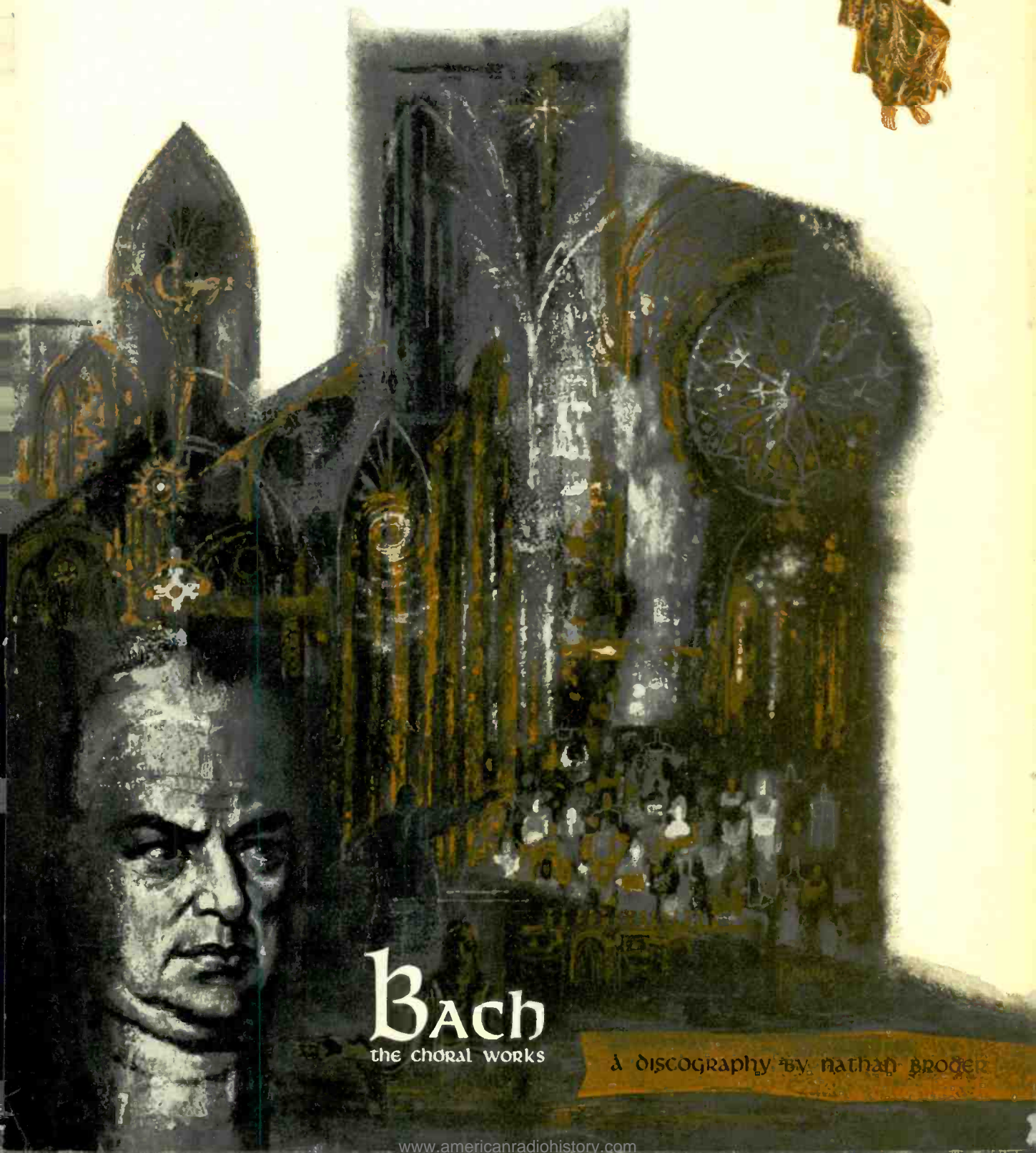


High Fidelity

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Bach
the choral works

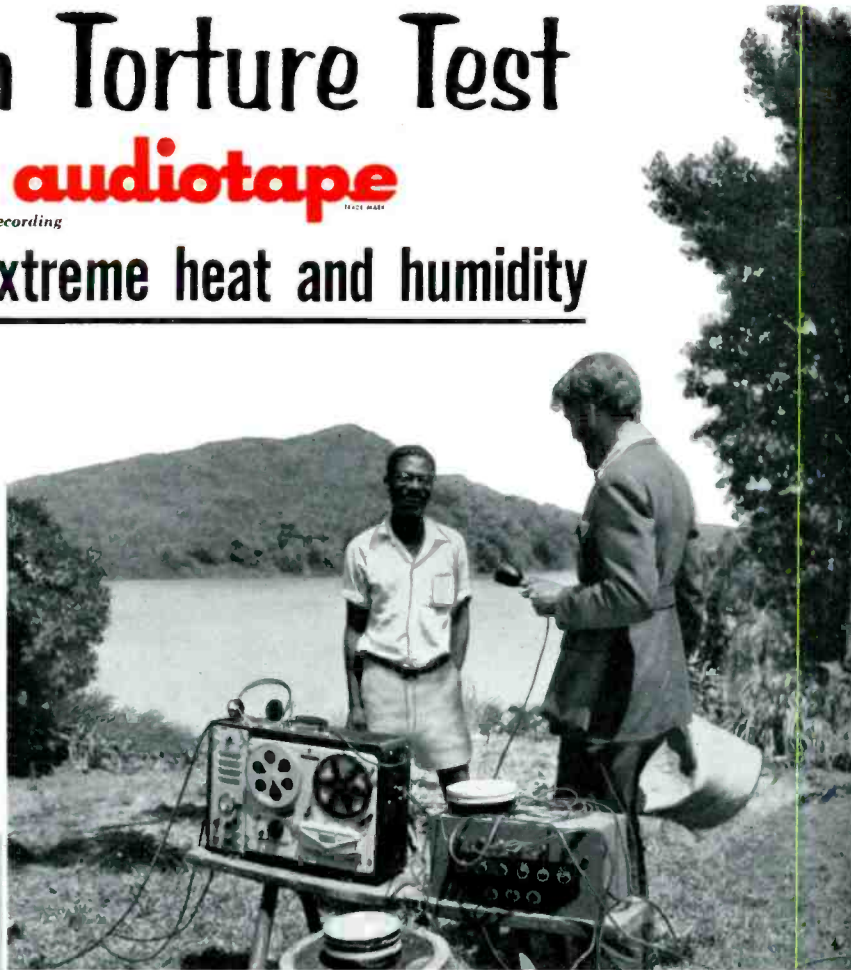
a discography by nathan broder

African Torture Test

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



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

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

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

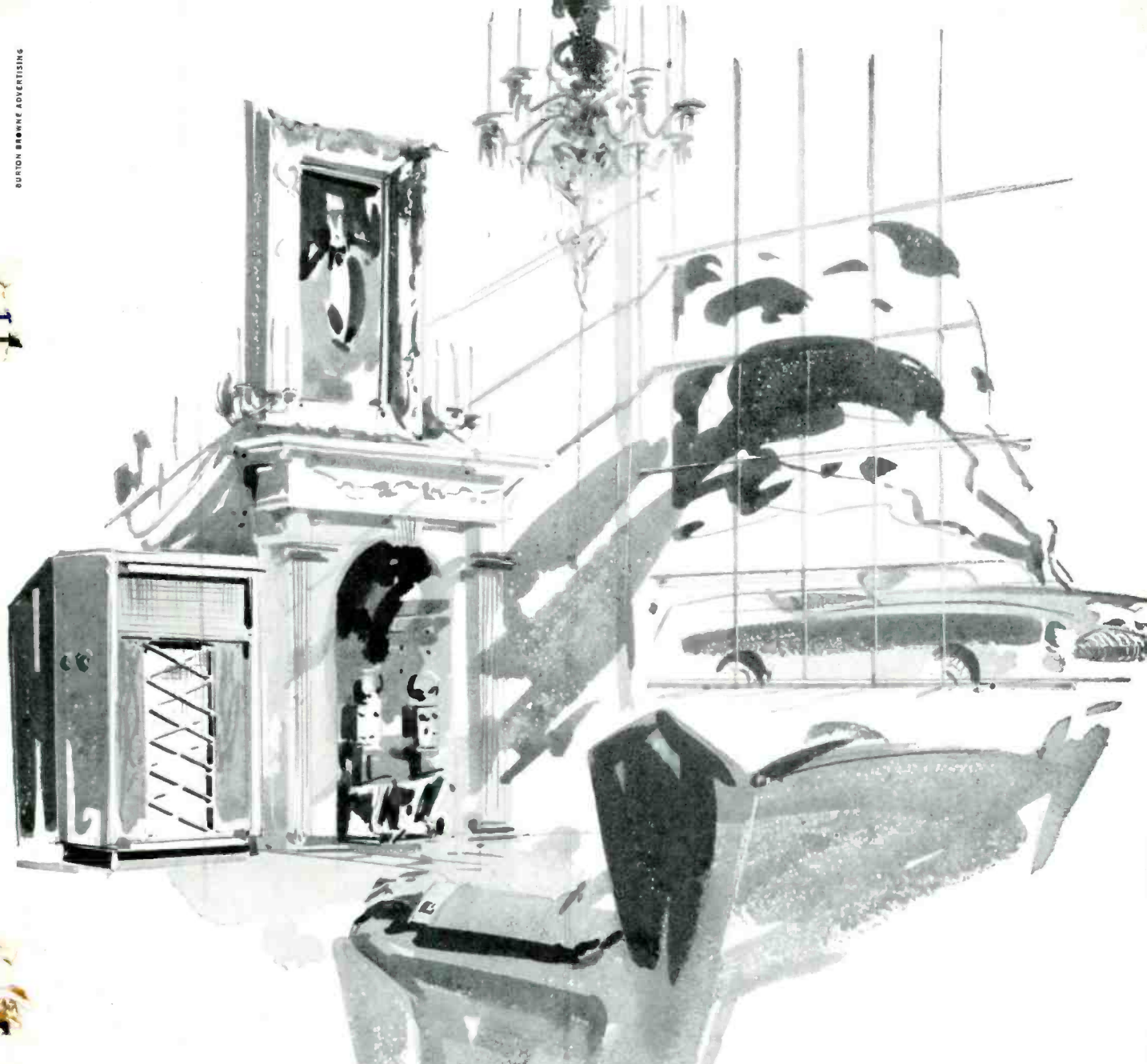
	Yield Strength	Breaking Strength
1 mil Acetate	3.7 lb.	3.9 lb.
0.9 mil "Mylar"	4.2 lb.	7.6 lb.
1.45 mil Acetate	5.0 lb.	5.5 lb.

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

	Yield Strength	Breaking Strength
1 mil Acetate	1.8 lb.	2.5 lb.
0.9 mil "Mylar"	4.1 lb.	7.6 lb.
1.45 mil Acetate	3.0 lb.	4.1 lb.

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

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High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

The Cover. It was suggested that, to put Richard M. Powers into the proper mood to execute a Bach cover, we should procure him a goodly supply of Bach records. Alas, all the Bach records we could lay hold of were, naturally, going to Nathan Broder to assist him in compiling his monumental Bach discography, the first installment whereof we offer this time. As for Mr. Powers, he obviously got into the mood regardless.

This Issue. Sometimes the people of one epoch simply do not know their duty toward people of the next. Perhaps in 2055 A. D. psycho-physiologists will curse us out for having had Einstein in our midst for seven decades without having encephalographed him minutely. Sometimes the equipment for the task is laggardly: the creaky movie camera of Pavlova's day could not properly capture her grace. Sometimes the celebrity himself is balky, aware of posterity but distressed at the possibility of being misrepresented. Apparently there was some of this feeling in the conduct of Josef Hofmann, perhaps the most prodigious pianist, *qua* pianist, since Franz Liszt. Oddly, he had recorded fairly willingly in the days of the acoustical horn. But early electrical reproduction repelled him, or something about it did. Luckily, he did permit some private recording, and mellowing with the years, he has decided to let us hear a little of it. Harold Schonberg tells the whole story in *Hofmann Heard Again*.

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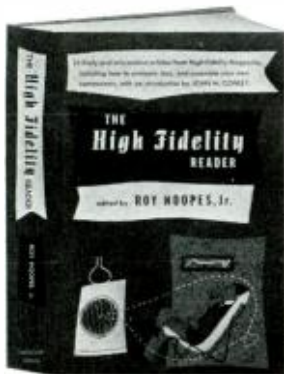
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For Every Listener's Bookshelf



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.

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LISTENER'S

by R. D. Darrell

BOOKSHELF

"FABULOUS" is a much-abused adjective, but for once it is not only apt—it is the ideal descriptive term for an instrument which in the course of some seventy-five years has miraculously transformed the role and influence of music in Everyman's life. And although one of its primary meanings is "unhistorical," it still is applicable to the story of this instrument's genesis and successive metamorphoses, since these—despite their vital impact on business, science, art, and society—never have been subjected to a truly comprehensive and lucid historical survey. Never, that is, until now: in Roland Gelatt's *The Fabulous Phonograph; From Tin Foil to High Fidelity* (Lippincott, \$4.95).

Faithful readers of this journal are not likely to need their attention called to its New York Editor's distinctive talents: to his penetrating curiosity in the whole musical scene as well as the particular domains of the phonograph, or to his ability to unearth fascinating raw data and to communicate the essential meaning of his discoveries in arrestingly clear and vivid prose. Even if they are not familiar with his earlier book, *Music Makers* (Knopf, 1953), they have the monthly testimony of his similarly titled column elsewhere in these pages, and few of them can have forgotten the articles (drawn from the earlier sections of the present book) which appeared in the March, May, June, and October 1954, issues. What even they might not expect, however—at least until they have devoured all 320 pages of *The Fabulous Phonograph*—is the super-organizational skill with which Gelatt has woven not only the individual chapters, but the whole complex warp and woof of phonographic fact and fable into a single seamless fabric.

Nor can anyone fully appreciate the extraordinary quality of that feat without some notion of its magnitude and of the long record of evasion or failure on the part of other writers.

Hundreds of books and thousands of articles have been published on various aspects of the phonograph, its makers and exploiters, its techniques and aesthetics, its economic and social effects—but none of these has come near the goal of a concise, accurate, *over-all* survey combining the best methodologies of documentary, oral, and interpretative history.

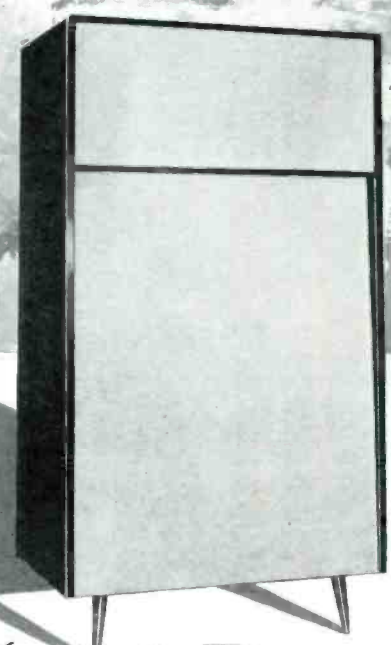
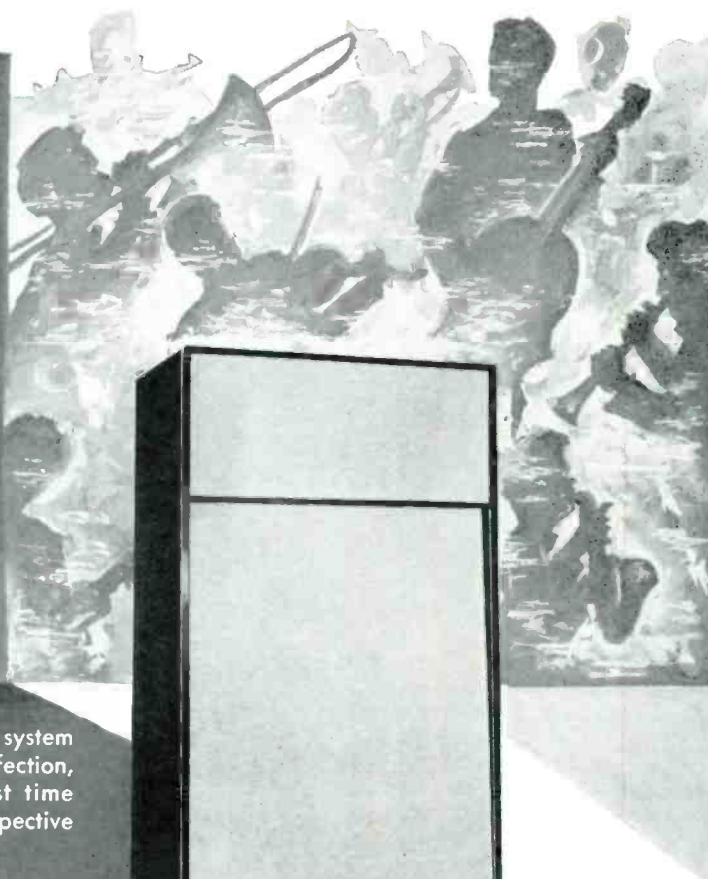
The earlier failures haven't been caused by any lack of sincere effort: I have seen at least two bulky "historical" manuscripts, and have heard of many other attempts or projects—all of which eventually proved to be either unpublishable or impossible to complete. Among the actual publications, the few general surveys have been either unreliable or inconsequential; the really important contributions to phonographic literature up to now have been confined to one or a few personalities, institutions, specialized aspects of sound recording and reproduction, or the recorded repertoires and artists themselves.

