection doesn't apply to the single-stylus model, however, and we gave that a good workout. We found that low-end response was very good, output high, and hum pickup inaudible. There was a rise in response just below 10,000 cycles and a rolloff beyond that, according to our workbench checks. Sound was full and rich; it was scintillating at the high end — perhaps a bit bright for some listeners, just right for others. The stylus assembly and the cartridge itself appear to be sturdy enough to stand up indefinitely under normal use, and when the stylus wears you can replace it easily yourself.

The cartridge mount is quite long, which may cause an installation problem in some cases. We couldn't make it work in a Fairchild arm, for instance, although it fit in a Pickering arm easily. If you mount it on a flat plate with drilled and tapped holes, as in the Pickering, use washers between the cartridge mount and plate; the mount has a projection on its upper surface. And slide the mount forward as far as its mounting slots will permit. This is to avoid tracking error—the stylus is farther back from the front of the cartridge than is standard in American-made pickups.

If you like your sound on the close-up, bright side, and are willing to tinker a bit with an unusual mounting arrangement, the price of the Fen-Tone B & O cartridges puts them in the real bargain category for you. — R. A.

MANUFACTURER'S COMMENT: B & O cartridges fit into most of the professional arms and in all imported high fidelity record changers and players, such as the Rex AA, Collaro, Garrard, Miracord, Thorens, and Lenco. They mount either with two screws $\frac{1}{2}$ in. apart or, in the Collaro and Lenco, you can remove the mounting plate and use the single top screw only.

Replacement of the stylus assembly is so simple that Arrow Distributors, New York, report that the Association of the Blind selected it as the only cartridge for which their members can exchange the stylus without any help.

Because of general demand, a new shorter mounting hardware to fit the Y-M and Webeor shells is now in the making.

the old
music masters
and the new



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sound-sensitivity is truly an unforgettable experience, a delight to the ear. To look at its graceful, opulent cabinet is a delight to the eye.

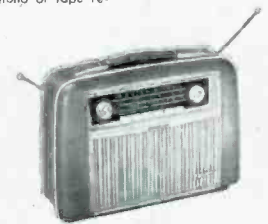
Another triumph in hi fi imported from the Continent by Elite and Telefunken, the *Mozart* radio-phonograph belongs in your home. See it soon, as well as the other Elite and Telefunken high fidelity systems, priced from \$99.95 to \$549.95 at fine stores everywhere. (Slightly higher prices west of Rockies, Florida, and in Canada.)

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**The famous composers above are, left to right: Verdi, Paderewski, Beethoven, Rubinstein, Handel, Schubert, Mozart, Chapin, Mendelssohn.*

QUALITY SPEAKS



Elite AND TELEFUNKEN



HIGH FIDELITY SYSTEMS

Continued from page 62

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SPORTS CARS

There were wires and pieces of equipment all over the tiny apartment (I became a compulsive experimenter) and it was worth your life to move about without first taking careful bearings. Once we were almost crushed in our sleep by the tape machine, for which there was space only on a shelf at the head of our bed. But it was worth it.

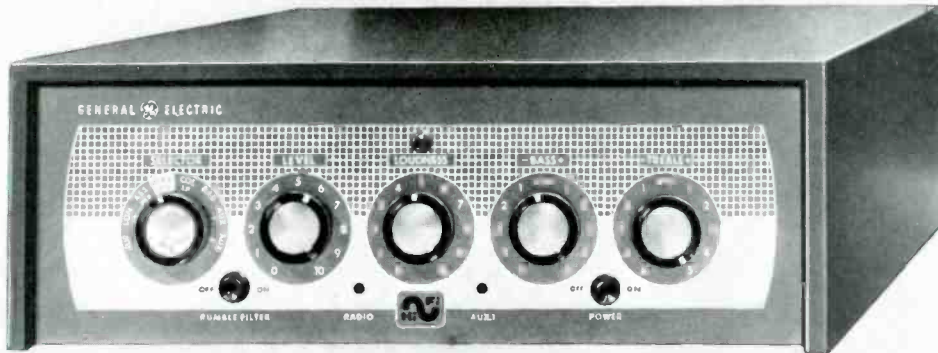
For now when we played a recording on our system even the drunks on the wall could recognize its quality. I'm ashamed to admit, however, that I did not always restrict its use to the demands of pleasure or defense. Indeed, with such marvels of science at my control I lost my humility. My ethical consideration for the singer up above shriveled like a plant in too much sunlight. For instead of soothing, music seemed to release the beast in me. Now when jarred from my writer's reveries by some especially enthusiastic flourish of our singer, I'd rush to my music system with blood in my eyes and burst a few decibels in her direction. If she defied me with a few more pounds of pressure against her diaphragm, then a war of decibels was declared.