Most of the attempted histories have bogged down right at the start, in controversies over the relative worth of Edison's and other early inventors' and promoters' contributions, and in the fantastically involved intrigues over patent rights. So it is perhaps here that Gelatt has performed his most valuable service, not merely in deftly unravelling the Gordian knot of significant facts, but in rearranging them into a clear, logically proportioned pattern intelligible—and meaningful—to any attentive reader. There will be opinionated old-timers, of course, who will still argue that Edison, for example, has been treated too harshly or too kindly. As a one-time debunker of the Edison legends, I instinctively tend myself to the latter view, but Gelatt's objectivity effectively overcomes even my prejudice. Indeed, I can't imagine any fairer all-round treatment, not only of Edison himself,

Continued on page 8

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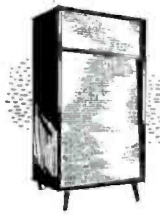


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because
it's so wonderfully versatile!

• it's automatic!

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with **PUSHBUTTON CONTROL**
 and the **MAGIC WAND SPINDLE**

2 Instruments in One:

1. Pushbutton **Automatic** Record Changer
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... 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.

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



BOOKSHELF

Continued from page 4

but also of Berliner and dozens of other early phonographic protagonists.

Like Gaul and the works of Beethoven, phonographic history falls neatly into three main parts—in this case, into three periods lasting roughly a quarter of a century each. And if Gelatt's success in bringing order out of chaos in the first is probably his most valid claim to a pre-eminent historian's laurels, he is scarcely less successful with the second era, or so-called Golden Age of acoustical recording. The most recent era (from the sensational advent of electrical recording, through the meteor fall of the phonograph during the Depression and its rocket rise just before and following World War II, to the present LP and High Fidelity scene) presents problems of another sort, which neither Gelatt nor any other contemporary observer and participant can hope to solve completely. Yet even here, although it would be easy to imagine—or perhaps prefer—a differently slanted account, it would be hard in-

Continued on page 11

AUTHORitatively Speaking

Ralph Berton, who covered the second annual Newport Jazz Festival for us this year (see page 46) is an ex-drummer who played *briefly* (he says) with the Willard Robinson, Rudy Vallee, and Meyer Davis bands. But the more he observed his own playing (he also says) the more he realized he would probably make a good critic. He has written for *Swing*, *The Jazz Record* and he did a jazz musicology series for WNYC, New York. His regular trade, though, is film- and radio-script writing.

High fidelity is here to stay—and not just because it makes music more listenable in the home—or at least that is the claim put forward by Julius Segal (page 50). Dr. Segal is a psychologist attached to the Human Resources Research Office of The George Washington University, in Washington, D. C., and a confessed music-lover and hi-fi man himself.

You will find J. Gordon Holt twice in this issue: on the masthead (as in our crowded office-space) he has been squeezed in as our latest addition—assistant (technical) editor—and on page 93, as author of the first of three articles which he will write on the needs of the home-recorderist.

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KNIGHT Custom Hi-Fi components are built to ALLIED's own special high standards. They incorporate the most advanced circuit designs and the very best of materials and craftsmanship to deliver outstanding per-

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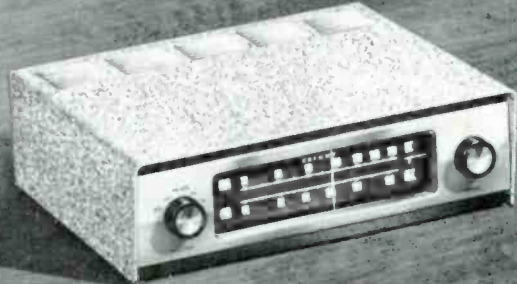


New Knight DeLuxe 24-Watt High Fidelity Amplifier

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This superb new amplifier is housed in a beautiful space-saver metal case finished in attractive cork-grain with gold-tone control panel. Only 4 x 15½ x 11". Shpg. wt., 30 lbs.

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Circuit includes 11 tubes plus rectifier. Matches Deluxe Amplifier; in attractive cork-grain finished metal case with gold-tone control panel. Size: 4 x 13½ x 10". Shpg. wt., 17 lbs.

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- 3-Position Record Compensator
- Variable Damping Control
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- Built-in Preamp

Maximum value in a versatile, top quality amplifier. In handsome case, with smart cork-grained finish. "Space-saver" design, only 3½ x 13 x 10½". Shpg. wt., 14 lbs.

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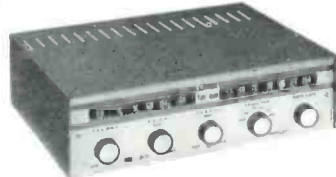


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A perfect match for the new "Bantam" amplifier, in beautiful cork-grain finish metal case, only 3½ x 11½ x 9¼". Shpg. wt., 10 lbs.

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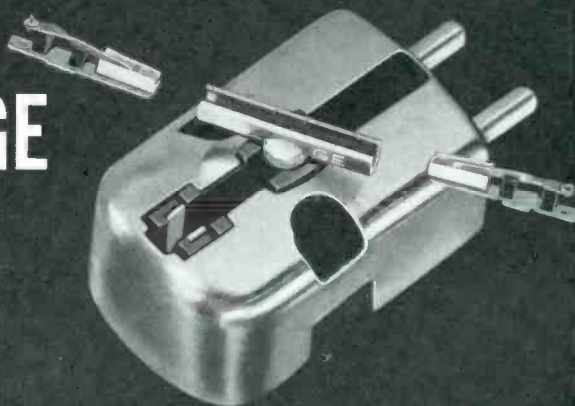
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Now!
G-E CARTRIDGE
 with exclusive
CLIP-IN TIP
 stylus . . .



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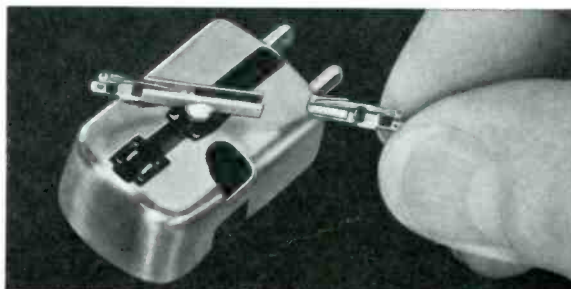
● Years ahead clip-in stylus design turns this neat trick. With the G-E *CLIP-IN TIP*, replacement is made on a moment's notice . . . *at home*. No trips to a store . . . no long waiting period . . . no instal-

lation time or expense! The *CLIP-IN TIP* makes it easy to *always* use good styli . . . never worn edges that injure records. Best of all, it is the finest performer in all of G.E.'s famous cartridge history.

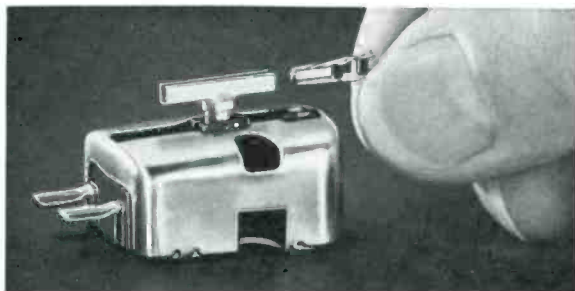
General Electric Company, Radio & TV Department, Section R5495 Electronics Park, Syracuse, N. Y.



Simply raise the tone arm sufficiently to permit free rotation of the *CLIP-IN TIP* stylus. No more effort than is required when changing from 78 to LP playing position.



The worn stylus insert slides out easily and you insert a new one in its place. That's all with a G-E *CLIP-IN TIP*. Needs no diagram . . . requires little effort . . . little time.



New single styli have this feature, too. Just raise the stylus shaft . . . replace the insert. A *CLIP-IN TIP* can be used in existing G-E dual cartridges or new single and dual types.



GENERAL  **ELECTRIC**

BOOKSHELF

Continued from page 8

deed to find one more straightforward or reasonable.

In this last part of the book alone I find myself left not dis- but *unsatisfied*. There is so much more that could—and should—be said! To be sure, many of my own desiderata are minor enough (some, or more, honors to *The Gramophone* and the National Gramophonic Society, to Leo Waldman and other pioneers in more attractive record "packaging," to early efforts in establishing record "archives" and circulating libraries, etc.). But others (especially greater attention to the growth of a critical literature on recorded music, the psychology of phonophiles, and the varying attitudes of the musical profession) impress me as warranting far more discussion than they are given here.

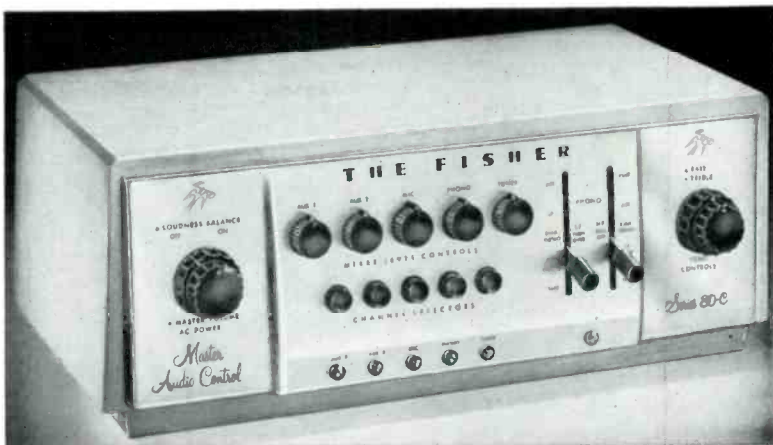
But we can't have everything! And even such an insatiable fanatic as myself is forced to conclude that Gelat's present plan is in all probability the only really practicable one, and to respect all the more his resolute decision to let nothing distract him from a consistently clear and magnetic "storyline." For it was the lack of just such a decision that defeated all previous phonographic-survey attempts.

The essential point, in any case, is that here, for once, is vital history which is not so much to be studied as read: an absorbing human adventure that makes most science-fiction tales drab and shallow. And best of all, it is only a beginning. If it succeeds commercially as well as I hope and expect, *The Fabulous Phonograph* soon will demand reprinting and expansion. Meanwhile, its first edition itself makes phonographic history of major stature!

Music in Microcosm

If a compact yet comprehensive history of the phonograph alone must be deservedly acclaimed as a phenomenal achievement—what should be said about a comparable book covering the whole field of music? Well, don't worry about my running out of superlatives! A fresh supply won't be needed, for there just aren't any fully satisfactory short musical histories. At their rare best, they are useful springboards or galvanizers to further read-

Continued on next page



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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, 12¼" x 7¼" x 4¼" high. In cabinet, 13-11/16" x 8" x 5¼" high. Shipping weight, 10 pounds.

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"HIGH QUALITY results at an attractive price," says *High Fidelity Magazine*. The SERIES SEVENTY tuner and amplifier have established themselves firmly as the outstanding buy in the professional quality field. The performance of this equipment is limited only by the calibre of the phonograph pickup, turntable and loudspeaker system used in conjunction with it.

THE FISHER FM-AM Tuner • Model 70-RT

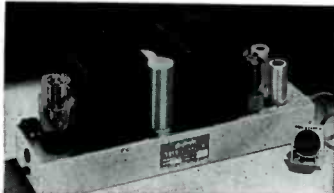
■ Features *extreme sensitivity* (1.5 mv for 20 db of quieting); works where others fail. Armstrong system, *adjustable AFC* on switch, *adjustable AM selectivity*, separate FM and AM front ends. Shielded and shock-mounted main and subchassis. Distortion below 0.04% for 1 volt output. Hum level: better than 90 db below 2 volts on radio, better than 62 db below 10 mv input on phono. 2 inputs. 2 cathode-follower outputs. Self-powered. Exceptional phono preamplifier with full equalization facilities. 15 tubes. Six controls: Bass, Treble, Volume, Channel/Phono Equalization, Tuning and Loudness Balance. Beautiful control panel. SIZE: 14 $\frac{3}{4}$ " wide, 8 $\frac{1}{2}$ " high, 9 $\frac{1}{4}$ " deep.



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THE FISHER 25-Watt Amplifier • Model 70-AZ

■ Offers more *clean watts* per dollar at its price than any amplifier made. The 70-AZ has *2½ times the power* of 'basic' 10-watt units. **OUTSTANDING FEATURES:** High output (less than ½% distortion at 25 watts; 0.05% at 10 watts.) 1M distortion less than 0.5% at 20 watts; 0.2% at 10 watts. Uniform response ± 0.1 db, 20-20,000 cycles; 1 db, 10-50,000 cycles. Power output constant within 1 db at 25 watts, 15-35,000 cycles. Hum and noise virtually non-measurable (better than 95 db below full output!) Includes FISHER Z-MATIC at no additional cost. SIZE: 4 $\frac{1}{8}$ " x 14 $\frac{3}{4}$ " x 6 $\frac{1}{8}$ " high.



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BOOKSHELF

Continued from preceding page

ing—as exemplified most notably by Einstein's *Short History* (now available, less notated illustrations, in a Vintage paperback edition) and the book by Dr. Curt Sachs, which I will get to in a moment.

Much more typical than these outstanding attempts to achieve the impossible is William Lovelock's *Concise History of Music* (Crowell, \$3.50), which dutifully packs a lot of names and miscellaneous information into its 240 pages, but never stimulates the reader to depart from the beaten paths. Its author is obviously a teacher of great good will, but he also is pedestrian and myopic, apparently constitutionally incapable of communicating any genuine insight and fervor. And while his strong British slant is only mildly annoying to an American reader, the latter has a right to be disgusted by his publisher's stupidity in carrying over the recommended recordings under their British order numbers and in 78-rpm versions only.

Dr. Curt Sachs, citing current catalogues and guides, wisely drops his 1948 record lists in the revised (second) edition of *Our Musical Heritage* (Prentice-Hall, \$6.65), but that is only a trifling indication of the common sense which—along with an incomparable catholicity of interest and superb powers of illumination—warrants my ranking this short history with Einstein's. Indeed, it is even superior in its emphasis on the non-Occidental musics so sadly neglected even in most much larger histories of supposedly ecumenical scope.

Yet I still must recommend it only with a serious reservation: the listener-readers who will enjoy it most are precisely those who will—or should—want to go on to Sachs's far more richly detailed and rewarding works, *The Rise of Music in the Ancient World*, *The History of Musical Instruments*, and *The Commonwealth of Art* (all Norton), which are represented here only by tantalizing skimmings.

Some notion of how much is perforce omitted in even the best short history, and (even more valuably) some realization of the proper "settings," warnings, and qualifications essential to making the best use of any musical history, can only be learned from a different kind of book: one which deals not with individual composers, styles, eras, and materials, but

with the whole problem of historical sources and perspectives. For some years I have known only one fully satisfactory work of this kind and I'm continually flabbergasted (if not actually horrified) that so few music lovers seem even to have heard of it: Warren Dwight Allen's superb *Philosophies of Music History* (American Book Co., 1939).

It still remains one of the truly unique monuments of all musical literature, and I still feel that it is indispensable to every listener's library and experience. But happily it now is complemented—or perhaps better, prefaced—by a much shorter, simpler, and more easily assimilated work, which, although it lacks the *Philosophies'* vast scope and depth, worthily lives up to its name as *An Introduction to Musical History* (Hutchinson's, via Longmans, Green & Co., \$2.40). This is written by a very wise musician indeed, J. A. Westrup, chairman of the editorial board for the monumental eleven-volume *Oxford History of Music* currently in the course of publication, yet it is as concise, straightforward, and easy to follow as it is acutely provocative. No one can read it without startling new insights into historians' (as well as individual listeners') problems, or without gaining a richer understanding of the full complexity both of the art of music itself and the infinite series of reverberations organized sound sets up within our own selves.

Local Talent — Now and Then

In sharp contrast to my last month's report on three musical-personality books (each of which should have been more satisfactory than it turned out to be), three others of a similar type, which normally might be expected to please only devoted admirers of their particular subjects, prove to have wider and more substantial attractions. These are Nathan Broder's Samuel Barber (G. Schirmer, \$3.50), Flora Rheta Schreiber's and Vincent Persichetti's William Schuman (G. Schirmer, \$3.50), and Edward N. Waters' Victor Herbert — *A Life in Music* (Macmillan, \$8.50).

Whatever you think about the compositions of two such white-hopes of American music as Sam Barber and Bill Schuman (composers are just plain folks nowadays), at least you can learn just about everything there is to

Continued on page 128



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Outstanding Features of THE FISHER FM-80

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Fine Accessories

FOR THE FULLEST ENJOYMENT
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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

50-PR-C. This unit is identical to the 50-PR but is equipped with a volume control to eliminate the need for a separate audio control chassis. It can be connected directly to a basic power amplifier and is perfect for a high quality phonograph at the lowest possible cost.

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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 hi-fi system.

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A self-powered unit of excellent quality, yet moderate cost. Can be used with any low-level magnetic cartridge, or as a microphone preamplifier. 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.

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QUALITY IS NO ACCIDENT...

■ At Fisher Radio Corporation we never take chances with quality. All materials go first to the Incoming Inspection Department and any that do not meet our rigid requirements are returned to their manufacturer. In addition, inspection occurs at many points during production—from the original, blank chassis to the final, assembled unit, assuring correct assembly and wiring. Our Test Department is staffed with a highly-trained group of technicians. Finally, equipment *already packed for shipment* is selected at random and given a complete inspection and electrical test in our Engineering Laboratories to keep Quality Control at a constant, high level. In truth, FISHER quality is no accident.

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Audio Fairs

Here's a rundown of audio shows that we've heard about for this fall:

The granddaddy of sound-fests, the Seventh Annual New York Audio Fair, will be held, as usual, at the Hotel New Yorker from October 13 through 16.

In Chicago, the International Sight and Sound Show will hold forth at the Palmer House, September 30 through October 2; the Do-It-Yourself Show will be at the Chicago Navy Pier from October 30 through November 6.

In California the Hi-Fi Home Music Show will be held at the Claremont Hotel, in Berkeley, September 23 through 25; in San Francisco the Northern California 1955 Audio Show will take place at the Palace Hotel from September 30 through October 2.

And in Boston, the Hotel Touraine is the site of the New England Hi-Fi Music Show, from October 21 through 23.

Mexico City has scheduled its first audio fair for November 3 through 6, at the Hotel Reforma. Its director is Mario R. Aguilar (López 43-301, Mexico 1, D.F.) who will be glad to give any information to Americans interested in the project.

An Old Refrain

Here we go again, with the same old infuriating refrain. Once more the television lobby is at work in Washington to pilfer FM bands for new TV channels. The group they are working on is the Senate Commerce Committee, of which Senator Warren D. Magnuson (D.-Wash.) is chairman. Objective of the piracy: to take from the twenty-megacycle (88-108 Mc.) FM band eighteen megacycles, enough for three TV channels. All, or most, existing FM stations might be able to fit in the remaining two-megacycle channel, but

they would have to change transmission frequencies, and there would be virtually no room for new stations. Write, if you will, to Senator Magnuson or your own senator.

S-O-S

Good Music Station WFMZ-FM, in Allentown, Pa., is threatened with extinction and desperately needs evidence of interest in their continuation. Will listeners to that station write them their opinions? The situation is critical.

Seeing Is Believing

Ever hear of a visual amplifier? We never had either until a short while ago when one arrived for our inspection. It turned out to be a handy 10-power magnifying lens with built-in illumination provided by two tiny flashlight batteries which operate a small bulb. This lights up a sort of ground glass ring which completely surrounds the magnifying glass and provides even illumination. The magnifying power is not great enough for stylus examination, but it certainly shows up (to the horror of practically every member of the staff) the dirt and gunk accumulated around our styli . . . and all sorts of other interesting aspects of hi-fi such as nicks in record grooves, poorly soldered joints, scars on turntable idlers, and so forth. Bausch & Lomb make it, with the customary high quality expected of them (the lenses are very clear and color sharp), and sell it for \$7.50. For further information, write J. W. Ritter, Bausch & Lomb, 635 St. Paul St., Rochester 2, N. Y.

On the Level

ProSound Corporation, makers of electronic equipment and accessories (175 Fifth Ave., New York 10, N. Y.) has put on the market the Gramercy Phono Level. Along with our sample (contained in a polyethylene bag) came a letter from that company stating the manufacturer's specifications: "The Gramercy phono level is a circular level consisting of a 3/8-inch vial in an anodized aluminum housing. The fluid is clear, having a low co-efficiency of expansion and contraction, thus the size and movement of the bubble re-

Continued on next page

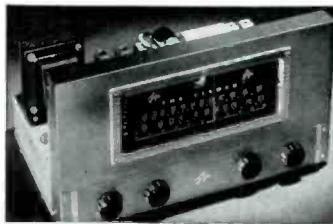
Connoisseur's Choice!



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PROFESSIONAL SERIES

THE FISHER FM-AM Tuner • Model 50-R



■ "This tuner is among the most sensitive of all in 'fringe' areas and conjoins beautifully with the FISHER Amplifier."—*Recent Survey*. The truest index to the quality of the Model 50-R is its selection even by FM stations, *after competitive trials*, for pickup of distant programs for rebroadcast to their own communities. In town, or even in the extreme suburbs, the 50-R is unexcelled. **\$164.50**

THE FISHER Master Audio Control • Series 80-C



■ The new 80-C is so versatile in function, so clean in design and performance, that it will meet your *every* need for years to come. Truly, the 80-C is designed for the future. Complete specifications on this remarkable new control center will be found in the first advertisement in this series.

Chassis Only, **\$99.50**
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■ "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**

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Hi-Fi and Hi-Price aren't Siamese Twins

THE NEW IMPORTED *Fen-tone*^{Hi-Fi} IS OUT TO PROVE THIS TO YOU. NOW YOU CAN GET PROFESSIONAL FEATURES YOU ALWAYS WANTED — AT PRICES YOU WILL GLADLY PAY.

SEE THIS "BEST VALUE" SELECTION OF DANISH, ENGLISH AND W. GERMAN HI-FI EQUIPMENT AT THE CHICAGO HIGH FIDELITY SHOW SEPTEMBER 30-OCTOBER 2, ROOM 709 and THE NEW YORK AUDIO FAIR OCTOBER 13-16, ROOM 502, OR CONTACT YOUR AUDIO DISTRIBUTOR.



REX RECORD CHANGERS ARE PREFERRED BY OVER 85% OF THE CONTINENTAL HI-FI MANUFACTURERS.

A truly mechanical brain, plays any odd size record between 6" and 12"
 • Long professional type pick-up arm with plug-in shell to American standards • World's best shaded 4-pole phono motor • Factory tuned spring suspension double chassis • Practically free of rumble and acoustic feedback • Muting switch • Automatic shutoff • Two spindles — long for changer and short for manual player use • Many other features and models. **Audiophile Net \$59.50**

45 RPM Automatic Spindle (ADD.) Net \$3.50

NEW *Fen-tone* 350 LO-Z PROFESSIONAL MAGNETIC CARTRIDGE

Works on any load over 1000 ohms • 30 mV/4.4 cm/sec. output, due to 8-poles • Highest 5x10⁻⁶ cm/dyne lateral compliance • Response 20—16,000 cps flat ± 2 db then gradually rising to over 20,000 cps.

Audiophile Net:

- B&O Reversible, Silver Label (2 sapphire jewels)\$ 7.95
- B&O Reversible, Gold Label (1 diamond, 1 sapphire)\$19.95
- B&O Single, Silver Label (1 sapphire jewel)\$ 7.50
- B&O Single, Gold Label (1 diamond jewel)\$18.95



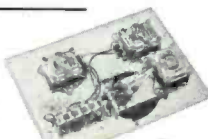
THE NEW MINIATURE *Fen-tone* BLUE RIBBON STUDIO TYPE VELOCITY MICROPHONES. TRULY PROFESSIONAL MIKES AT INCOMPARABLE LOW PRICES.

"RESLO" DUAL IMPEDANCE MIKES — PROPER IMPEDANCE SELECTED BY PLUGGING IN PROPER CABLE. • Shockproof miniature duraluminum ribbon with no audible resonance. • Response 30 — 15,000 cps ± 2 db. • Bi-directional pattern easily changed to directional or close talk by use of internal pads. • Triple blast screening. • Sensitivity — 58 db. "B&O" 50 A BI-DIRECTIONAL MIKE WITH CHARACTERISTICS SIMILAR TO THE RESLO BUT WITH EVEN GREATER SENSITIVITY. INSTEAD OF PADS IT HAS A 3-WAY SWITCH: "T" (Close talk); "M" (music) and "O" (off).

Reslo "Celeste" 30/50 ohms and HI-Z with muting switch — **Audiophile Net \$48.95**
 Reslo "Symphony" 250/600 ohms (no muting switch) — **Audiophile Net \$48.95**
 B&O-50 50 ohms impedance — **Audiophile Net \$48.95**

Fen-tone MOTEK K5 TAPE DECK

Driven by three AC motors. • 7½ ips speed, dual tracks. • 3¾ ips conversion pulley available. • All-electrical push-button switching and braking. • Frequency response better than 50 — 10,000 cps. • WOW and FLUTTER less than .3%. **Audiophile Net: \$59.50**



Fen-tone TPR-1 TAPE PREAMPLIFIER

Bias frequency 50 — 60 kc, adjustable. • Signal to noise ratio: better than — 55 db. • Power supply on separate chassis. • High impedance (1 volt) output.

Audiophile Net: \$39.50 — In prefabricated kit form: **\$34.50**



THE NEW LARGE MOTEK K7 2-SPEED UNIT WILL SOON BE AVAILABLE ALSO

Fen-tone "BRENNELL" HI-FI TAPE DECK

A FOOLPROOF 3-SPEED UNIT FOR LIFETIME USE.

- Three speeds: 3¾ ips 7½ ips 15 ips
- Frequency Response: 50-6500 50-12000 30-15000
- Playing Time: 2 hours 1 hour ½ hour

• Three independent AC motors. • Dual tracks — 7" reels. • Positive interlock of all switching and braking mechanisms, including automatic pinch-roller and pressure pad assembly. • Instantaneous mechanical braking. • Simple two-knob operation: The left for "Fast Forward" and "Rewind" (within 45 seconds); the right for "Record/Playback" and "Off." • WOW and FLUTTER less than .2%. • High fidelity heads have mumetal shields for hum-free operation. HI-Z Record/Playback head with adjustable azimuth, ideal for all makes of pre-recorded tapes. • Heavy Duraluminum base plate 15" x 11½". • Highest quality precision workmanship. **Audiophile Net \$79.50**



ATTENTION PRERECORDED TAPE USERS:

Our PRO-2 HI-FI Pre-amplifier for Motek and Brennell decks featuring 3 independent equalization curves is now also available.

All prices slightly higher on the West Coast.



FENTON COMPANY

15 MOORE STREET
 NEW YORK 4, N. Y.

NOTED WITH INTEREST

Continued from preceding page

mains reasonably uniform even during a considerable change in temperature. Minutes sensitivity is rated at 45. Overall flange diameter is 1-inch. Price: \$1.65."

Now we can't vouch for that reasonably uniform movement of the bubble "even during a considerable change in temperature" because we haven't had anything but brutally high temperature since it arrived. However, it worked when we darn near couldn't.

Considering its size the level should be permanently affixed to the turntable, as even the minutest roughness on the surface could throw the measurement off.

Tape Catalogue

There is to be available on September 15 a "Catalog of Recorded Tape" published three times a year—September, November, and March—by The Harrison Catalogs, 274 Madison Ave., New York 16, N. Y., and distributed through retail outlets which handle recording tape. Its aim is to list everything that is available on recorded tape, (monaural and binaural) alphabetically by composition and composer, giving name of company and release number, speed, reel size, single or double track information, contents of each tape, plus feature articles pertaining to tape recordings and recorders. This is the first comprehensive catalogue that we know of on the market, and there is a definite need for it.

Questionnaire

Last winter we mailed to 5,000 HIGH FIDELITY subscribers a rather long questionnaire, the purpose of which was to try to determine just who our "average" reader was. We got a surprising 41.2 percent return—high, any way you look at it—and after a big "thanks!" to this group for answering a slew of questions we will tell you what we found the average reader to be:

He is thirty-nine years old; owns his home which he values at \$20,000.

He supports a wife and two children aged under 13.

He owns a hi-fi system with which he's not satisfied and so plans to buy new equipment starting with a

Continued on page 21

The Supreme Accomplishment
in **AUDIO CONTROL**



The McIntosh PROFESSIONAL AUDIO COMPENSATOR and PRE-AMPLIFIER puts precision audio control at your fingertips. In this beautiful instrument McIntosh has designed the most advanced high fidelity compensation techniques. Exclusive bass and treble equalization switches provide extreme flexibility for the ultimate in playback performance. Features rumble filter, aural compensator, and separate wide-range bass and treble controls. Hear the flawless reproduction possible with McIntosh uncompromising audio control at your dealer's.

* C-8, for panel mounting, \$88.50; C-8P, self-powered, \$99.50; mahogany or blonde cabinet, \$8.00

Send for Master Compensation Chart and complete details.

McIntosh
LABORATORY, INC.
BINGHAMTON, N. Y.

The Supreme Accomplishment in
AMPLIFIER PERFORMANCE

the new

McIntosh 

60 watts of the purest power audio science has yet made available! Crowning achievement in a line of distinguished amplifiers, the McIntosh "60" stands foremost in quality, sets a new standard of performance. The fundamentally-different, patented* McIntosh Circuit guarantees vanishingly-low distortion with exceptional power reserve. All the complex fundamentals and harmonics present in the natural sound are preserved in their original balance, without distortion or "clipping". You achieve abundant realism with no listening fatigue. This is your "Dream Set" amplifier — plus!

Hear its outstanding performance at your dealer's.
Buy a lifetime of listening enjoyment . . . the McIntosh "60".

* U.S. Patents 2,477,074 (1949); also 2,545,788; 2,646,467; 2,654,058.



MC-60
\$198⁵⁰

OUTSTANDING QUALITIES OF THE McIntOSH MC-60 POWER AMPLIFIER:

ADVANCED AUDIO DESIGN, featuring the exclusive, world-renowned McIntosh circuit, first with Unity Coupling.

LOW DISTORTION: $\frac{1}{2}\%$ Harmonic and $\frac{1}{2}\%$ Intermodulation even at FULL RATED OUTPUT, from 20 to 20,000 cycles.

HIGH POWER: 60 watts continuous, 120 watts peak, to meet the power demands of natural sounds, under any room conditions.

HIGH EFFICIENCY of the McIntosh circuit means longer life, less heat dissipation and less power consumption for greater output.

GUARANTEED PERFORMANCE to bring to the heart of your sound system the true High Fidelity you've dreamed of.

Booklet, "Lost Instruments" and specifications on request.

McIntosh
LABORATORY, INC.

322 WATER STREET • BINGHAMTON, NEW YORK

Export Division: 25 Warren St., New York 7, N. Y. Cable: SIMONTRICE N. Y.

Micro

the "Floating Drive" Turntable



Now, a broadcast quality turntable at moderate cost. Microlab, manufacturers of precision broadcast equipment used by The Canadian Broadcasting Corp., offers a new concept in turntable engineering. A unique and ingenious "Floating Drive" system, isolated in rubber, provides complete decoupling between motor, base and turntable, both acoustically and mechanically! Exclusive MICRO shift enables instant selection of 3 speeds while turntable is operating, without damage to drive mechanism. The idler wheel of specially-formulated neoprene rubber eliminates wow and rumble, automatically disengages to prevent flat spots. Phenolic composition drive pulley, integrated to motor shaft, eliminates flutter. Heavy 4½ lb. precision aluminum 12" turntable, with ribbed rubber mat, brings flawlessly smooth performance. No belts are used. Trouble-free operation is assured through simplicity of operation and superb craftsmanship. Designed to keep pace with the future, the Micro-3A easily meets the requirements of the most particular music connoisseur.

Dimensions: Mounting base 7¼" x 7¼" x 4½" (depth). Overall space: 12½" x 12½". Weight: 10 lbs. Noise Level: better than 45 db below average recording level. Speeds: 78, 45, 33½ within 0.2%. Motor: large, specially built, constant-speed 4-pole.

Micro-3A **\$59⁵⁰**
u.s.

Write for details and bulletin on complete Microlab line

Micro

MICROLAB DEVICES, LTD.
1195 Lawrence Ave., West
Toronto 10, Canada

NOTED WITH INTEREST

Continued from page 16

speaker. (Only 26.2 percent of those replying reported that they were completely satisfied with their installations!)

He likes all types of music but particularly symphonic. He owns 110 long-playing records.

He drives his own car and travels largely by car.

He vacations at least once a year, and spends approximately \$500 on that vacation.

He plays some golf or tennis and had rather watch a football game than baseball. His favorite hobby, next to music, is photography; then reading and woodworking.

The last spot in the questionnaire was left for the readers' comments, and, as you can well imagine, we got all sorts, but mostly helpful comments. The suggestion which seemed to have been offered more than any other was that we have more "technical" articles — so: Our first issue of **AUDIOCRAFT** will be out next month. See the ad on page 92.

Record Sponge

Another product whose purpose it is to eliminate dust and reduce electrostatic activity on the surface of a long-playing record is on the market. Imported from England and called the Fredorec Sponge, it is round in shape and is contained in a chemically-treated plastic bag which reportedly keeps the sponge the right degree of dampness for clean, drip-free whisks across the record (and, they suggest, the stylus). Costs only a dollar (we don't know its life expectancy) and at present is available in metropolitan New York record stores, or through the distributor, Bruno, New York, 460 W. 34th St., New York City.

Contest

You have until the end of this month to try to win an Electro-Voice matched high fidelity system consisting of an E-V Patrician four-way speaker system plus the Peerage sound equipment console, a 30-watt amplifier, preamp, remote control, FM tuner, and turntable or record changer — plus an all-expense-paid trip for two to Buchanan, Mich., to participate in the assembly of your set.

To enter the contest, go to your local E-V distributor, listen to the E-V

Continued on next page

**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. 120

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 _____

**new features
and new
operating
simplicity for the**

THORENS



**CD-43 ... THE ONLY HI-FI
RECORD CHANGER!
\$93.75 net**

**NEW SIMPLIFIED
SPEED CONTROL**

Dial-action permits simple selection of the three standard speeds.

Fine-tuning knob permits "exact pitch" adjustments 5% above and below all standard speeds ... during audition.

EASIER MOUNTING

Permanently attached shack mounts simplify installation to board or base.

**CONTROL FOR MANUAL
OPERATION**

A flick of this switch disengages automatic trip mechanism ... for completely flexible operation.

**IMPROVED DIRECT-DRIVE
MOTOR—SEPARATE
GEAR FOR EACH SPEED**

3 standard speeds permanently set at factory; independent gear for each assures absolute speed constancy.

Even before these new features, the Thorens was the most advanced, most competent record changer made. In their constant quest for improvement, the quality-loving Swiss have now made this fine changer even finer! This quality is reason enough why **THORENS** ranks first ... with those who know their music and equipment.

New simplified speed control and triple-gear drive also featured in these fine units:



CBA-83
Automatic Player
\$67.50 net



CB-33
Manual Player
\$52.50 net



E-53PA
Transcription Turntable
\$60.00 net

THORENS



Music Boxes
SWISS MADE Hi-Fi Components
Spring-Powered Shavers
Lighters

NEW HYDE PARK

NEW YORK

SEE YOUR DEALER

NOTED WITH INTEREST

Continued from preceding page

system, then go home and try to convince five editors of publications in the high fidelity field, in fifty-words-or-less, that you *really* want this system, and why. That's all.

Nine other prizes will be awarded: "Three 2nd prizes of E-V 15TRX 15-in. three-way speakers; three 3rd prizes of E-V 12TRX 12-in. three-way speakers; three 4th prizes of E-V 12 TRXB 12-in. three-way speakers..."

If you don't know who your local E-V distributor is, write to Electro-Voice, Inc., Buchanan, Mich.