If, let us say, she were singing *Depuis le Jour* from *Louise*, I'd put on a tape of Bidü Sayoa performing the same aria, and let the rafters ring. If it was some song by Mahler, I'd match her spitefully with Marian Anderson or Kathleen Ferrier; if she offended with something from *Der Rosenkavalier*, I'd attack her flank with Lotte Lehmann. If she brought me up from my desk with art songs by Ravel or Rachmaninoff, I'd defend myself with Maggie Teyte, or Jennie Tourel. If she polished a spiritual to a meaningless artiness I'd play Bessie Smith to remind her of the earth out of which we came. Once in a while I'd forget completely that I was supposed to be a gentleman and blast her with Strauss' *Zarathustra*, Bartók's *Concerto for Orchestra*, Ellington's *Flaming Sword*, the famous crescendo from the *Pines of Rome*, or Satchmo scatting, *I'll be Glad When You're Dead*, (you rascal you!). Oh, I was living with music with a sweet vengeance.

One might think that all this would have made me her most hated enemy, but not at all. When I met her on the stoop a few weeks after my rebellion,

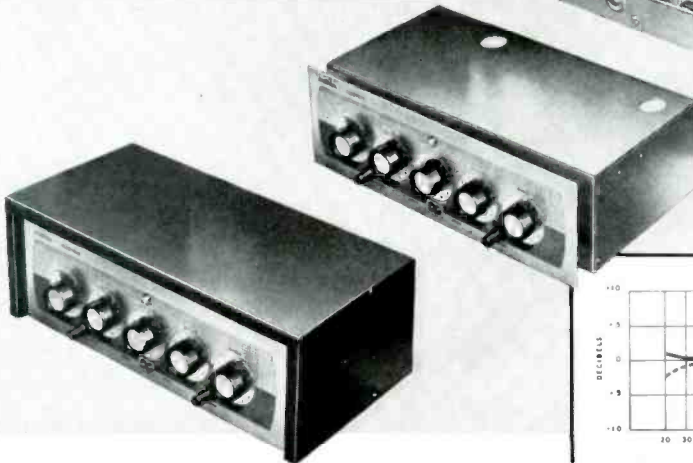
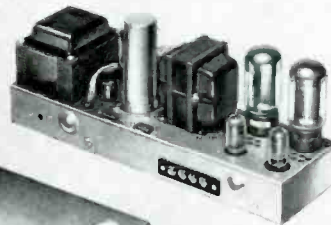
Continued on page 130

Here's the new G-E CONVERTIBLE HI-FI AMPLIFIER

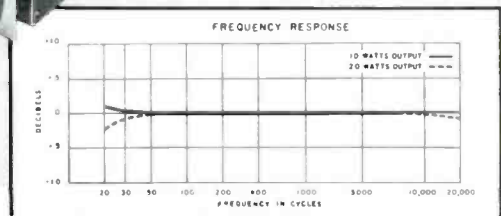


**CONVERTIBLE
CONVERTIBLE**

G-E Model
A1-320



DUAL CHASSIS DESIGN. Two complete chassis function as one unit in a handsome metal cabinet . . . or may be custom-mounted separately. Plus 7 knob studio-type control panel.



TWENTY WATTS UNDISTORTED OUTPUT. Frequency response curve is flat all the way out. ± 1 db 20 cps to 20 KC at 1/10 power, and ± 2 db 30 cps to 15 KC at $\frac{1}{2}$ power.

Exclusive Dual Chassis Design With Pure 20-Watt Output

Everything about this magnificent amplifier—the *Convertible*, is new. Exclusive dual chassis construction is an exciting G-E innovation. The amplifier and power supply chassis cable-connects with the separate pre-amp and control chassis. Both are mounted in a handsome metal cabinet; or, for custom flexibility each chassis may be mounted separately.

Most important, the *Convertible* is as dramatic in performance as it is flexible in design. The thrilling 20-watts of undistorted output is only part of its promise. New quality features include a 7-knob studio-type control panel, built-in rumble filter, 8-position selector/compensator, 5 inputs and 4 outputs for every audio need, and a power-on indicator pilot lamp. The remarkable new

Convertible was truly designed for the pleasure of the discriminating audio fan.

See, but most important, be sure to *listen* to, the new *Convertible* amplifier by General Electric—at your hi-fi dealers' showroom. Or, write for more information to: General Electric Company, Radio & TV Department, Section R54125, Electronics Park, Syracuse, New York.

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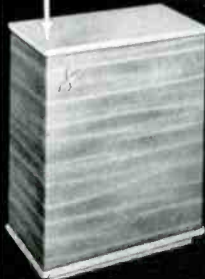
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(Advertisement)

A Speaker Designed for Miss (or Mrs.) Hi-Fi

Women, it is well known, are sensitive creatures, and the sensitivity extends to audio reproduction. Distortion and harshness (particularly in the middle and higher frequencies) are more readily apparent to women than they are to most men. To satisfy their sensitivity, it is necessary to minimize intermodulation distortion and frequency modulation distortion, the major causes of this harshness and "fuzziness." With this in mind, Sherwood Electronic Laboratories, Inc. has designed the new Forester speaker system.