We Take It All Back

In our July issue we wanted *everybody* to know about *White's Radio Log*. And apparently a good many people knew a good deal more about it than we did: to wit, they knew that you can't buy the *Log* anymore. It's been out of print for a year. Hope we didn't send too many of you scurrying to your newsstands for a copy. Sorry.

Here and There

Queen Elizabeth's Royal Yacht, *Britannia*, is equipped with thirty-six Beam Stentorian speakers ... Haydn Society and Urania records are being marketed in Spain and Portugal under the Belter label ... In Cleveland, a record collection appraised at more than \$100,000 was sold to a New Yorker for \$2,200 by the estate of George C. A. Hantelman. A two-year search for a higher bid was unsuccessful ... New York good-music station WQXR-FM is getting a new 50,000-watt transmitter which will take the station's programs to a potential million more homes ... Sun Radio's "1955 Hi-Fi Facts" catalogue (35¢, 650 Sixth Ave., New York 11, N. Y.) is certainly one of the best guide-catalogues out. Has a well-written introduction and explanation of "high fidelity" by Irving Hudas, as well as a glossary of high fidelity terms plus illustrated catalogue of items handled by Sun ... Bonwit Construction Co., New York, is offering built-in high fidelity music and intercommunications system—linking all rooms—in their Elm Hill homes (\$30,000 to \$35,000) in Rye, N. Y. ... Until September 20, New Yorkers can pick up the Battery Park Concerts (12 to 1:30 pm) over WNYC, AM and FM.



THE 311 FM TUNER

New tuner makes FM reception better than ever before possible

Here are the reasons why the new 311 FM Tuner far outperforms tuners of conventional design

The 311 uses the new *wide-band* circuits that audio experts have called "the most significant development in tuner design in many years." Now, for the first time, you can easily separate stations so close together on the dial that ordinary tuners would pass right over them. Distant stations, that you wouldn't even know were there, come in as clearly as locals. Stations never drift out of tune, and both strong *and* weak signals tune with equal ease. This outstanding performance is made possible both by the wide-band circuits and the very high sensitivity of the 311 (3 microvolts sensitivity for 20 db of quieting).

High-speed tuning, that locates stations quickly, *plus* slow speed tuning for precise station settings, is provided by a smooth planetary drive mechanism. The edge-lighted lucite tuning dial has both frequency and logging scales. For visual tuning on weak signals, and for indicating best antenna orientation, the tuner is equipped with a signal strength meter.

Stations never fade in and out, because automatic gain control — another special feature — always keeps the tuner adjusted for perfect reception no matter how the signal may vary.

Dual output jacks permit simultaneous operation of your amplifier and a tape recorder for program recording "off the

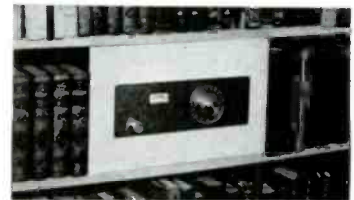
Tuners — Amplifiers — Turntables

by
H. H. Scott

air." A beautiful accessory case, finished in durable, leather-grained plastic, is available to enclose the tuner for use on a table or shelf.

A completely new chassis design makes custom installation or panel mounting easier than ever before. All you need to do is make a simple cutout in the panel, and slide the entire tuner in from the front. No disassembly of any kind is required.

Type 311
FM tuner
in
custom
installation



The 311 is the *only* FM tuner in its price bracket with all these outstanding features. Once again H. H. Scott engineering leadership has made a significant contribution to the audio art. Ask your dealer to let you *try* the 311, and see for yourself how much better FM reception can be.

TECHNICAL SPECIFICATIONS

Sensitivity: 3 microvolts on 300-ohm input for 20 db of quieting
Wide-band Circuitry: 150 kc IF passband, 2 megacycle detector band-width
Spurious-response rejection: 80 db rejection of spurious response from cross-modulation by strong local signals
Audio output: 4 volt output for 75 kc deviation. Two output jacks including one for tape recording. Low impedance output so long connecting cables may be used
Meter: Calibrated meter functions as tuning and signal strength indicator
Controls: Precision and quick tuning; level; power
Price: 311-A \$99.95 East Coast \$104.95 West Coast
Accessory case \$9.95 East Coast \$10.45 West Coast
WRITE FOR FREE BULLETIN HF 955

For perfectionists and connoisseurs H. H. Scott also manufactures the 310 FM tuner. High Fidelity Magazine says: "The 310 . . . is a tuner that seems as close to perfection as is practical at this time." The Audio League Report says: "The 310 is the most sensitive tuner we have yet tested . . ." Price, including case \$149.95 East Coast; \$157.45 West Coast.

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

Let's Get EFFICIENCY Straight

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

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

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

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

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

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

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

The Very Best in Sound

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



THE R. T. BOZAK COMPANY

BOZAK

Quality Loudspeakers

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

Swap-a-Record

In response to our May "Noted With Interest" item, the following lists of records-for-trade were received. If any of the proffered records interest you, write directly to the person offering them and give him your trade list. The records below are stated to be in good condition.

Ronald Pesha, 1215 S. Birmingham Pl., Tulsa 4, Okla., is interested in trading the following for operetta, musical comedy, Bach and Puccini records:

Schoenberg: Quartet No. 1, Op. 7. Juilliard String Quartet. COLUMBIA ML 4735. 12-in.

Schoenberg: Quartet No. 2, Op. 10; No. 3, Op. 30. Juilliard String Quartet. COLUMBIA ML 4736. 12-in.

Stravinsky: Les Noces; L'Histoire du Soldat Suite. Rossi, Vienna State Opera Orch. VANGUARD VRS 452. 12-in.

Strauss: Ein Heldenleben; Dance of the Seven Veils. Reiner, Chicago Sym. Orch. VICTOR LM 1806. 12-in.

Hammerstein-Bizet: Carmen Jones. Motion picture sound track. VICTOR LM 1881. 12-in.

Maria Callas Sings music by Wagner, Bellini, Verdi, Ponchielli. CETRA A 50175. 12-in.

Berlioz: Damnation of Faust. Poleri, Danco, Singher, Munch, Boston Sym. VICTOR LM 6114. 3/12-in.

• • •

Charles A. Conrard III, 418 Four Mile Rd., Racine, Wis., offers for trade:

Mozart: Symphony No. 41; Bassoon Concerto. Toscanini, Sharrow, NBC Sym. VICTOR LM 1030. 12-in.

"Tati-Tati" Chopsticks. Janssen Sym. COLUMBIA ML 4480. 12-in.

Brahms: Double Concerto in A minor. Milstein, Piatigorsky, Reiner, Robin Hood Dell Orch. VICTOR LM 1191. 12-in.

Tchaikovsky: Nutcracker Suite. Saint-Saëns: Carnival of the Animals. Warwick Sym. CAMDEN CAL 100. 12-in.

Glinka: Russian and Ludmilla Overture. Borodin: On the Steppes of Central Asia. Mussorgsky: Night on Bald Mountain. Ansermet, Paris Cons. Orch. LONDON LL 864. 12-in.

Inside Sauter-Finegan. VICTOR LJM 1003. 12-in.

Brahms: Symphony No. 1. Page, Orch. Soc. of Boston. COOK 1060. 12-in.

George London Sings. COLUMBIA ML 4489. 12-in.

Tchaikovsky: Serenade for Strings; Romeo and Juliet. Page, Orch. Soc. of Boston. COOK 1169. 12-in.

Ravel: La Valse; Bolero. Munch, Paris Cons. Orch. LONDON LLP 22. 12-in.

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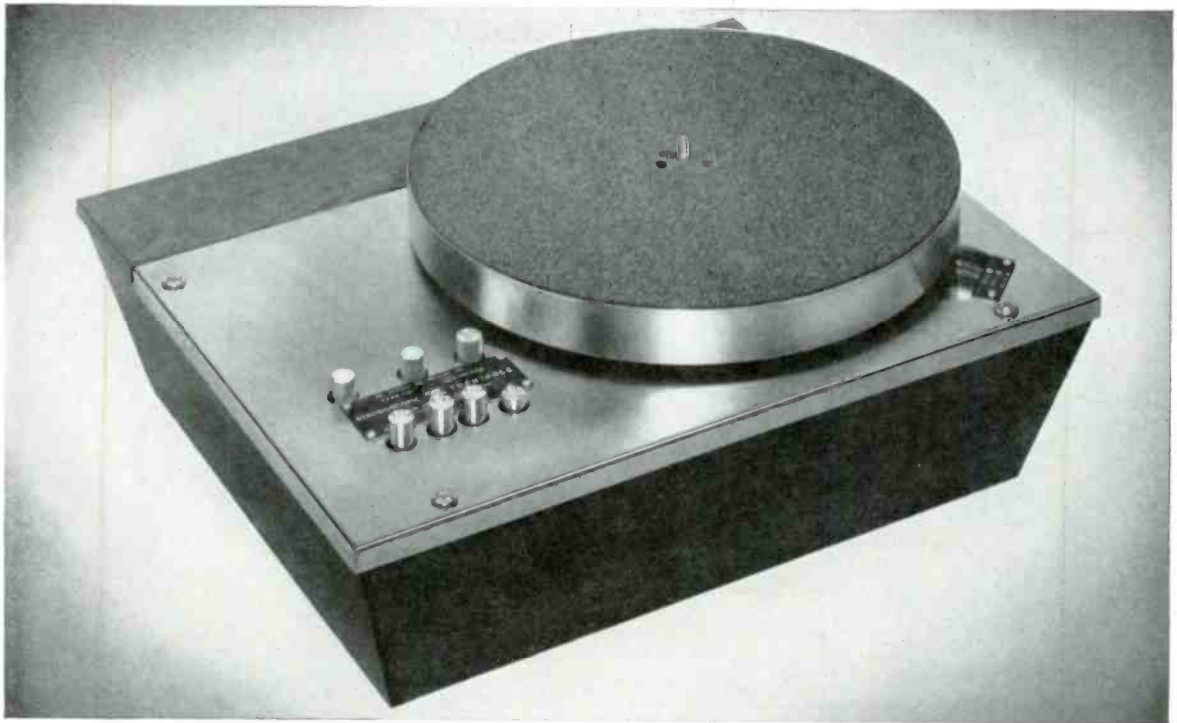
J. E. Alexander, Jr., 10108 S. Carpenter St., Chicago 43, Ill., is interested in swapping the following for any opera recordings:

Debussy: Ibéria. Ormandy, Philadelphia Orch.; **La Mer.** Mitropoulos, Philh.-Sym. Orch. of N. Y. COLUMBIA ML 4434. 12-in.

Rimsky-Korsakov: Scheherazade. Or-

Continued on page 26

HIGH FIDELITY MAGAZINE



NEW STROBOSCOPIC TURNTABLE *Makes Any Music System Sound Better*

Here's why recordings really do sound better when played on this amazing new turntable.

The new "floating frame" suspension, developed by H. H. Scott engineers, isolates both the turntable and pickup arm against all effects of sound, room, and motor vibrations. This system makes music reproduction entirely free from the "muddiness" and distortion inherent in conventional installations.

Stroboscope and Vernier Speed Controls

Here are more professional features of the H. H. Scott Model 710-A turntable. A convenient built-in optical stroboscope assures you of precision speed adjustment even while the record is being played!

Three vernier-controlled speeds, each adjustable by $\pm 5\%$, let you change the pitch of the record to match an accompanying musical instrument.

Gear Drive and Torsional Filters

A precision, helical-gear drive assures constant-speed operation. This drive was developed for H. H. Scott by Professor Earle Buckingham, of M.I.T., designer of the drive mechanism for the Mt. Palomar 200-inch telescope.

Unique torsional and mechanical filters cut "rumble" and other extraneous disturbances far below the audible level.

Styled in Mahogany and Stainless Steel

The motor board is finished in beautiful, durable stainless steel. The contrasting hand-rubbed mahogany pickup-mounting board is furnished as an integral part of the turntable.

The unique mechanical design lets you mount the turntable board rigidly to any cabinet. No extra mounting springs or vibration isolators are needed; a scientifically designed shoe-mounting system for both turntable and pickup arm is already built in.

No matter how perfect your music system may sound to you now, the revolutionary design of the new 710-A turntable will add startling new realism to music reproduction.

Once you see and hear the 710-A, you won't be satisfied with less! Why wait any longer—now you can enjoy music as it should sound. Ask your dealer for a demonstration TODAY!

TECHNICAL SPECIFICATIONS

Motor Rumble: more than 60 db below the recording level.

Wow and Flutter: less than 0.1% of rated speed.

Speeds: push-button selection of 33-1/3, 45, and 78 rpm.

Turntable: machined from a single heavy aluminum casting; aluminum construction eliminates magnetic pull on reluctance cartridges.

Dimensions: including pickup-arm mounting board 16 $\frac{7}{8}$ x 14 $\frac{1}{2}$ inches.
Power: 55 watts, 105-125 volts, 60 cycles.

Prices: 710-A turntable—\$125.00 net; West Coast price—\$131.25

710-X1 mahogany base—\$14.95 net; West Coast price—\$15.70

Write for Bulletin HF-955.

by
H. H. Scott

H. H. SCOTT Inc. 385 PUTNAM AVENUE, CAMBRIDGE 39, MASSACHUSETTS



HEATHKIT High Fidelity "BUILD IT YOURSELF" amplifier kits

**Build it
YOURSELF**

Heathkit HIGH FIDELITY PREAMPLIFIER



MODEL WA-P2

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

Heathkit WILLIAMSON TYPE 25 WATT AMPLIFIER (PEERLESS TRANSFORMER)

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

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

Aside from these outstanding engineering features, the W-5 manifests new physical design as well. A protective cover fits over all above-chassis components, forming a most attractive assembly—suitable for mounting in or out of a cabinet. All connectors are brought out to the front chassis apron for convenience of connection.

Model W-5M consists of main amplifier and power supply on single chassis with protective cover. Shpg. Wt. 31 lbs. Express only **\$59.75**

Model W-5 consists of W-5M, plus WA-P2 Preamplifier shown on this page. Shpg. Wt. 38 lbs. Express only **\$79.50**

Here is the complete preamplifier. Designed specifically for use with the Williamson Type circuit, it provides equalization for LP, RIAA, AES, and early 78 records, 5 switch-selected inputs with individually preset level controls, separate bass and treble tone controls, special hum control, etc. Outstanding in performance and appearance. Fulfills every requirement for true high fidelity performance. Shpg. Wt. 7 lbs. **\$19.75**

Heathkit WILLIAMSON TYPE (ACROSOUND TRANSFORMER)

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

Model W-3 consists of W-3M plus WA-P2 Preamplifier listed on this page. Shpg. Wt. 37 lbs., Express **\$69.50**



Heathkit WILLIAMSON TYPE (CHICAGO TRANSFORMER)

This hi-fi amplifier is constructed on a single chassis, thereby affecting a reduction in cost. Uses new Chicago high fidelity output transformer and provides the same high performance as Model W-3 listed above. An unbeatable dollar value. The lowest price ever quoted for a complete Williamson Type Amplifier circuit.

Model W-4M consists of main amplifier and power supply on single chassis. Shpg. Wt. 28 lbs., Express only **\$39.75**

Model W-4 consists of W-4M plus WA-P2 Preamplifier. Shpg. Wt. 35 lbs., Express only **\$59.50**



COMBINATION
W-5M and WA-P2



MODEL A-9B

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

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SWAP-A-RECORD

Continued from page 24

mandy, Philadelphia Orch. COLUMBIA ML 4089. 12-in.

Kreisler Favorites. Kreisler. VICTOR LCT 1049. 12-in.

Wagner: Tristan and Isolde (Prelude & Love-Death). Strauss: Also Sprach Zarathustra. Rodzinski, Chicago Sym. Orch. VICTOR LM 1060. 12-in.

Mussorgsky: Pictures at an Exhibition. Katchen. LONDON LL 330. 12-in.

Mozart: Requiem Mass, K. 626. Robert Shaw Chorale. VICTOR LM 1712. 12-in.

Mascagni: Cavalleria Rusticana (complete). Petroff, etc., Ghiglia, Maggio Fiorentino Orch. REMINGTON R 199-74. 2/12-in.

Verdi: Rigoletto (complete). Petroff, Sarri, Ghiglia, Maggio Fiorentino Orch. REMINGTON R 199-58/60. 3/12-in.

• • •

Joel Lazar, 149 Glencoe Rd., Columbus 14, Ohio, is looking for the London-Boult set of Vaughan-Williams Symphonies. Anyone have a set for trade or sale?

• • •

Richard N. Rossan, Naval Medical Research Institute, NNMC, Bethesda 14, Md., has the following 78-rpm records to trade for any LPs:

Bizet: Carmen (excerpts). Swarthout, Albanese, Merrill, Vinay. VICTOR DM 1078. 6/12-in. 78 rpm.

Tchaikovsky: "1812" Overture; Capriccio Italien. Fiedler, Boston Pops Orch. VICTOR DM 776. 4/12-in. 78 rpm.

Tchaikovsky: Nutcracker Suite. Ormandy, Philadelphia Orch. VICTOR DM 1020. 3/12-in. 78 rpm.

Tchaikovsky: Romeo and Juliet Overture. Koussevitsky, Boston Sym. Orch. VICTOR DM 347. 3/12-in. 78 rpm.

Von Suppé: Overtures: Poet and Peasant; Merry Wives of Windsor; Morning, Noon and Night in Vienna; Light Cavalry. Boult, BBC Sym. Orch. VICTOR DM 746. 4/12-in. 78 rpm.

• • •

James J. Hughes, Tourtelotte Hill Rd., Chepachet, R. I., would like to trade the following 12-inch LPs for "very early classical works":

Verdi: La Traviata. Ricci, Teatro dell'Opera. REMINGTON 199-98, three 12-in.

Verdi: Requiem. Koslik, Austrian Symphony Orch. REMINGTON 105, two 12-in.

Puccini: La Bohème. Ricci, Teatro dell'Opera. REMINGTON 199-99, three 12-in.

Schubert: Symphony No. 9. Stock, Chicago Symphony Orch. COLUMBIA ENTRE 3008.

Beethoven: Symphony No. 7. Ormandy, Philadelphia Orch. COLUMBIA ML 4011.

Beethoven: "Moonlight" Sonata; Mozart: Sonata No. 12. Horowitz. VICTOR LM 1027.

Rachmaninoff: Concerto No. 2. Sandor, Rodzinski, N. Y. Philharmonic Orch. COLUMBIA ENTRE 3052.

Prokofiev: Piano Concerto No. 2. Bolet, Johnson, Cincinnati Symphony Orch. REMINGTON 199-182.

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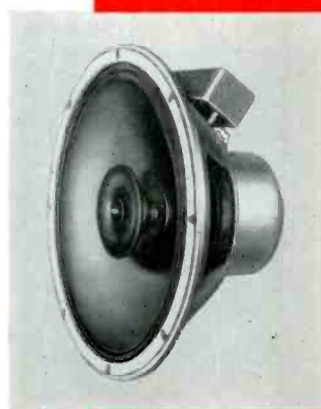
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SIR:

Your June issue, recently brought to my attention, carried an article in which I personally was involved, and since some of the facts stated were not exactly correct, I feel that Mr. Harold Schonberg, critic of the *Times*, is entitled to a retraction or at least a correction of the aspersions cast upon his batting ability.

Your article stated that Schonberg had battled against, and had been struck out by a major league pitcher. The circumstances were these: Schonberg and I were colleagues on the staff of the now defunct *Musical Digest*. About a half dozen years ago we went to Central Park to play baseball. While there an argument arose as to whether or not I could fan him. With Lloyd Harris (American bass) acting as umpire we set to work. I threw Schonberg a fast ball and he fouled it; two balls were wide of the plate; I had him and let him have another fast ball in the same spot. Schonberg swung and did not miss! He hit a rising line drive into left field which would have crashed in the upper deck at Ebbett's field and traveled at least 400 feet on the fly. (I haven't played ball since.)

Incidentally, I was not a major league pitcher. I was a catcher in the Brooklyn and Philadelphia A's farm system, playing at Montreal more years ago than I care to admit. I came up with both teams but did not break into any major league games. Nevertheless, I did have a good fast ball, and was not too far past my prime when Schonberg hit me as I never had been hit.

I am certain you will recognize the injustice done Harold and will rectify this mistake at your earliest convenience.

Edward J. Smith
 Music Director
 RCA Victor Division
 New York, N. Y.

Continued on page 30

HIGH FIDELITY MAGAZINE

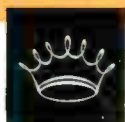
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the very features offered you by the Collaro RC-54: smooth, quiet operation — inter-mixing of all size records at all speeds without presetting—3-speed operation: 33 $\frac{1}{3}$, 45 and 78 rpm — fast (7 seconds) change cycle regardless of record speed — minimum rumble, wow and flutter — gentle handling of records — jam-proof operation—smaller mounting deck, and all the other convenient advantages of the RC-54. **But above all, it appears that what you want in home music reproduction is fidelity . . . Just Plain Fidelity**

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LETTERS

Continued from page 28

SIR:

Since it is clear that my statement regarding the status of the recorded literature today vs. that of 1941 is the heresy of the year, may I insert my comments on the comments in your pages? ["Letters," "As the Editors See It," July 1955]

Your correspondent, Mr. Hoffman of Chicago, states: "Not only are most of the great old performances of 78s reissued with much improved fidelity, on LP, but there is a veritable host of really *great* new performances on LP..." of which he identifies a dozen or so, including the dubious Furtwängler *Tristan*.

The fact is that many of the *great* performances I had in mind are not suitable for transfer to LP (due to limited fidelity) and are thus merely in the museum category. But it does not alter the basic argument—to wit, that much more care was expended in the making of the average record then than is the case now. As to the greatest of today being superior to the greatest of 1941, there can be no possible disagreement. For, if to greatness in interpretation (which is the basic element I had in mind) are added the continuity of LP, the full frequency range, and the reduction of surface noise, then you obviously have a superior product.

In a nutshell, then, my contention is that the available means are much greater than they were in the Thirties and early Forties—not so, the results.

Irving Kolodin
New York, N. Y.

SIR:

I believe you are in error in equating Decca's LP 9632 with the Voix de son Maître (HMV) disk, FALP 310, that won the Grand Prix du Disque. Both are Wolf lieder recitals by Fischer-Dieskau, but the pianists, for one thing, are different in the two disks. The HMV has not yet been released in this country.

Alfred Frankenstein, on page 54 of the same issue (July), states that there is yet to appear on LP a recording of Roussel's Suite in F. May I recommend to his attention Capitol P 8104, which contains the Suite in F and the Symphony No. 4 by Roussel, played by the Lamoureux Orchestra under Tzipine?

Martin Hoffman
Chicago, Ill.

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Mr. Hoffman is correct: the accompanist to Mr. Fischer-Dieskau on the Decca disk is Hertha Klust. We should have equated the Grand Prix du Disque winner with HMV ALP 1143 (Gerald Moore, accompanist), which is, incidentally, available in this country.

Correct in the second instance, too: Capitol's recording of the Roussel Suite in F was released long before HIGH FIDELITY was conceived. — Ed.

SIR:

... I find myself in disagreement with some of the views expounded [in "The Well-Adjusted Watt," by Irving M. Fried, June 1955]. Having on two occasions given demonstrations in the Royal Festival Hall, London, to audiences of 3,000, with a Quad amplifier rated at 60 watts, I find it extravagant to suggest that a 30-watt amplifier is required for first class results under domestic conditions. I have made many tests at home with 12- and 15-watt outfits, and my "guinea pig" audience always complains that the music is too loud if the peak output from the amplifier exceeds 6 or 7 watts. (I use carefully calibrated measuring equipment—not just an AC meter!) We have, therefore, an ample margin to avoid transient distortion on the most unexpected peak.

Mr. Fried's case appears to be built upon a statement which is—at least in my experience—not in accordance with fact. He says: "It is no secret in the profession that the typical '10-watt amplifier' of moderate price has no more than a very few watts of low-distortion power below 100 cycles and over 5,000 cycles." This just is not true in this country [England]. The amplifiers made by such firms as Acoustical, Armstrong, Goodsell, Leak, Pye, Rogers, etc. (alphabetically), certainly cover 40 to 20,000 cycles as rated power without distortion; some of them go down to 20 cycles.

I have myself tested the Mullard home-construction amplifier which can be built at home for ... say, \$45; at 10 watts it produced a beautiful sine wave on the 'scope at 40 and 15,000 cycles ...

I can quite understand Mr. Fried condemning a so-called 10-watt amplifier which is actually only a 2 watter. If his 30-watt amplifier is also in point of fact only a 6 watter, then I would agree with his statement of requirements, and I think he ought to insist

Continued on next page

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LETTERS

Continued from preceding page

on a nominal 60-watt job. Personally, I do not believe that American amplifiers only cover their rated undistorted output between 100 and 5,000 cycles, which is what the article implies, although your method of assessing amplifier performances seems to give higher values in watts than ours. A recognized standard of measurement would clear the air.

As regards a good 60-watt heavy-weight sounding a shade better than a good 10/15-watt middle-weight, there may be something in this, as nobody can object to a more generous margin of reserve, but listeners in this country do not consider the slight possible improvement to be worth the extra weight and cost. I think there is a danger of demanding at home a brilliance, definition, and volume level which are never heard in the concert hall....

G. A. Briggs

Wharfedale Wireless Works
Idle, Bradford, Yorkshire
England

SIR:

In his fine Copland Discography in the July HIGH FIDELITY, Mr. Arthur Berger notes with regret that the only recording of the Piano Concerto (with Leo Smit as soloist and the composer conducting the Radio Rome Symphony Orchestra) exists only in a limited edition. We at the Musical Masterpiece Society have shared this regret for some time, and a couple of months ago we decided to do something about it.

I am pleased to report that we now have this recording in preparation for re-release in September of this year. We are coupling it with another recording originally issued in a limited edition and out of print for some time, the Violin Concerto of Samuel Barber.

Saul Taishoff

Musical Masterpiece Society, Inc.
New York, N. Y.

SIR:

For Jacques Barzun's benefit: — If he wants to hear dinner music played by musicians who are infinitely better than the best Kostelanetz has to offer, he will have to hear the trio in the Hotel d'Angleterre in Copenhagen. It's a long trek, but well worth it.

Al Franck

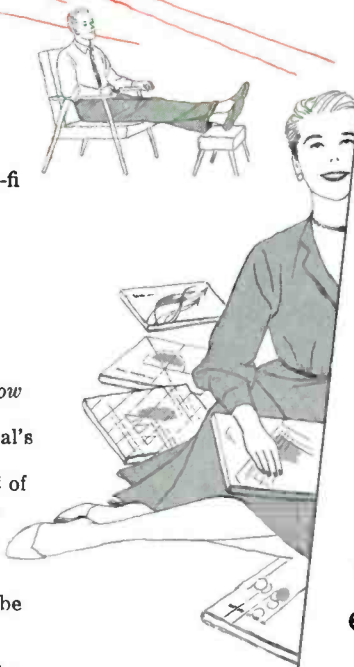
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New! Stylus-pressure adjustment. Accessible from top. Prolongs life of records by enabling user to keep weight of stylus, on delicate record grooves, correct for any type of pickup cartridge, easily and at all times.

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New! Exclusive Garrard Crowned Interwheel: A costly feature preventing even the slightest flutter or rumble.

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New! Rumble-free Spindle thrust assembly . . . Supported by Garrard-designed washer of special plastic . . . more durable than metal, as on ordinary changers.

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AS THE EDITORS SEE IT

THIS has certainly been a grueling summer. But before the Great Barrington Chamber of Commerce can marshal its publicity forces to counteract this traitorous declaration, we will state for the record that the season's horrors were *not* attributable to the heat. According to local travel folders, summer in the Berkshires is paradise on earth and we will not offer one shred of evidence to the contrary.

In fact, our summer sufferings were not caused by natural forces at all; they were man-made. While most of our friends were dreamily wandering about music festivals and summer theaters, or pulling in blue fish by the dozens, or touring Europe in their Austin-Healeys, we—the poor tortured wordsmiths of HIGH FIDELITY—in addition to steadfastly performing our regular duties, were being oppressed by the whip-lashing taskmasters of the book publishing business. In fact, there were times this summer when our offices resembled a sort of typescript factory, dreamed up by an ambitious Soviet Commissar in charge of hard-cover literary production. Just about everyone connected with HIGH FIDELITY spent the summer working on a book.

Now, just because someone is working on a book there is no particular reason, especially in the summer, to assume that he will ever finish it, or that it will ever be published if he does. For that reason we have remained purposely silent about our literary activities. However, most of the contracts have now been signed and most of the manuscripts have been delivered to the anxious publishers, and beginning this month—in fact, beginning last month—books in one way or another related to HIGH FIDELITY will begin popping up on various publisher's lists, if not on the *New York Times* Bestseller List, with considerable regularity. Therefore it is time we told you something about them:

... The first one—just published—is New York Editor Roland Gelatt's long-awaited *The Fabulous Phonograph, from Tin Foil to High Fidelity* (Lippincott). Those of you who remember the four articles in HIGH FIDELITY which were based on material from this book, probably will share our conviction that Mr. Gelatt's exhaustive study is going to stand for some time as the definitive work on Mr. Edison's talking machine and its varied descendants.

... *The High Fidelity Reader* (Hanover House), to be published on the sixth of this month, is a collection of (30) outstanding articles on aspects of high fidelity which have appeared in the magazine since Vol. I, Number 1. Among

the contributors are Charles Fowler, Roy Allison, John W. Campbell, Peter Bartók, Emory Cook, Theodore Lindenberg, David Sarser, Glen Southworth, Fernando Valenti, Irving M. Fried, and F. A. Kuttner. The Introduction is by John Conly, the anthologist is the undersigned.

... Next will come forth *The High Fidelity Record Review Annual* (Lippincott) in October. This is planned as the first of a series, which we hope will be an answer to incessant requests that we collect and publish our record reviews in permanent form. The first volume will contain all the Classical and Spoken Word reviews which appeared in HIGH FIDELITY from July 1954 through June 1955. Roland Gelatt has edited it and written the Introduction.

... Early in 1956, McGraw-Hill will publish Charles Fowler's 100,000 word book on high fidelity. Mr. Fowler says his will not be another survey-of-equipment book. Rather, he hopes it will give the reader a basis for evaluating and judging equipment and sound. You can best appreciate his approach to the subject after sampling a slice of his book which appears on page 40 of this issue.

... About the same time, McGraw-Hill also will publish *Building Your Record Library*—a collection of thirty-one of the essays on "Building Your Record Library" which have appeared regularly in HIGH FIDELITY. John Conly again has furnished an Introduction; R. H. H., Jr., again has served as editor.

... Besides writing introductions—and editing HIGH FIDELITY—Mr. Conly has also been officiating as a special consultant on a high fidelity how-to-get-it book, by Martin Mayer and Deborah Ishlon, to be published by Maco Books sometime in the late fall or early winter.

... Early next year Lippincott will publish a book tentatively titled *Toscanini and the Art of Orchestral Interpretation*, by contributing editor Robert Charles Marsh. This will include the three-part Toscanini Discography which Mr. Marsh compiled for HIGH FIDELITY last winter.

... Meanwhile, in nearby Ghent, New York, contributing editor C. G. Burke is listening almost twenty-four hours a day to the music of Beethoven, Haydn, Mozart, and Schubert on records in a valiant attempt to bring his four discographies up to date for book publication.

So there it is: the story of how HIGH FIDELITY staff members spent their summer. If anyone has an idea for a book that might be assembled from material that has appeared in this magazine, or that someone on the staff might write, please don't tell anyone—especially us. R. H. H., Jr.



SKETCH BY H. C. S.

Hofmann Heard Again

by HAROLD C. SCHONBERG

An informal electrical recording of a 1937 recital brings us belatedly the full flavor of an inimitable keyboard genius

THE LAST TIME I heard Josef Hofmann was in Carnegie Hall, early in 1946. It was Hofmann's last New York appearance, though nobody at the time knew it. He was seventy years old, obviously out of pianistic condition, and it was not one of his better piano recitals. No matter. In the last movement of Chopin's B minor Sonata he got excited at one point — measure 68, to be exact, and I know it because my copy of the music has an exclamation point that I shall never erase — and in a frenzy brought his left hand down and smashed the keyboard with his palm, *sforzando* as marked. What an effect! There always were such moments, when Hofmann got carried away, when the piano was too small for his ideas and when, in a frustrated madness, he would try to burst all bonds.

Later in this concert he played, as one of about a dozen encores (Hofmann may have been the most prodigal encore-giver of our time), Chopin's D-flat *Nouvelle Etude*. The piano melted. Hofmann's fourth and fifth fingers sang out the melody over the perfect staccato of the accompaniment; and the thumb of his left hand was finding inner voices that none but he seemed able to discover. Three strands going at once, in the most elegant and controlled of polyphony.

That was Hofmann, at once fiery and restrained, always the poet, always a pianist with imagination, the man with a tiny built-in brain in each of his fingers. I would unhesitatingly say that Josef Hofmann, who now lives in retirement on the West Coast, was the greatest pianist I ever heard. He had everything. His tone was magical; never hard, permanently singing, yet capable of tigerish bursts of energy. His technique was flawless. Musically he could be mannered, but he was one of those fortunate artists who has such overwhelming authority that he can make his own rules. His playing had a degree of spontaneity, a "lift," a rhythm and a dash that were unparalleled. Only his close friend Rachmaninoff was titan enough to stand by his side as an equal; while Rachmaninoff had perhaps better sheer control, and a more gigantic technique, and could shape a phrase

with more finality, he lacked Hofmann's poetry, color, and volatility. Nobody so made the piano sing.

No Hofmann record has been issued since the early, or acoustical, Twenties. Now he is to be represented in the LP catalogue, years after his retirement, by an *electrical* recording. This happy event must be credited largely to the admiration Goddard Lieberson of Columbia Records always has felt for Hofmann's wizardry. Behind the release of the disk — scheduled early next month — lies a bit of a story. But first, a bit of background.

When Hofmann came to this country, in 1887, he was eleven years old. He gave a number of concerts, played concertos by Beethoven and others, showed himself off as a composer and improviser, and was frantically received by the critics, even such professional doubters as Henderson and Krehbiel. Undoubtedly he was the greatest piano prodigy since Liszt. Just as the child was on the verge of playing himself into a nervous breakdown, the Society for Prevention of Cruelty to Children stepped in. The youngster, aided by a grant from a wealthy benefactor, retired for some years, studying with Anton Rubinstein and others. When he emerged, at eighteen, he was a finished artist. No one pianist before the public is the "greatest"; not since the Liszt of the 1840s. But Hofmann came as close to filling the role as anybody since Liszt in his prime.

He did make some acoustic records. Between 1912 and 1922 he cut some twenty-five sides for Columbia, and he also made eight disks for Brunswick, from 1922-25. Some of these are remarkable. They also can be reproduced surprisingly well, provided you run across a copy that has not been played with a bent pin. Much more is in the grooves than the record makers of the early 1900s could have imagined. If your equipment has a really efficient high-frequency cut-off, take it down as far as it will go, preferably to around 3,000 cycles. You will then eliminate most of the scratch and can get a real idea of Hofmann's approach to the piano as a young man. Several records to look for are Constantine von Sternberg's *Etude* in C minor (Columbia A 5755), the



Eleven-year-old virtuoso.

Schubert-Liszt *Erlkönig* (A 5942), Moszkowski's *La Jongleuse* (A 6045) and the Chopin-Liszt *Maiden's Wish* (A 6211). These records are double-sided and contain additional items. The Brunswick disk of Chopin's B minor Scherzo (50044) is also worth looking for. Brunswick made a darn good piano record.