The Forester system, using three separate speakers to cover the audio range, is designed with the same engineering approach used in \$400 and \$500 "dream set" systems. The fundamental requisite of all such good multiple speaker systems is complete acoustical and electrical isolation of each speaker. When the proper isolation has been achieved, intermodulation distortion is held to an indiscernable minimum. In complying with this concept, the Sherwood system uses a 300 cps 4-element, 12-db/octave crossover network (some manufacturers use a less effective 2-element, 6-db/octave network).

The Forester system employs a true horn-loaded low-frequency section powered by a 12-inch driver. Completing the system are an 8-inch, heavy-duty mid-range unit with a 14.6 oz. magnet and a wide-angle 5-inch tweeter. All three speakers are separately housed in their own sealed cavities.

Electrical measurements of the system reveal only 0.5% intermodulation distortion with input of 10 watts. This figure should be compared with 12% for a typical single-cone speaker and with 5% for a coaxial unit. As a result, the Forester provides an unusually "clean" and "smooth" performance which was immediately apparent to those who heard it demonstrated at the Chicago and New York Audio Fairs.

Complete Forester systems are priced from \$189.00 and are available in a variety of cabinet styles. Also included in the line are "do-it-yourself" kits priced from \$129.50. Modernization kits, from \$49.50, which include the 8-inch mid-range speaker, 5-inch tweeter, and crossover network may also be obtained for use with your 12-inch woofer. Further information on Sherwood amplifiers, tuners, and Forester speaker systems may be had on request by writing Dept. 12H, Sherwood Electronic Laboratories, Inc., 2802 W. Cullom, Chicago 18, Illinois.

LIVING WITH MUSIC

Continued from page 128

expecting her fully to slap my face, she astonished me by complimenting our music system. She even questioned me concerning the artists I had used against her. After that, on days when the acoustics were right, she'd stop singing until the piece was finished and then applaud — not always, I guessed, without a justifiable touch of sarcasm. And although I was now getting on with my writing, the unfairness of this business bore in upon me. Aware that I could not have withstood a similar comparison with literary artists of like caliber I grew remorseful. I also came to admire the singer's courage and control, for she was neither intimidated into silence, nor goaded into undisciplined screaming; she persevered, she marked the phrasing of the great singers I sent her way, she improved her style.

Better still, she vocalized more softly, and I, in turn, used music less and less as a weapon and more for its magic with mood and memory. After a while a simple twirl of the volume control up a few decibels and down again would bring a live-and-let-live reduction of her volume. We have long since moved from that apartment and that most interesting neighborhood and now the floors and walls of our present apartment are adequately thick and there is even a closet large enough to house the audio system; the only wire visible is that leading from the closet to the corner speaker system. Still we are indebted to the singer and the old environment for forcing us to discover one of the most deeply satisfying aspects of our living. Perhaps the enjoyment of music is always suffused with past experience; for me, at least, this is true.

It seems a long way and a long time from the glorious days of Oklahoma jazz dances, the jam sessions at Halley Richardson's place on Deep Second, from the phonographs shouting the blues in the back alleys I knew as a delivery boy, and from the days when watermelon men with voices like mellow bugles shouted their wares in time with the rhythm of their horses' hooves and farther still from the

Continued on page 132

In January
A Mozart Anniversary Issue



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Model 80-T \$19950
Model 80-R, same as above, but 13 tubes, for use with external audio control. \$16950

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— as described by C. G. McProud in *May Audio Engineering*. 3 equalization choices, presence control, volume and loudness controls, and Baxendall-type bass and treble controls.

Basic kit containing the 1.0 henry encapsulated choke, the printed circuit panel completely drilled, and the 4 metal chassis parts. \$750

The complete kit of parts, including the basic kit and all other parts and tubes as specified by author. \$3550
With complete, simplified instructions. \$3550

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AMPEX 600 PORTABLE TAPE RECORDER



A high quality tape recorder designed for professionals, broadcasters, recording studios, and other critical users. Housed in a truly portable case, the entire unit weighs less than 28 lbs. The quality of performance of the 600 is identical to the console model 350.

Has separate erase, record and playback heads . . . and separate record and playback amplifiers. A direct-reading meter permits continuous checking of recording level. Tape speed is 7 1/2 inches/sec. with a frequency response from 40 to 10,000 cycles ± 2db, and to 15,000 cycles ± 4db.