Anyway, Hofmann on several subsequent occasions was tempted into the recording studios. This was after the development of the electrical process. He never allowed the results to be released. Both the Victor and HMV icebox contain Hofmann items. One of these years they may come forth. Then, on November 28, 1937, Hofmann celebrated his golden jubilee with a concert at the Metropolitan Opera House, exactly fifty years (less a day) after the occasion of his debut there. At that time, 1937, Hofmann was director of the Curtis Institute of Music in Philadelphia, and for the concert he used an orchestra of Curtis students conducted by Fritz Reiner. With the orchestra he played the D minor Concerto of his old teacher, Anton Rubinstein, and his own *Chromaticon*, following these with a large solo group.

It is the solo group and the encores that are on the new Columbia LP. According to Columbia, Hofmann hired engineers from Victor to make a transcription, on acetate disks, of the entire concert. The disks belonged to Hofmann and he never sanctioned their release. During the last year, however, some old friends of Hofmann, and also Mr. Lieberson, began to bring pressure on the elderly pianist, urging him not to deprive the public of such a testimonial. And here is the disk.

I wish I could say that I had been present at the anniversary concert. Goodness knows I tried to be. But those were depression days. I tried to crash the Met, going systematically from door to door, looking sadder and sadder. No luck; and finally I gave up after an especially grievous encounter with a nine-foot-tall Charon who guarded the portal. (He is still there; and my! How he has shrunk.)

This new disk at least is a belated salve. It re-creates the occasion with a good measure of its excitement. It lacks the Rubinstein D minor, which was one of Hofmann's very particular pieces (perhaps Columbia can be persuaded to release it at a future date; the performance is breathtaking) and the *Chromaticon* (not a very good piece of music). Everything else is present. Columbia has retained some of the applause and all of Hofmann's "noodling." Like many pianists of the older generation, Hofmann was in the habit of stroking a few chords before starting a piece, quieting the audience and settling his own nerves. Considerable

JOSEF HOFMANN "GOLDEN JUBILEE CONCERT"

CHOPIN: Waltz in D-flat (*Minute Waltz*, Op. 64, No. 1); Ballade No. 1 in G minor (Op. 23); Berceuse (Op. 57); Waltz in A-flat (Op. 42); *Andante Spianato and Polonaise* (Op. 22); Nocturne in F-sharp (Op. 15, No. 2); Etude in G-flat (*Butterfly Etude*, Op. 25, No. 9); Nocturne in E-flat (Op. 9, No. 2); RACHMANINOFF: Prelude in G minor (Op. 23, No. 5); MENDELSSOHN: *Spinning Song* (Op. 67, No. 4); BEETHOVEN-LISZT: *Turkish March*; MOSZKOWSKI: *Capriccio Espagnole*.

COLUMBIA ML 4929. 12-in. \$5.95.



BUSHNELL, SEATTLE

In 1925: "a tremendous and individual musical personality."

audience noise is present. *Everybody* there on November 28, 1937, seems to have had galloping pleurisy.

The technicians who were responsible for the acetates could have done a much better job, 1937 or no. There is a bit of fading, some shatter, and a prevalent thinness to the piano tone. However, the final LP disk may be an improvement over the Columbia test pressings from which I worked. In any case, fidelity is the least consideration in connection with a historic enterprise like this. Fortunately the recorded sound is not so bad that Hofmann's artistry, and a suggestion of what his tone and dynamics sounded like, fail to come through.

And what artistry! Here is the *Andante Spianato* and *Polonaise*, a work that has already achieved LP performance by such masters as Rubinstein and Horowitz. The conception of the latter two has a family resemblance. Hofmann's is entirely different. In the *Andante Spianato* his tempo is faster; he runs his bass together a bit more, half-peddalling it; and he floats the melodic line in such a way that the other two versions suddenly sound thick and turgid by comparison. The *Polonaise*, as Rubinstein plays it, expresses the pianist's typical *joie de vivre*. With Horowitz, it's thoroughbred virtuoso work on a grand scale. Then you play Hofmann. He takes a slower tempo, maintaining strict rhythm, playing the *Polonaise* as an actual rather than as an idealized or transfigured dance. Unexpected details suddenly spring into relief—a bass line here, a clinging harmony there, a musical aristocracy that makes the Horowitz and Rubinstein versions—admirable as they are—somehow sound unimaginative.

Hofmann always brought out unexpected things in the music under his fingers. No matter how familiar the work he was sure to find an inevitable-sounding inner voice, a harmony that could be uniquely colored, a phrase that could be accented in a striking manner. Nobody else ever came up with these; yet they are all in the music, waiting to be brought out. Always, when Hofmann played, was there the feeling of a tremendous and individual musical personality. And this despite the fact

Continued on page 111

The walls around your music

by CHARLES FOWLER

This is the first of two articles on room acoustics by Mr. Fowler. Both have been adapted by the author from a forthcoming book on better sound in the home, scheduled for publication by McGraw-Hill early next year.

THERE is no aspect of high fidelity which is as complicated, as unformalized, and as unamenable to alteration or correction as room acoustics. Except possibly human (ear) acoustics, and they are low fidelity.

If you are planning to build a house and can design with sound—live or reproduced—in mind, much can be done quite simply to enhance your enjoyment. Slight modifications of the proportions of your living room (or wherever you intend to do your listening) may make a noticeable difference in how a piano, for instance, sounds throughout the room, and it does not matter whether you are playing the piano itself or merely a phonographic re-creation of the piano.

Unfortunately, most people are stuck with whatever shape of room is available at the moment. Drastic modifications, such as moving a wall a few feet, are out of the question. Rearrangement of listening areas, moving the piano or the loudspeaker, hanging drapes in certain strategic spots or moving them away from the wall a few inches, filling up some unused book shelves with knick-knacks—these and many other minor modifications are often possible and may be of considerable help.

The main problem with room acoustics is that there are too many factors involved for a complete analysis and accurate prediction of what will happen under a given set of circumstances. Flat surfaces both reflect and absorb sound, the degree of each action depending on frequency and material of construction. We might make some headway in getting expected results to follow mathematical formulas if the six surfaces in an enclosure were solid and all of one type of finish. Such ideal conditions are the stuff of which engineers' dreams are made; neither your room nor mine bears any resemblance to this happy state of affairs. Without turning in my chair I can count at least twelve different types of surfaces in my listening room, not any two of which absorb or reflect sound identically. Yet my room was built with sound at least somewhat in mind; its shortcomings were brought about by two factors, the first of which is all too familiar to everyone: cost. The second is also familiar: it had to be constructed in a given space; in my case over a two-car garage. If the first hadn't been a dominant reason, the second wouldn't have arisen. How often that is the situation!

It is precisely because so many of us are stuck with what we have, or can rearrange only to a limited extent, that the approach here will be to experiment with and discuss some of the basic phenomena of room acoustics so that you will be aware of their existence and understand what to do if

you are building, what to try if you are already built, so to speak. I believe strongly that room acoustics is a neglected subject; too many consider it hopeless (which it isn't, quite) if already in existence, and too complex to consider in the house planning stages (which it is not). Room acoustics definitely should be considered a link in the high fidelity chain of equipment and should be borne in mind when selecting, in particular, loudspeaker systems. There is no use your deciding that you like brilliance in your reproduced sound and buying a loudspeaker to give you that, if you have an unusually dead room or put the speaker in the wrong position in that room.

I shall try to be careful to avoid the use of the word "reproduced" in connection with sound. Of course, you are primarily interested in room acoustics insofar as sound from a loudspeaker system is concerned. But the principles apply equally well to live sound, whatever its type. An experience I had not long ago is relevant: an informal house-warming supper in a new house; six people present. Believe it or not, if more than one person at a time talked, it was almost impossible to understand what was being said. Very simple modifications, even after the room had been built, would have corrected this fault. Draperies, for example! So what applies to reproduced sound also applies to live sound, to your piano, your violin, your singing, even to everyday conversation.

Some practical experiments will make a good starting point. We will conduct them in a room which has plenty of peculiar characteristics: my own listening room-laboratory-workshop, or whatever you want to call it. The basic floor plan is shown in triplicate in the illustrations. It is a fairly large room, unfortunately almost square. Two walls are acoustically dead (purposely); they were constructed from burlap tacked over the studs; between the studs is standard thermal-insulation batting. The ceiling is about ten feet high, angled for part of the way and, because of similar burlap-overstuds treatment, it is acoustically very dead. A third wall is burlap glued to plasterboard, broken up by bookshelves, a desk, file cabinet, etc. The fourth wall is a workbench area, always sufficiently cluttered to disperse any high frequency sound! Above the bench is a pegboard affair, twelve feet long and screwed to furring strips, back of which is more heat-insulating material. The floor is linoleum, about one-quarter covered with scatter rugs, chairs, a sofa and other acoustically, if not decoratively, significant objects.

The overall result is a high degree of deadness and a deceptively bigger acoustic quality than calculations would

predict. Visitors either whisper or shout; speaker manufacturers, coming to demonstrate their latest wares, groan because the room seems to eat up sound. Many a speaker has collapsed into a series of distorted rattles and grunts long before the sound reached really loud levels. So this is not a normal room; a picture of sound distribution in it will be much less confused than one taken in an average, more live, room. There will be much more absorption of sound, less reflection.

In Figures 1 to 3 are three small floor plans of my listening room. In each the source of the sound has been placed in the lower right-hand corner, about two feet out from the walls. If we generate sound in this corner at 200, 100, and 50 cps, we shall have sound pressure waves going out in all directions; the wavelengths will be 5.6, 11.3, and 22.6 feet respectively. So in Fig. 1 I have drawn a series of circles indicating the zones in which a full wavelength of 5.6 feet (200 cycles) would, theoretically, reach maximum intensity. In Fig. 2, the arcs are drawn at a radius of 11.3 and 22.6 feet from the source; in Fig. 3, the arc is 22.6 feet from the sound source. You will note that the 50-cycle sound will not achieve a full wavelength except in the corner facing the sound source and in the closest area due north of the source. Also, the single arc in Fig. 3 coincides with the fourth wavelength of Fig. 1 (200 cycles) and the second wavelength of Fig. 2 (100 cycles).

We are working here with an audio generator which gives us almost pure sound at any desired frequency. Such purity is seldom encountered in music but it makes for easier analysis. If we were to listen to "music" which contained only pure frequencies of 50, 100, and 200 cycles, then the best spot for our listening chair could be assumed to be along the arc shown in Fig. 3 since all three wavelengths coincide in that area.

In actual practice, things do not work out that simply. Suppose we set our sound source to generate the three frequencies and then walk around the room with a microphone, reading the areas of maximum sound pressure. The meter will be adjusted to read zero decibels at two feet from the sound source for each frequency; all other readings at that frequency will be in terms of this reference point. We will jot down enough of our readings to see how fact compares with fiction.

It can be seen that there is only a limited amount of correlation. The twenty-two foot arc where the three wavelengths coincide turns out to be relatively poor; but there is an area about fifteen feet from the source which is quite lively. The sound levels along the wall at the bottom of the sketch are strong. What produces this unpredictable variety?

Item number one, among the causes might well be called "bounce." This is simply a way of saying that when a sound wave impinges on a surface, that part of it which is reflected will bounce off and continue on until it strikes another surface, and so on and on until it is completely absorbed or dies away because of passage through the air. The pressure of a sound wave decreases inversely as the distance from the source increases.

SINCE, IN OUR EXPERIMENTS, we are dealing with relatively long wavelengths, they spread out from the sound source more or less evenly in all directions. If we take the 100-cps wave, with its length of 11.3 feet, we can visualize without difficulty how one wave might angle out from the source, create a "loud area" at about 11.3 feet from the source, strike a wall at, say, 18.6 feet and therefore create another loud area within 4 feet ($22.6 - 18.6 = 4$ ft.) of the wall, the exact location (but not the distance) depending on the angle of incidence and reflection. This can go on more or less infinitely, so that for a specific frequency, there would be a zone of loudness depending on reflection from each wall. In some spots, the loud area from a direct wave will coincide with that from a reflected wave, giving the sound an extra boost; in others the two waves will meet out of phase and cancel each other.

If you have or can get a frequency test record, you can repeat these tests for yourself. Using frequencies below 200 cps, walk around your room listening to the variations in loudness. You will find them very noticeable. If you don't have a test record, use one which has a sustained low sound on it, such as an organ pedal note. Stay away from frequencies much above 200 cps because wavelengths above this frequency become so short that moving your head just a few inches will make the difference between a peak and a valley in sound pressure; furthermore, they bounce around the room so violently that they are too dispersed for accurate listening tests.

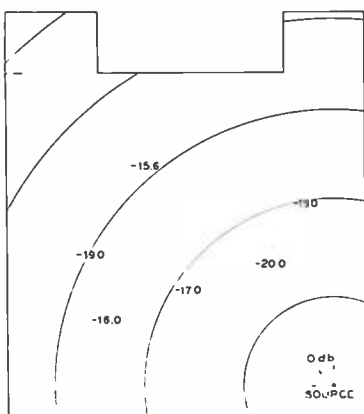


figure 1

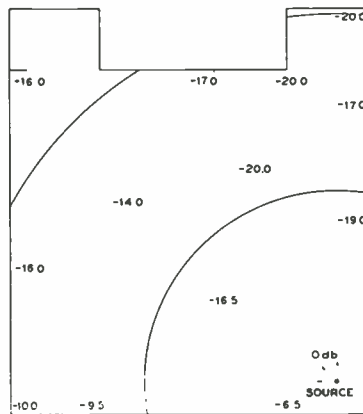


figure 2

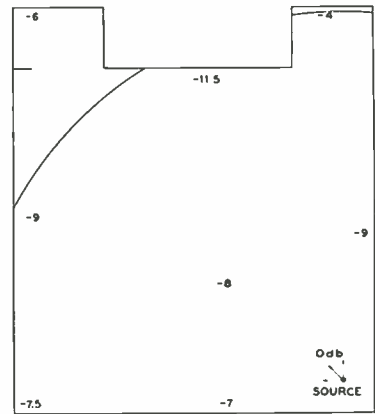


figure 3

Item number two grows out of what I have called bounce. It is reverberation time and is a characteristic of all rooms. In essence it is the length of time it takes for sound to die out or decay a specified amount.

In the preceding paragraphs, I pointed out that sound of a given frequency would continue to bounce around a room until either it had been completely absorbed by the walls (or furniture or other obstacles), or had died out naturally by passing through the air. We can assume, for our purposes, that the rate at which sound dies out naturally is the same for all frequencies, but the rate of absorption by any surface differs widely according to frequency. It is generally very low at low frequencies, very high at high frequencies. Therefore it can be understood that the length of time it takes for a low frequency sound to decay a certain amount will be greater than the time for a similar degree of decay for a high frequency sound; that is, reverberation time depends, for one thing, on frequency. It depends also on the shape of the room, on the materials of construction, and on the overall size of the room.

Reverberation time is defined as the number of seconds it takes for a sound to decay to a level 60 decibels below, or to one-millionth of, its initial intensity. It is a major consideration in the design of auditoriums, churches, assembly halls, etc. It can run as high as 10 to 15 seconds in some churches. You can imagine what happens when the organist plays a low note which will still be echoing around several seconds later. If you will stop reading for a moment and walk around your house or apartment, giving one sharp clap of your hands in each room and listening closely to the difference in sound, you will get an idea of what reverberation time is all about—and the difference between live and dead sounding rooms. The difference is slight; listen carefully.

I'm sorry to say—three things: first, there is no simple

way to determine reverberation time in a room; second, there are no mathematical formulas which can be readily used to compute it; and, third, there is not too much agreement about what it ought to be, anyway.

We can dispose of the first one without much trouble: there are several laboratory instruments manufactured but not many of you are likely to have them available. The hand-clap test, mentioned earlier, is fairly good if you practice a bit. Try clapping outdoors, to see what the sound is like in a completely non-reverberant surrounding; listen carefully, then clap in different rooms. Other sharp, percussive sounds are good; e.g. two books slapped together. Carrying on a conversation with several people is a good test for over-reverberant rooms.

There are mathematical formulas which determine reverberation time but all require a knowledge of the total absorption coefficient for the room under examination. Since that is made up of the sum of the absorption coefficients for *all* the surfaces in the room, it gets complicated. It certainly is possible for you to figure it out, but the details of the method are beyond the scope of our study. I'd suggest a book such as *Acoustic Design in Architecture* by Knudsen and Harris. Frankly, I have no idea what the reverberation time is in my listening room, except that I know it is unusually short at middle and high frequencies.

Just what constitutes optimum reverberation time depends on the size of the room and on the type of music or sound to be heard in it, and also to some extent on whom you believe! The consensus seems to be that in rooms up to 10,000 cubic feet in volume, a reverberation time between 0.5 and 0.8 seconds is about right for speech. For chamber music, it should be a bit higher; add 0.2 to 0.3 seconds to those figures. For orchestral music, 1.0 seconds will not be excessive but my own comment here is to be careful in rooms under 3,000 to 4,000 cubic feet. The reason is that it is difficult to generate low frequency sounds in small rooms and while reverberation is supposed to be increased for low frequencies, a long reverberation time in small rooms appears to result in undue brilliance and confused middle-highs. A brilliant loudspeaker in a small room often seems especially conducive to listening fatigue.

What do we do about reverberation? Since you may have either insufficient or excessive reverberation, at either the high or the low end of the frequency spectrum, the first thing is to do a lot of listening and try to analyze which end is wrong, and which way. If the highs seem to bounce around and press in on you, you have too much high-end reverberation. The sound source should be in a fairly reflective corner. If it is, then try deadening the opposite walls. Break up as much of exposed plaster areas as possible; hang some drapes! If you have large glass areas in your room, draw the drapes across them—and try both ways, drawn completely closed and only part-way across. Put sound absorbent furniture opposite the sound source; if the floors are bare and hard, try some scatter rugs here and there. The general idea is to do everything possible to expedite the sound out and away from the source; hence the suggestion that it should be located in what I called a reflective corner. But, once out, the highs at least should be absorbed quite quickly after

Continued on page 116





WILLIAM SAROYAN



LIVING WITH MUSIC

Along with sandwiches, indian-bead pennies, penmanship, jokes and shoes, William Saroyan, in his novel, Rock Wagram, includes music among certain things in this world which, although they will not help, are better than nothing. Having duly noted this disposition to co-exist with the Muse, we asked Mr. Saroyan to contribute to our "Living With Music" series. With admirable penmanship, he did.

I do not have a television set, but I have a portable radio-phonograph, and a small bedside radio. From the time I wake up in the morning to the time I go to sleep at night one or another of these is going if I am in my house at Malibu, and if I am in my car the radio in my car is going, too.

All three radios are dialed to The Good Music Station: KFAC. It is a twenty-four hour station, so that I hear a lot of music every day.

It would perhaps be more accurate to say that I overhear it, because for many years now everything I hear has been heard before, sometimes sixty or seventy times before, and is quite familiar, so that I am not required to listen. Another reason I overhear the music rather than hear it is that when I am awake I am at work, or I am thinking about work, or I am reading — I am not listening to music, or for that matter to anything else.

Is such a relationship to music useless?

Such a relationship to music is not useless, it is useful, as I expect to explain in a moment.

First, though, there is the matter of sounds of any kind, of silence, and of hearing. These must all be taken into account.

Sounds, then. I decided to live by the sea for a number of good reasons, all of which I shall skip excepting the reason that I wanted to be near the sound of the sea. I like it. I like the apparent sameness of it and I like the variety of it. The sea, or rather the action of the tide, is never entirely soundless, for instance, although it is frequently almost so, and yet the sound of it is frequently a statement of silence.

Now it happens that I am devoted to silence, although one would suspect the contrary since I not only live by the sea but have the radio on all day and much of the night. I am devoted to silence just the same. Now and then this devotion keeps the radio shut for as long as a week, and once a year for a month. I can't turn off the sea, however, but the sea itself quiets down by regular pattern, by a lunar

system I do not understand and have not studied, and when this is so there is a good deal of silence all around, which I cherish deeply.

But what is silence? Is there in fact any such thing? Silence is relative silence, and there is such a thing as silence and such a thing as relative silence. There is also what is known as dead silence, and there are as many other kinds of silences as there are human beings with the ability or inability to hear, or to listen.

It happens that for thirty years my right ear has been better than half deaf, and my left ear is not much better. Both ears together, however, have a fair capacity for hearing, and an excellent cultivated ability for listening.

Anybody whose hearing is not first-rate must cultivate listening. Doing this impels a search for things worth listening to. Conversation isn't often worth listening to, and that is the reason I do not ever expect to wear a hearing aid. What does the listener tend to listen for? Most of all for clarity. Anybody who speaks clearly I can listen to with a certain amount of pleasure not connected with the words spoken or the meaning of them. Anybody who doesn't speak clearly I can't hear at all insofar as words and their probable meaning is concerned.

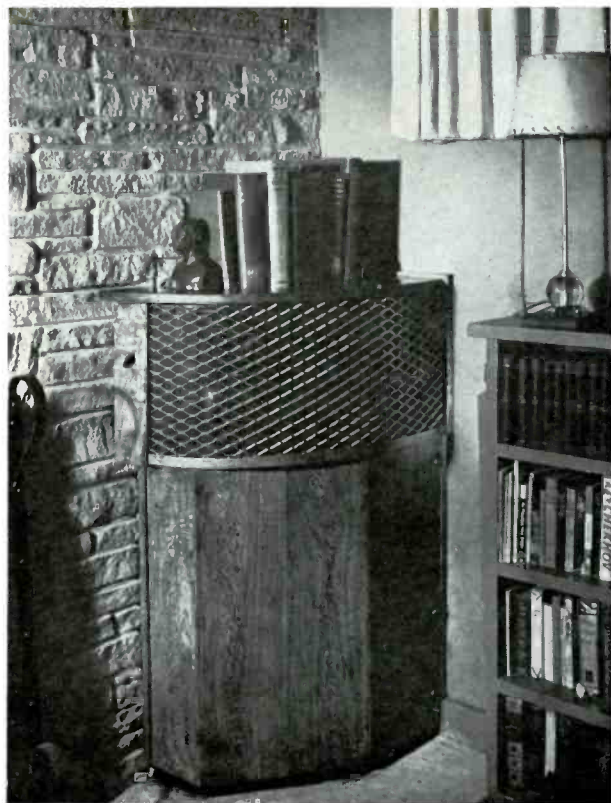
Thus, human speech itself becomes something like music or song. I overhear most speech, and I listen to a little. Speech that I overhear is a meaningless but not necessarily unpleasant jumble. Speech that I listen to is a meaningful but not necessarily pleasant clarity. I can listen carefully to anything and hear it, but not having good hearing I tend not to listen to anything that isn't worth the intellectual exercise of listening. This includes music, which I am getting to little by little.

Sounds made by the breath of human beings are varied: all the grades of laughter, for instance: all the sounds of enthusiasm or zest, all the sounds of weariness, boredom, or grief. Noblest of all, though, is the sound of human breath in proper speech, and after that in song. It is a pity therefore that only actors cultivate the *Continued on page 114*

Custom Installations

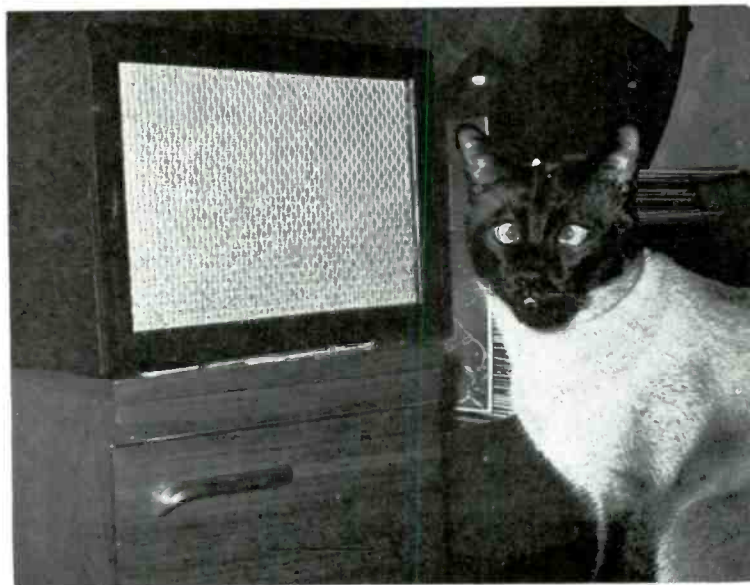


One solution to the problem of reproducing clean, deep bass is this dual-enclosure system installed by Ernest B. Schoedsack, of Santa Monica, California. The low-frequency section, below, houses two 15-inch woofers, and is fed the range below 100 cycles by a 50-watt power amplifier. A second amplifier feeds the rest of the audible spectrum to a separate two-way corner system, above right.





When not in use, the above installation, by Stedman Radio Laboratories, Brookline, Massachusetts, may be completely concealed by a sliding knotty-pine door at the right. The system was custom-built for Richard Sears Humphrey. Below, left, is a traditional break-front in mahogany, with inlaid front panels. It was designed by C. J. Stoner, of Gloversville, New York. Below, right, is an experimental installation set up by Orie R. Todd, of Fort Collins, Colorado, who claims that the cat, despite its expression, likes music.



Newport Off The Record

by RALPH BERTON

IN THE ANTICS of the human animal, in any season, paradox is seldom lacking; our society would appear to luxuriate in it, at times, to the point of schizophrenia. To connoisseurs I offer this minor example, which, music lovers may find, has a delicate *bouquet* of its own: for the second year now, a unique assemblage of America's unique music makers, practicing America's only unique original art, could not be recorded for the benefit of America's disk-buying public. (The Voice of America, however, put the whole thing on tape for European listeners.) Which is to say that the second annual Newport Jazz Festival came and went (July 15, 16, and 17), its exciting sounds once again vanished into the *Ewigkeit*—and once again no phonograph records were made.

It will be said by some that some of it was not worth recording. That is true; but that leaves the rest of it, which was. It will be said also that, considered purely as music, and shorn of the glamor and excitement of Historic Occasion which hung over it, even the best of what was played was not necessarily any better than what is achieved at good recording dates, *sans* crowd and *sans* Historic Occasions. That may also be true; I am in no position to say, being still, at this writing, intoxicated with the Historic Occasion; but that, in my opinion, is only another argument in favor of capturing as much as possible of its intoxication in permanent form. The better *Jazz at the Philharmonic* records, the Benny Goodman LPs, and some others recorded at concerts, have shown by their sales that quite a lot of people who don't show up at the concert are still interested in what happened there.

Much, maybe most, of what happened at this Festival,

Coleman Hawkins, blowing; Roy Eldridge, watching.



will be remembered a long time by those who were there. I suppose you cannot put on a piece of tape the charm and surprise of seeing the (supposedly) forbiddingly *avant-garde* Gerry Mulligan come wandering onto the stage, unannounced, in the middle of a (supposedly) hardbitten dixieland-type solo by Pee Wee Russell, obviously pulled there by an irresistible tropism, like a child creeping down the staircase to watch a dinner party, and start blowing and swinging as hard as any Wild Bill Davison or Vic Dickenson present; nor the annoyance and distress felt at the audience's rudeness toward this same Gerry when he similarly wandered (Mulligan did behave throughout the Festival like a man eager for artistic companionship) into the midst of a Dave Brubeck *séance*. There were shouts at first of "Go home, Mulligan! We want Brubeck!"—then vindication when the "unwanted" Mulligan, urbanely ignoring the rude ones, stayed to blow and win them over, whereat they became as loud in praise as they had been in abuse. You cannot put on tape the endless fascination of artistic manners and mannerisms paraded before you for three days and nights . . . Or—can you? Could not a shrewd, expertly designed, sufficiently glossy and chi-chi album "package," with an articulate and imaginative narrator added, and intelligently chosen photographs decorating and supplementing the album, convey a substantial sense of the Occasion itself? At the very worst, a tremendous chunk of worthy jazz would be caught for reproduction; at best, an audience would be gained many times the size of the original one; in either event, everyone might benefit. Why then is it not done?

Halfway through listening to the answers, you may be reminded of the joke about Greenwich Village:

"Hey, Bud, how do I get to Greenwich Avenue and Perry Street?"

"Hmmm. Go down here to Commerce Street and turn right at the . . . Uh, wait a second. No, Commerce doesn't cut through. Tell you what—go up here to Bleecker Street and . . . Uh, no, Bleecker doesn't go up that far . . ." Pause. "Tell you what, Mister—I don't think you *can* get there from here."

What they all tell you is that there are Just Too Many Headaches. Looking into it, you do find that the reasons for this folly are all good, sound, commercial ones. No one is to blame. All parties are pursuing their own unchallengeable interests in the most orthodox fashion. Everything, in fact, is perfectly proper, and 100% Kafka.

Readers who know the ins and outs of the record business need not read further. For others, the facts may be worth reviewing.

The American Federation of Musicians' minimum scale for recording is \$41.25 per musician per session or fraction thereof, a session being either three hours, or four 3½-minute sides (on 10-inch 78s), or three 5-minute sides (on a 12-inch 78), or 15 minutes total of recorded music, whichever is reached first. Overtime is more expensive; rehearsal is charged as part of the session, at no reduction in rates.

This scale is uniformly enforced all over the United States and Canada, and applies—at least in theory—to “on spot” recording just as it does to regular studio dates, which means that anyone who wants to record a concert or other public performance must pay each musician an extra \$41.25 per session for the privilege. It makes no difference whether or not you ever actually press and release for sale the music you record. The union says you must contract with the artists *in advance*, get the union's permission to record, and, if you're not a solidly established employer, post the full fee with the union before a note is sounded. If things go wrong and you fail to get anything on the tape worth pressing, that's your hard luck; it was the chance you took as an entrepreneur.

This all sounds like rather hard bargaining, but anyone who knows show business can tell you it is the fruit of long and bitter experience filled with broken promises, good intentions that never materialized, and plain ordinary swindling, with the musician usually left holding the bag.

Like humidity and television commercials, these hard-and-fast rules fall impartially on innocent and guilty, on big entrepreneurs and little, and the effects are far from uniform. When Norman Granz runs a *Jazz at the Philharmonic* concert at Carnegie Hall, records it, and sells 100,000 copies of the recording, it is surely no more than equitable that he pay extra for the right to make that recording. For him, of course, the investment is, to say the least, painless; he has every reason to think it will be returned, and Granz is reputed to be unusually generous in sharing the returns with those who deserve it most—the men who make the music. Smaller promoters, however, or those with less established channels of distribution, are naturally less eager to commit themselves in advance to sizable expenditures which they may never get back.

Even fairly affluent operators, in fact, hesitate before the problems of recording a big, all-star jazz concert. First, no one likes to gamble more than is necessary on any disk; which is the principal reason for the epidemic, in recent years, of solo, trio, and quartet records. In case you hadn't noticed, there are today, and have been for several years now, exactly four full bands (jazz, that is) recording with anything like regularity: Basie, Ellington, Herman, and Kenton. A top executive for one of the major record companies said to me recently, with brutal candor:

“Unless it was one of those four names, I frankly wouldn't make a full-band date no matter how great the band was. Why should I pay sixteen musicians to make a record when I can get approximately the same returns on four?”

If A & R men (recording executives in charge of Artists and Repertory) balk at recording sixteen men in their own studio, under complete control, it may be imagined how

they feel about taping an all-star concert during which twenty, thirty, or even more men may be involved. Here, moreover, the mere recording fee is only the beginning of their troubles. The real catch is that today most well-known jazzmen are under exclusive recording contracts, and any all-star crew gathered for a given concert is likely to include players signed to different companies.

In such an affair as the Newport Jazz Festival, where every musician is a ranking star, this problem is more than normally acute. To take some specific cases, one of the Newport concerts included Stan Rubin's Tigertown Five, Teddi King (RCA); Woody Herman (Capitol); Roy Eldridge (Clef); Louis Armstrong (Decca & Columbia); Joe Turner (Atlantic); and Erroll Garner (EmArcy). Without special permission from their respective companies, none of these artists could appear on any other



Jimmy Rushing, a well-rounded man, supporting Lester Young. labels but their own without committing a breach of contract; and their employers are reluctant to grant such permission because, among other things, it deprives their promotion departments of the invaluable word “exclusive.” And there is always a disinclination to set a precedent that would tend to weaken the grip of the contract. Finally, there is the question: What label ought such a recording to appear on?

This is by no means a complete tally of the difficulties of such an enterprise. I buttonholed George Avakian, of Columbia Records, during an intermission at the Festival, to ask him how he felt about the possibilities of recording *next* year's Festival. George instantly produced a couple of roadblocks I had not even thought about.

“For me,” he said, “a major obstacle is the tendency of the musicians at these affairs to play what they've already recorded—they get bigger audience response, and who can blame them? Everybody likes applause, and that's one way

to make sure of it. But it's *not* the way to give us anything fresh on the tape. Another tough one, at any of these things, of course, is the sound. Acoustics in these places are always pretty terrible from our point of view. We'd have to go into that very carefully before we'd even think of trying to record here."

"How about releasing your artists?" I asked. "Would you be willing to sit down and talk that over with Jack Lewis [jazz A & R for RCA Victor] and the other guys and try to reach some reciprocal arrangement?"

"Certainly," George said. "We might work out something where we released some of the things on Columbia, some on other labels . . . I don't know. It's a possibility."

"Why not," I suggested, "meet on neutral territory by putting anything recorded at the Festival on a special label — the Newport Jazz Festival label, for instance — which would be fair to everyone?"

"Maybe," said George cautiously, "but who would distribute it?" Not having considered that, I improvised: "The various companies could share the distribution — perhaps so many copies to each. Or as many as they thought they could get rid of." George raised the salemen's point of view. "It really would be unfair to them," he said, "to ask them to push a record that their competitors in the same territory are selling the same week. What would they have to offer the dealers? Why should he buy the Newport Jazz Festival from our guys rather than from RCA's or Capitol's?" I couldn't think of a reply, and George wound up with the following statement — "and you can quote me: I agree that it would be a good idea for all of us to get together and see what we might work out. One way to make the whole thing easier would be to donate all the royalties to some charity or non-profit thing — the blind, or maybe the A. F. of M. benefit fund — that kind of thing." And, as he escaped, George added a parting shot, "Be sure you get those small labels in on it — they've got the lion's share of the good jazz artists."

Dick Bock, owner of Pacific Jazz Records, was accordingly the next man I approached — a tall, very young and poetic-looking fellow with mild, bespectacled gaze, silky reddish beard, and a healthy artist list that includes Chet Baker, Bob Brookmeyer, Bud Shank, and Lee Konitz.



Trummy Young in close harmony with Louis Armstrong.

(Until lately he had Gerry Mulligan, too. Mulligan is now on Prestige.) Dick said immediately that he'd be very willing to discuss the recording problems with other companies, but added, "Of course you'd have to find some way around the desire of the musicians to play their established hits."

Bill Grauer and Orrin Keepnews, makers of Riverside Records: "We wouldn't stand in the way for one second of any contract artist of ours recording for the Festival, as long as the records didn't appear on any commercial label. For instance, if Thelonius Monk gets paid for the job and wants to do it, he has our blessing." And Orrin added the suggestion, "Since the Newport Jazz Festival is a registered non-profit organization, why don't you explore the possibility of the Voice of America breaking a precedent and releasing some of its tape of *this* year's Festival?"

Alfred Lion (Blue Note Records), whose contract artists include Gil Mellé, Kenny Durham, Herbie Nichols, and Hank Mobley, also said he'd be willing to sit down and talk to the others. "It would be complicated, all right," he said gloomily.