Other features include:

*Signal-to-noise ratio: more than 55 db • Flutter and wow: less than .25% • Fast forward and rewind: 90 seconds for 1200 feet • Microphone input: high impedance • Line input: for high level source (.5 volt level) • Separate level and mixing controls for microphone and line inputs • Monitoring: through phone jack or playback output • Playback output: 1.25 volts into 10,000 ohm load (matches input of most amplifier systems) Recording distortion is negligible. The Model 600 is extremely easy to use. Only one hand is needed to thread the tape. Can be operated either vertically or horizontally, and is readily adaptable for installation in home high fidelity systems. Complete with tubes, less microphone. \$545.00

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Designed as a companion piece to the AmpeX 600 Portable Tape Recorder. Weighs approx. 19 lbs. case included, and measures 13 x 16 x 8". Employs a 10-watt amplifier with push-pull output, and less than 1% total harmonic distortion. Frequency response ranges from 20 to 20,000 cycles ± .25db. Loudspeaker is housed in an acoustically matched enclosure. An external speaker jack is also provided. Power supply is built-in, and front-panel controls included for volume level, equalization and power. Complete with tubes. \$149.50

*Special When purchased with the AmpeX 600, price is. \$7450

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The Mark of Quality



Pioneers in Magnetic Recording
Since 1939

SHURE BROTHERS, Inc.
225 West Huron Street, Chicago 10, Illinois

LIVING WITH MUSIC

Continued from page 130

washerwomen singing slave songs as they stirred sooty tubs in sunny yards; and a long time too, from those intense, conflicting days when the school music program of Oklahoma City was tuning our earthy young ears to classical accents — with music appreciation classes and free musical instruments and basic instruction for any child who cared to learn, and uniforms for all who made the band. There was a mistaken notion on the part of some of the teachers that classical music had nothing to do with the rhythms, relaxed or hectic, of daily living, and that one should crook the little finger when listening to such refined strains. And the Blues and the Spirituals — Jazz — ? they would have destroyed them and scattered the pieces. Nevertheless, we learned some of it all, for in the United States when traditions are juxtaposed they tend, regardless of what we do to prevent it, irresistibly to merge. Thus musically at least each child in our town was an heir of all the ages. One learns by moving from the familiar to the unfamiliar, and

while it might sound incongruous at first, the step from the spirituality of the Spirituals to that of the Beethoven of the Symphonies or the Bach of the Chorales is not as vast as it seems. Nor is the romanticism of a Brahms or Chopin completely unrelated to that of Louis Armstrong. Those who know their native culture and love it unchauvinistically are never lost when encountering the unfamiliar.

Living with music today we find Mozart and Ellington, Kirsten Flagstad and Chippie Hill, William L. Dawson, and Carl Orff all forming part of our regular fare. For all exalt life in rhythm and melody; all add to its significance. Perhaps in the swift change of American society in which the meanings of one's origin are so quickly lost, one of the chief values of living with music lies in its power to give us an orientation in time. In doing so, it gives significance to all those indefinable aspects of experience which nevertheless help to make us what we are. In the swift whirl of time music is a constant, reminding us of what we were and of that toward which we aspired. Art thou troubled? Music will not only comfort, it will ennoble thee.



A top-grade High Fidelity Amplifier and Remote Control Unit from the world-famous Pye Research Laboratories in Cambridge, England. Smooth, highly flexible controls and facilities for record player, tape recorder, microphone and radio tuner inputs. Frequency response substantially flat from 2 to 160,000 c.p.s. Infinite damping factor. Intermodulation distortion under 1% at output of 25 watts.

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A.3

THING CALLED JAZZ

Continued from page 52

But one should not forget that the Negro was simply giving back to the white man what the white man had previously given him in the form of a melodic, harmonic, rhythmic, vocal and instrumental musical tradition. He gave it back vastly enriched by his touch, but it was and still is a music of collective origin. The spiritual could hardly have come into existence without the hymn, the blues would hardly have been born without the ballad, or the jazz band without the brass band.

It is certainly equally true that without the Negro contribution, there could be no American music as it exists today. Until the arrival of the Negro upon the American musical scene, American music was nearly indistinguishable from European music, and the soil of European music was already growing thin. The Negro was a potent fertilizer, and the new crop had a new and stronger character. White musicians instinctively sensed its vitality, and went after the new seed. The result was a variety of hybrids, the ratio of Negro to White, or European influence, depending upon an infinity of circumstances of taste and chance.

Out of it came not so much a music as a musical kaleidoscope. To those close to it, its various shades are still



glaringly disparate. Viewed from a distance it has an identity and a homogeneity inconceivable to those whose proximity deprives them of perspective. Regardless of whatever distinction may be drawn between jazz and popular, certain basic elements are common to all American music: a steady, swinging, propulsive beat, supporting a rhythmically free, more or less improvisational melody, the basic melodic material being the popular song.

To the non-American, and to most non-professional Americans, this is

Continued on next page



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THING CALLED JAZZ

Continued from preceding page

jazz, whether Whiteman, Lombardo, or Goodman, whether Duchin or Tatum, whether Fitzgerald or Crosby. And for those jazz purists who will squeal at the mention of Lombardo, let me remind them of Armstrong's comment on hearing a Lombardo record in a *Downbeat* blindfold test: "This band is helping to keep music alive, fighting off them damn be-boppers. The Lombardos are my inspirators."

Nor should it be forgotten that there was a time when all these elements seemed to jell, when jazz and popular, commercial and intellectual, Dixieland and dance band, came together in a music that was certainly jazz and certainly popular. This was the swing era, fructifying finally in Benny Goodman's band and reaching a glorious climax in Goodman's 1938 Carnegie Hall concert. This was a summing-up in a harmonious whole of all the various elements that had been diversely at work in American music for half a century—ballad, blues, show tune, ragtime, brass band, dance band, and jazz band, with not a little

derived, particularly with respect to instrumentation, from classical music of the first two decades of the century.

It couldn't last. Such moments of fusion of spontaneous and discriminating taste and fashion never do. They occur with a Haydn, a Shakespeare, a Dickens, a Michelangelo, a Chaplin, a Disney. But in due time the audience, drawn together by universal genius, goes again its separate ways, according to its various tastes in the pursuit of the lesser pleasures provided by creative men of special rather than universal appeal.

What happened after Goodman has been described by nobody so well as by Goodman himself: "The musicians made such a tremendous inroad with the public through the late Thirties and early Forties that they became bold enough to attempt, either consciously or unconsciously, to take music away from the people . . . The public is not supporting the contemporary jazz musician, and if I know musicians, they would never in a million years conceive that possibly they were to blame". (*Downbeat*, June 30, 1954)

Which is not to say, of course, that this was the end of American music



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Song and dance are common to the human kind, including Americans, and the character, style and flavor of the music that people sing and dance and listen to change continuously in accordance with the tastes and habits of the people. When the jazzmen turned to harmonic and instrumental experimentation the people—most of them, at least—turned to the singers, or to those instrumentalists who still played a singing music, swung to the American taste. It has been noted that the most successful bands today are still the bands that were successful fifteen years ago—Basie, Ellington, Herman and Lombardo.

Nor is it to say that the experimentation was stillborn. No aspect of American music outside the "serious" field has reached the defunct stage where it appeals to no considerable audience at all. But the great audience of the Thirties gave way to smaller audiences of special interests and tastes, the larger general categories being the traditionalists and the modernists or progressives. These audiences, and their idols, being no more than human, have tended to think of themselves and the music they like as being superior to

other music. In their terminology what they like is jazz, and what they do not like is not.

It is all very well to say, as many do, that jazz is what Basie plays. But not everyone who is thought to play jazz plays like Basie. And once beyond a dozen or so certified names, such as Basie, Armstrong, Ellington, Goodman, Tatum, etc., you begin to run into the borderline cases. The Basie gag is a good epigram, as the apocryphal gem "If you gotta ask you'll never know." But neither one of them helps very much as a definition.

What might help—or so it seems to me—would be to drop the term jazz altogether or apply it to the main body of non-classical, non-rural American music. In either case it would be clear that what we are talking about is the music of urban America, a music whose swinging beat, rhythmic freedom within the measure, and fresh melodic invention have been recognized throughout the world as a new musical style and are thought of by most people any distance from the center as jazz. The critics and the fans, instead of arguing about what is jazz

Continued on page 137

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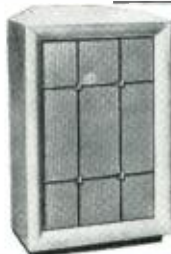
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THING CALLED JAZZ

Continued from page 135

and what is not, could argue, as critics and fans have always done when a musical style is vital enough to stimulate enthusiasm, about what is good and what is bad.

It might help also to focus attention upon what I believe to be a fact: that the American music we long-hair critics have been prophesying and looking for these last several decades is already here and has been for some time. We might also recognize that the best of it is already a music of which we can all be proud.

KODALY

Continued from page 59

just received a recording of my *Psalmus Hungaricus* from Antal Dorati in America."

"How did you like it?"

"I have no hi-fi equipment," and he smiled, using the new term, "but I found the recording excellent even so."

"Still, it is dangerous . . ."

"Yes, it is. Because when you hear nothing but recorded music, you do yourself just as much harm as when you eat solely tinned fruit. You never will know the flavor of fresh fruit, and this is a great loss—even if some of the tinned fruits taste better than the fresh ones. You lose your ability to distinguish; you have nothing to make comparisons with."

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"This is a definite advantage," he remarked, "as this competition will result in the disappearance of inferior records, and only high quality will survive. Undoubtedly a great aid to musical culture."

In the meantime, his portrait had been finished, too. He signed it, which showed that it was to his liking. And now, having got in touch with high fidelity, I suppose, he will be—in spite of all his arguments against it—more favorably disposed toward machine music than he had been.

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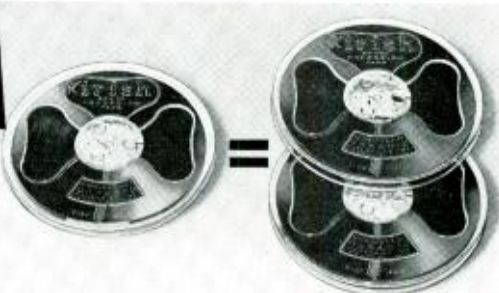
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GOLDEN EARS

Continued from page 54

demonstrate in sound the split between his intellectual and emotional life, the schizoid accepts, indeed, almost welcomes, the fact that while his high frequencies are full of all kinds of fidelity (in contact with reality), his lows are badly distorted. This, as I say, doesn't seem to bother him; apparently the split in his musical life is just a clearer extension of the one in his personality.

If you're still doubtful, consider one more personality type, the manic-depressive, who is distinguished above all by mercurial changes in mood. For no apparent reason, this person swings from utter happiness to complete despair, from euphoria to depression, from love of the world to hatred of everyone. The audiophile who belongs in this category clearly expresses his ambivalent feelings toward his components. In successive days, or even hours, he alternates between feelings of love and hate toward his music system. One day his components are the apple of his eye; there's none like 'em, and nobody but no-

body gets richer lows, cleaner highs or truer middle. The very next day this same individual has to be forcibly restrained from demolishing his cabinet; he's hostile and depressed. Why? Little things. A triangle missed here, a tuba there, the window drapes gone to the cleaners, any of these are enough to set off the swing in mood.

If you've a friend whom you suspect of being the manic-depressive type, never compare his system, favorably or unfavorably, with another. If you do, you run the risk of being either suffocated with affection or beaten to death with a tone arm.

It occurs to me that this treatise on hi-fi psychopathology may have led the reader to assume erroneously that there is no such thing as a psychologically normal high fidelity enthusiast. Get this out of your system. Most of us, I wager, are free of all symptoms save that we love our music with a passionate fidelity. How do I diagnose this normal type? Easy. He can be found most evenings in an overstuffed chair (slippers and pipe optional), a cool drink at hand, enjoying good music truthfully reproduced. You know the type. Sure you do. Take yourself, for example. . . .

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This is a switching arrangement for using three 8-ohm speakers, singly or in parallel pairs, with an amplifier with 4 and 8-ohm outputs. The same circuit can be used with 16-ohm speakers and 8 and 16-ohm outputs. The switching is arranged so that both sides of a speaker line are disconnected to prevent any pickup of hum from AC house wiring. An 8-pole, 4-gang, 6-position, shorting-type rotary switch is used. Three gangs are used for the speaker switching, while the fourth is for pilot lights on the front panel. This last gang can be omitted if pilot lights are not desired. A 6-volt door bell transformer is used for the 12-volt colored pilot lights, to prevent their being too bright. The pilot light section of the switch is placed nearest the front panel to avoid a confusion of wires. Colors indicate speakers in use.

The switch is connected to three wires from the amplifier and to six

wires to the speakers. A six-conductor cable, with a Cinch-Jones connector on the back of the control box, runs through the floor to a terminal strip under the house. When wiring the switch, connect all common points first, then connect to pilot light and audio cables.

I carry this setup a little farther by having another speaker in the living room that can be used instead of the one in the kitchen. A single-pole, double throw switch mounted near the speaker selects either it or the one in the kitchen. The speaker in the bedroom has a volume control on it so I don't have to get out of bed to adjust the listening level. A time clock turns the set off at a pre-determined time.

John Bonsey
3454 B Paho Avenue
Honolulu, Hawaii

SIR:

I have a problem that you probably can help me solve. There is in the vicinity a radio transmitter which bothers me most of the time, coming in on my audio-system when I play the phonograph. On advice from radio mechanics I have tried using a 0.05 microfarad condenser in the AC power line, with no practical results.

How could I eliminate this troublesome condition?

Jorge A. Rodon, M.D.
B. Maso 402
Santiago de Cuba

The interference is very likely caused by rectification at some point before your phonograph input tube. This could be caused by a poor connection at any point in the system — at the clip connections to your pickup cartridge, the joint between the twisted lead at the output of the pickup arm and the shielded lead from that point to your preamplifier, or the pin plug to the preamplifier. It would be well to check all these connections, and, if necessary, to resolder them.

We assume that you do use shielded lead-in from the pickup arm, and are

Continued on next page

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AUDIO FORUM

Continued from preceding page

not using the twisted pair of leads for the entire distance to your preamplifier. You should use a shielded lead-in for as much of the distance as possible.

If this does not help, then we have only one suggestion left: put a very small condenser (100 to 500 microfarads in value) across the phonograph input terminals, and a 100,000-ohm resistor in series with the first preamplifier tube control grid. Connections now made to the grid terminal must be removed and made to the free end of the resistor.

SIR:

My reception of one New York City station is always poor. Moreover, when an airplane passes over—and in this region that happens several times per hour each evening—reception on all stations is bad. I then get static, distortion, and in the case of this station, enough apparent station wandering to escape my AFC circuit.

I took my tuner to a friend's house in nearby Metuchen—which is approximately at the same compass point and distance from New York City as is Highland Park—and had no trouble there.

Following one suggestion, I have experimented by disengaging the lead-in wire from the set and moving the free end around near the set. This gave worse reception.

Another suggestion was an RF booster amplifier. Can you tell me what this is and whether it might help?

Have you or your readers any other suggestions for improved reception (besides an anti-aircraft gun)?

William P. Vosseller
427 Magnolia Street
Highland Park, N. J.

Your experiences with spotty FM reception are not at all uncommon.

It seems that you are simply located in a dead spot as far as FM signals are concerned, in which case you would probably do best with a Yagi antenna aimed at New York City.

This would give you optimum reception of New York stations, but would reduce reception of all stations that the antenna is not aimed towards. Then if you wanted to pick up other stations you could install a standard



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FM dipole antenna three or four feet above the Yagi, and aim it at the closer stations you desire to receive. A 300-ohm DPDT switch would allow you to select either antenna.

Maximum coverage of all stations could be obtained by using the Yagi by itself, in conjunction with an antenna rotor.

If you are only interested in receiving one station in particular, the Yagi could be cut for the particular station's wave length. Otherwise, it should be built for wide-band FM band coverage. The "Traders' Market Place" and "Professional Directory" in each issue of HIGH FIDELITY lists names and addresses of several companies which specialize in making Yagi antennas to order.

An RF booster amplifier, which is inserted between the antenna and the tuner to raise the strength of feeble signals, might be of some help also. But since your tuner is already quite sensitive it seems doubtful that the booster would contribute enough to warrant its cost. One of them would, however, be less expensive than an anti-aircraft gun, and much cheaper to operate.

SIR:

I am requesting information about the loading of a magnetic cartridge. I had been using a GE cartridge, and according to the service manual that came with my control unit, it was not necessary to add an additional resistor to correctly load the GE cartridge. I recently purchased a Fairchild series 220 cartridge. Is another value of terminating resistor required to achieve a flat response, and if so, what value do you recommend? Also, can this resistor be connected in the leads between the turntable and the input to the audio control?

S. D. Campanella, M.D.
VA Hospital
Albuquerque, N. M.

Your control unit is already supplying the correct termination for a GE cartridge, and since the Fairchild is not at all critical as to the termination used, it will work perfectly well with the unit as it presently is, without any modification.

If a lower termination resistor were required, you would probably have to add it inside the control unit. Putting it anywhere else might expose the resistor to stray AC fields, causing hum.



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MICROPHONES

Continued from page 114

some distance away, it will not adequately cover a large group. Backed off the required distance, its rear pickup will cause it to behave very much like an omnidirectional mike, and in such applications it may for all intents and purposes be considered as one.

For small groups where the recordist is permitted to have some say as to where the performers will sit, they can be divided into two groups on each side of the microphone, and shuffled around until their relative balance, as determined by the mike's pickup, is correct. Professional recording companies prefer, however, to use bidirectional microphones only for small groups or for "spotting" of soloists, in large multiple-mike setups.

Otherwise, their main application is in speech recording, where their two "dead" sides can be used for "off-mike" effects or for control of audience noise.

One thing that often seems to be overlooked by recordists who are taping large music groups is the fact that high frequencies tend to travel in a straight line from their source. Lower-pitched sounds are able to pass easily around intervening objects, but if anything is placed between an instrument and the microphone, the highs from that instrument will be attenuated. It is for this reason that a microphone picking up a large performing group should be mounted high in the air, where it is within the line of sight from every instrument. It is usually a lot easier to suspend the mike from a rope stretched across the auditorium than to try and use extension pipes with an ordinary mike stand. The extension-pipe idea is fine if the stand's base is very large and very heavy, but otherwise it is likely to be a menace to anyone sitting near it, and law suits are expensive.

For the more ambitious recordist, multiple-microphone setups offer a means of broadening the versatility and scope of a recording system, and allow the operator to exercise considerably more control over the final results. In a multi-mike pickup, two or more microphones are used in conjunction with a multiple-channel input mixer which permits the volume of each mike to be varied independently of the others. This way, a very large performing group may be more than adequately covered, soloists can be given a little

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bit of additional accent to make them stand out from the ensemble, and the reverberation in the recording can be varied over broad limits without touching any of the microphones.

But it is very easy to produce much worse recordings with a multi-mike system than could ever be gotten from a single-mike pickup, so it is hardly the thing for a novice recording engineer to try cutting his teeth on.

One of the difficulties in live recording away from home (remote recording jobs) is that we must learn to use headphones, not just for monitoring but also for evaluating our sound pickup. The balance of sound as heard from even the best headphones (standard communications-type phones are hopeless for recording and should never be used) is a far cry from that which the same signal will produce from a good speaker system. Through the phones, the highs are accentuated and the bass sounds thin. So we must learn not to be fooled into thinking that just because we can't hear much bass through the phones we really aren't getting much in the recording. The record level indicator will usually show that we are getting as much bass

on the tape as we want — maybe even more.

Then the accentuated high end in the phones may lead us to believe that we have the microphone too close; we're hearing too much "edge" in the sound. If we give in to the impulse to move the microphone further back until it sounds "right" through the phones we will quite probably find that our recording lacks adequate definition when played through a speaker.

The optimum distance for the microphone gives a compromise between crispness, reverberation, and blending.

Such matters as appropriateness, size, and intent of the recording will be taken up in the next part of this series, when we deal with some specific examples of recording setups with various musical groups. These factors are the last things to be considered in choosing and placing a microphone for a recording job, but they are still significant.

Meanwhile, we may sit in a corner with our eyes closed and contemplate whether we like our recordings close-to or distant. On the other hand we may go out and try some, and settle the matter once and for all.



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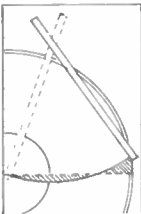


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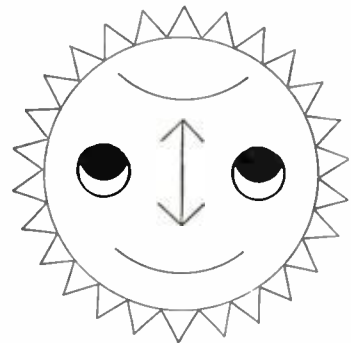
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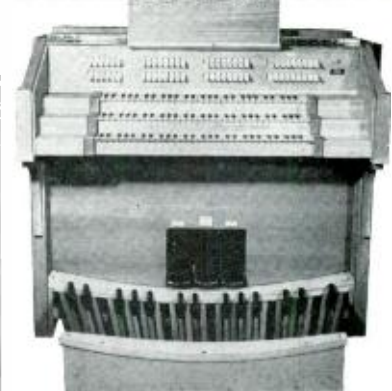
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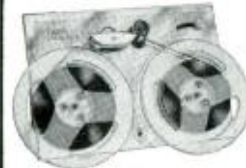
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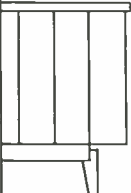


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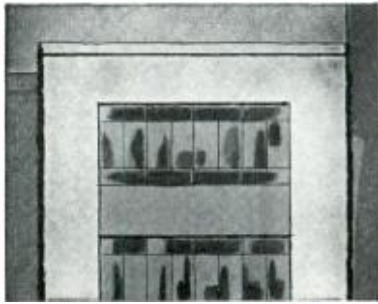
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How REK-O-KUT Maintains Quality Standards in *Rondine* TURNTABLES

Subject: Induction Motors

The motor is probably the most important part of the turntable. Yet, it is amazing how little information is generally furnished about its performance. Examine most specifications, and the only reference you may find is "4-pole induction".

It is true that "4-pole induction" is not to be ignored. It is, at least, evidence of the use of a type superior to the 2-pole variety. But, there is more to a motor's performance than type — especially in this application.

The motor provides the necessary motion to the record. But, it is also a common source of vibration, and a notorious cause of rumble, wow and flutter. Unless the motor is built to provide a smooth, steady flow of power it is virtually useless for high quality turntables.

That is why Rek-O-Kut devotes so much attention to the motors used in the Rondine and Rondine Jr. turntables. To begin with, every motor delivered to Rek-O-Kut is subjected to a rigid inspection. The motors are first placed on 'run-in' racks, where they are permitted to run for at least 12 hours. This serves as an effective check against over-heating, seizing and general break down failure. If operating properly, this warm up brings the motor to maximum efficiency — ready for speed measurements and other tests.

Bearing tolerances are carefully measured. Motors that do not come up to Rek-O-Kut standards are disassembled and rebuilt. Rotors are then tested for dynamic balance and corrective measures applied where necessary.

The next important step is to determine each motor's rpm speed. This figure is then used to calculate the exact diameter for each step on the pulley so that the pulley-idler ratios will give the correct rpm for each record speed.

The grinding of the speed-steps on the pulley is one of the most fascinating procedures in the entire process. In order to assure absolute concentricity of pulley-to-motor shaft, the lam-

itex material of which the pulley is made is first drilled and press-fitted over the motor shaft. The motor is then connected and run so that the shaft and pulley material revolve as one piece. With the motor thus acting as its own lathe, and the shaft as its own center, the lamitex is ground down to the pre-determined diameters. In this way, the pulley is absolutely centered and balanced on the shaft.

After re-checking, the motor is installed in a Rondine or Rondine Jr. turntable. Shock mounting and acoustical filtering are employed to isolate the motor from the chassis. The turntable is then turned on, and after the warm-up period (about 15 minutes) stroboscopically checked for speed. After speed corrections are made, no further adjustments are necessary except, possibly, after long periods of use.

The induction motor is only a small part of the story. Rek-O-Kut quality control extends into every detail of turntable production. At other times we shall discuss the hysteresis motor — the idler and other parts, which influence performance. All to help you visualize and understand that quality is a full time job.

These are the **REK-O-KUT** *Rondine* TURNTABLES:

3-Speed

- Rondine Deluxe with hysteresis motor \$119.95
- Rondine with 4-pole induction motor 74.95

2-Speed

- Rondine Jr. Model L-34 (33½ and 45 rpm) 49.95
- Rondine Jr. Model L-37 (33½ and 78 rpm) 49.95
- (4-pole Induction Motors)



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