The bosses of Atlantic Records seemed skeptical about the working out of the problems, but did volunteer that if a non-profit recording were arranged, and everyone else co-operated, Atlantic would certainly agree to release their own contract artists — Wilbur DeParis, Shorty Rogers, Dave Pell, Bill Russo, Tony Fruscella, and Lennie Tristano. "We'd love to record the thing ourselves," their spokesman added wistfully, and fetched a heavy sigh.

Coming back to the major labels, I cornered Jack Lewis in the musicians' tent. "Of course this things should be on records, man," said Jack violently. "But I'll tell you one thing — before we'd even talk further about the recording angle, man, the whole sound thing would have to be gone into. This is murder, man, like I wouldn't want to record a dogfight with this kind of sound . . ." He went on in this vein, but concluded with the words, "Yeah, man, I'll sit down and talk with Columbia or Decca or anybody about making this scene. The sound thing can be licked — just get someone in there that knows something, man. Release RCA artists? Certainly — all we want is a mention, you know, like, "Teddi King is a Victor artist" kind of jazz, you know what I mean? They should make this scene, man."

John Hammond, of Vanguard, was, if possible, even more emphatic, and several times as exuberant. "Any time, anywhere, of course, no question about it — any artists we have (e.g., Mel Powell, Vic Dickenson, Jimmy Rushing, Sir Charles Thompson) would be released instantly for a non-profit recording to further the spread of jazz. It should be done; I believe it can be done. We did it with that concert we ran for the Lighthouse [a benefit concert for the blind, at Carnegie Hall, earlier this year] — the recording will probably be out in October, on the Clef label, with royalties going to the Lighthouse. Of course it was easy there; most of the important artists were under contract to Norman Granz, and he's putting out the record, Yes, a Newport Festival label would be a fine thing — royalties to the Musicians' Union fund."

I ask John what he, as a man vociferously interested in the subject of high fidelity, thought of the terrible pa. system at Freebody Park, where *Continued on page 123*



by Sally McCaslin

The trouble with children's records

When the author decided to stop reviewing children's records for us, she started to write us a letter explaining why. It grew into this article.

IN MY SPARE time — no, let's be honest about it — in time that can ill be spared, I am in the habit of composing letters to people — to County officials: ". . . what with all the taxes we pay you'd think the holes in our road could be . . ."; to the Audubon Society: ". . . It was a brown bird, quite a lot like a sparrow, but with a leering expression in its left . . ."; to Dr. Popenoe: ". . . may seem like a small matter, but, honestly, if he says once more . . ."; to Fiction Editors: ". . . to run those ridiculous stories after returning mine with a rejection . . ."; to Dr. Gesell: ". . . almost three years old and still shows no inclination whatsoever to use . . ."; and so on. I don't actually mail these letters or even write them down. I just compose them.

Recently I have had a new target. I have been composing letters to the makers of children's records. Now on this subject I am perhaps too subjective. I am — off and on — a reviewer of children's records. Every few weeks I must forego my usual stimulating routine — wash dishes, make beds, wash dishes . . . and, instead, sit down and listen to a stack of the latest children's records. Then I am supposed to write about them — bright, provocative critiques on what I have heard. Frankly, it has been a strain. The records don't provoke me. They paralyze me. With few exceptions, they are complicated and dull. Nearly all are the latest in some series — The Bible Story series, Introducing the Great Composers series, the Learning Is Fun series, etc. There is an appalling lack of new ideas.

It has occurred to me that this unhappy situation might not be a reflection on the records. But I needn't discuss my own possible shortcomings as a reviewer (by all means, let's keep it subjective). The records, after all, are for *children*. It so happens, biological laws being so causative and effective, that I have three children. They listen to the records too, some of them more than once; but they aren't very enthusiastic about them and they definitely prefer television. (Besides, they won't write the reviews because the pay isn't high enough.)

I wouldn't be concerned with all this (one can always take up comic book reviewing) except for the fact that the people who make children's records have very good intentions. A lot of thought, research, and talent go into them and it seems a pity to waste it.

I think over-conscientiousness is part of the trouble. In their efforts to please

child psychologists, school authorities, and parents (who decide whether or not to buy the record) the record companies forget what children really enjoy. For example, the blurbs on nine-tenths of the records I receive state in effect: "This record was designed to entertain the child while increasing his understanding and widening his horizons." To this end they usually consist of a story with a wholesome moral, such as "be kind to animals," interrupted at haphazard intervals with wholesome music, sometimes classical music, but preferably "folk songs." (And it is amazing what an inclusive term "folk songs" has grown to be.) The formula is tremendously overworked. Half the time the children would enjoy the story more without the music and they would listen more attentively to the music if they weren't impatient for it to end so that they could get on with the story. Even when the records are all music, the songs themselves are apt to have a moral — "Please and Thank You are magic words," "It's more fun to share," etc. (For what it's worth, all this good and cleverly put advice has not wrought the desired change in my children. I have just heard my ten-year-old tell his sister to refrain from handling one of his books. The way he put it: "Get your dirty, stinking hands off my Bible!" If I seem undisturbed it is because I have faith that he will not always be ten years old. Also I thought it was funny.)

Getting back to the issue, I have never received a record of a good story, say a Hans Christian Anderson fairy tale, read or told as it was written. Yet it seems to me this would be one of the simplest records to produce. Any one who could read with clarity and a moderate amount of expression could narrate the story. The material, fairy tales or other childhood classics, is practically inexhaustible. I think most parents would appreciate such records because they lack time to read to their children. I know the children would like them.

Ah, but are such records "good for children?" Do they "promote growth" as well as entertain? I submit that they do, that a record which has emotional impact, which makes a child feel sympathy or affection or indignation, is more growth-provoking than a platitudinous song or a fact-studded biography of a composer (there are lots of these too) complete with snatches of his compositions.

A little boy I know stated the theory nicely. In a *Continued on page 125*



AFTER ONE has lived in the world of psychology for a number of years, it becomes almost second nature to interpret all mass behavior in psychological terms. This can be overdone, to be sure. It is neither really necessary nor profitable to seek deep, dynamic explanations for every new social trend or every alteration in the tastes and habits of our culture. Analytic psychology, I feel, needn't concern itself, for example, with the yearly changes in the length of women's skirts, or the sudden, current popularity of Davey Crockett symbols, or the reasons why Sinatra knocked 'em cold in the Forties and Liberace knocks 'em cold and hot in the Fifties. Such phenomena can be explained—if we want to bother at all—out of the context of basic and enduring human needs. Annual variations in skirt lengths can be dismissed as just another symptom of woman's need to catch male attention; the traditional youthful yearning for adventure takes care of the Crockett craze, and the feminine predisposition to mother the weak (especially by candlelight) polishes off the Sinatra and Liberace hysteria.

Perhaps the enthusiasm for high fidelity which has swept the country also needs no more than a superficial explanation. Maybe a psychologist has no business in musical electronics, and I ought to keep my peculiar professional nose out of the sound reproduction business. Nevertheless, I'd like to take my turn at what has become a fairly common parlor game, the attempt to explain what appears now to have become a constant and ever-growing interest in high fidelity. I do this because I'm quite convinced that "hi-fi" is more—much more—than a passing fancy, that the excitement and emotional involvement in matters high fidelity have their roots in dynamics that go quite beyond pure decibels (or even pure Debussy), and demonstrate needs other than those which can be satisfied simply enough by a beautiful possession, such as a piece of furniture.

Psychologically speaking, why is the truest possible reproduction of sound such a satisfying experience for the listener? The reason, I believe, is only partly aesthetic, but stems rather from a basic drive within all of us to achieve truth in our lives, to abandon, momentarily at least, the compromises, pretenses, and rationalizations which are often, of necessity, part of our daily living. In an age of speed and high tension, it is inevitable that—to varying degrees—we cannot always be true to ourselves. We often set personal goals that are not altogether realistic, and we find it necessary to repress emotions and attitudes which are, in reality, part of our real selves. At the end of a day all but a few of us feel with some certainty that we have smiled when we didn't exactly feel like it, gotten angry when we shouldn't have, or rationalized because we weren't emotionally free to face facts.

Into such a setting the achievement of fidelity in sound comes as a most refreshing event. Here, with the aid of just the right tubes, dials, cabinetry, and machinery, we can realize an experience which is true in its every detail and which is unbridled by sham and pretension. We get, I think, a vicarious thrill out of the knowledge that we can get a bass violin to sound for us precisely as a bass violin should sound, and a flute to sing as we know a flute can sing. There's a reaffirmation here that—in home music at least—fidelity can be achieved—or at least sought with unflinching honesty.

It is for this reason that hi-fi represents such a magnificent leisure time activity. True enough, there are therapeutic benefits to be gained from the tension reduction involved in *any* manipulative activity—no more, perhaps, from tinkering with hi-fi components than from painting your basement. But the goals, that lie at the end of a chain of condensers, resistors, and vacuum tubes are quite different. Everytime you set your stylus onto a favorite record, you're satisfying, to some extent, a basic personal need for realizing true insight and fidelity.

Interestingly enough (and while we joke about this a great deal), the pursuit of high fidelity's goals often brings us into conflict with other needs which inevitably either assume a secondary role or are overlooked altogether. This, I feel, is significant. For example, the high fidelity enthusiast is not *really* a person who ordinarily dismisses as unimportant the physical appearance of a room, or who doesn't feel some status gain from the ownership of items which are physically beautiful. It is the nature of hi-fi, however, that physical appearance is a superficial element when pitted against the achievement of good sound. There's no keeping up with the Jones's here, in the traditional sense. My high fidelity installation belongs in the Cadillac class only if it sounds good enough to satisfy my need for fidelity. In high fidelity it is not the body, but what's under the hood that gives us status and ego satisfaction. This is unique. You can't park the rich sound of a symphony out front in your driveway, or invite friends in to see and feel full frequency reproduction. These satisfactions are strongly personal and completely internal, as are most of our really potent and enduring satisfactions.

Psychologists have long recognized the mental hygiene rewards associated with avocations. Hobbies and extracurricular pursuits afford us needed respite and change from the clang and clamor of pressureful living. Viewed in this context, high fidelity is, I believe, the most rewarding avocation imaginable. Although hi-fi probably won't replace the analyst's couch, it can share, so to speak, its burden. For the analysts and the sound studio both dispense the same precious commodity—truth.

A psychologist views **AUDIOPHILIA**

by

JULIUS SEGAL, Ph.D.

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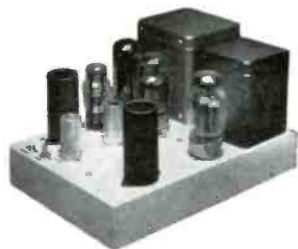
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music makers

by ROLAND GELATT

NOW BEGINS THE DELUGE. The torrent of pre-Christmas issues about to descend on the record dealers is this year more awesome than ever. Before we all start staggering under the accumulating load, let's make a quick survey of what to expect between now and the end of the year.

ANGEL: As usual, "the recording angel" has been busy in the opera house; also as usual, Maria Callas has been repeatedly pressed into service. In addition to Rossini's *Il Turco* (reviewed in this issue), the Greek-American soprano will be heard in a forthcoming *Madama Butterfly*, with Nicolai Gedda as Pinkerton, and in *Aida*, with Richard Tucker as Radames. Straussians (Richard) can look forward to a complete *Ariadne auf Naxos* under Von Karajan's direction, featuring Elisabeth Schwarzkopf, Irmgard Seefried, and Rudolph Sock, while Straussians (Johann) will be offered *Die Fledermaus* conducted by Von Karajan, with Schwarzkopf, Gedda, and Erich Kunz, as well as *A Night in Venice* conducted by Otto Ackermann with much the same cast.

Last fall Angel published the entire solo piano music of Mozart played by Walter Gieseking. This fall the complete solo piano music of Ravel performed by the same artist is promised. In addition, Gieseking will round out the Debussy piano literature (*Préludes*, Book II; *Etudes*; *D'un cahier d'esquisses*) and will be heard as soloist in two Mozart concertos (Nos. 20 and 25) and as accompanist for Elisabeth Schwarzkopf in a recital of Mozart songs.

More recordings by Soviet musicians are on the way—Oistrakh (Lalo's *Symphonie espagnole*), Gilels (Rachmaninoff's Third Piano Concerto), and Khachaturian (conducting his *Gayne* and *Masquerade*); the young American violinist Michael Rabin will make his Angel debut in concertos by Paganini and Glazunov; and there will be several new recordings by the pianist Geza Anda. In the "Spoken Word" category, Angel will be issuing the complete *School for Scandal*, starring Dame Edith Evans.

CAMDEN: The projected Martinelli

recital, mentioned here in June as scheduled for fall release, has been postponed until January. But this would be as good a place as any to relay Camden's thanks to the many HIGH FIDELITY readers who wrote in with suggestions for the repertoire to be included. Meanwhile, this low-priced label will be reissuing several once-prized items from the prewar HMV catalogue, including Bruno Walter recordings of Haydn's *Oxford* and *Military* Symphonies and Mozart's *Eine kleine Nachtmusik* and Symphonies 38, 39, and 41.

CAPITOL: Official silence is being maintained at the home office on this season's merchandise, but unofficially we know of at least two forthcoming recordings by William Steinberg and the Pittsburgh Symphony: *Scheherazade* (the twentieth on LP) and the Beethoven Violin Concerto, with Nathan Milstein as soloist. Among future operatic releases on the Cetra label will be a *Don Giovanni* conducted by Max Rudolf (of the Metropolitan Opera).

COLUMBIA: Although the Mozart Year doesn't begin for four months, Columbia (and its associated label, Epic) is shooting off some opening salvos before Christmas. Symphonies 25, 28, and 36, together with a collection of overtures, minuets, and dances,



are due from Bruno Walter and the Columbia Symphony, and Symphonies 35 and 36 from Beecham and the Royal Philharmonic. On Epic there will be three Mozart piano concertos played by Clara Haskil and the Vienna Symphony and the opera *Thamos. King of Egypt* performed by a group of Viennese musicians under the direction of Bernhard Paumgartner. The latter is a harbinger of many Mozart operas to come from the Philips studios in Europe, among them *Don Giovanni* (with George London as the Don). Incidentally, Walter's recording of the *Linz* Symphony (No. 36) noted above occupies the final side of

a two-record set entitled *Birch of a Performance*. On the other three sides the conductor can be heard exhorting the Columbia Symphony players to do their best during an actual (unrehearsed) rehearsal.

Other forthcoming items from Columbia and Epic: the three Brahms quartets played by the Budapesters; the Fourth and Fifth Symphonies of Sibelius (Ormandy and the Philadelphia Orchestra); the complete *Brandenburg* Concertos (Paul Sacher and the Chamber Orchestra of Basel); Debussy's *Images* (Van Beinum and the Concertgebouw Orchestra).

DECCA: The chief news from Decca this fall centers on the Deutsche Grammophon Archiv-Produktion series, which is to be distributed here beginning later this month in German-made pressings from the DGG factory in Hanover. The Archive series embraces music from the eighth to the eighteenth centuries and is purportedly supervised with painstaking care in the interests of musicological authenticity. Each record will be provided with detailed documentation in English as to the music, the performers, and the engineering. The first release of twelve records begins chronologically with Gregorian chant and proceeds by way of Adam de la Halle, Dufay, Carissimi, Handel, and others to Mozart. Bach's *St. John Passion*, performed by the chorus of his own St. Thomas Church in Leipzig under Gunther Ramin's direction, is promised for a future Archive release.

LONDON: A detailed report on London's opera plans was published here in May. The first of these recordings to materialize in the stores will be *Don Giovanni*, Josef Krips conducting; three other Mozart operas will follow along soon after. Otherwise London has been chary about revealing its fall releases except to predict a number of high fidelity stunners—among them a new *Scheherazade* interpreted by Ansermet and the Suisse Romande Orchestra.

M-G-M: As usual with this label, the accent will be on twentieth-century music. Kurt Weill's opera *Der Jasager*

(1930) heads the list, in a recording made in Düsseldorf under the supervision of Lotte Lenya Weill. Also scheduled for fall release from M-G-M: piano works by Charles Tomlinson Griffes; Roy Harris' *Abraham Lincoln Walks at Midnight*; Henry Cowell's Symphony No. 7; Alexei Haieff's Piano Concerto; and Bloch's Quintet for Piano and Strings.

MERCURY: Following the pattern of past years, Mercury is out to cleave the ear this fall with bigger and brighter sound than ever. An uncut *Sleeping Beauty* by Dorati and the Minneapolis Symphony is reviewed elsewhere in this issue. Also from Minneapolis will come a new *Petrouchka* and a collection called *Tchaikovsky in High Fidelity*, which includes an *1812 Overture* with the full panoply of sound effects (Napoleonic cannon and all). Paray and the Detroit Symphony will be represented by a Brahms Fourth and a French-Spanish miscellany (*Escales, Rapsodie espagnole, España*); the Eastman Symphonic Wind Ensemble will contribute a disk devoted to British band music; and the Eastman-Rochester series continues with Samuel Barber's *Symphony in One*

Movement and Howard Hanson's *Sinfonia Sacra*.

RCA VICTOR: As this issue was being prepared, the offices of RCA Victor were rent with internal discord over the propriety of giving HIGH FIDELITY news of forthcoming records. One faction was in favor of publishing, and hence publicizing, the entire fall list; the other faction, more pusillanimous, blanched at this audacity. As is usual in big organizations, the side of caution seems to have won the argument.

However, over the din of battle we were able to ascertain that two versions of *Aida* will be published soon on the Victor label — one, recorded in Rome this summer, with Zinka Milanov, Fedora Barbieri, Jussi Bjoerling, and Leonard Warren, conducted by Jonel Perlea; the other, taken off the air from Studio 8H in 1949, with Herva Nelli and Richard Tucker, Arturo Toscanini conducting. A *Manon* recorded in Paris under the direction of Pierre Monteux (with Victoria de los Angeles in the title role) and a new *Figaro* from Glyndebourne are also on the way. The Boston Symphony will figure heavily in Victor's

future plans with a *Symphonie fantastique* and *Nuits d'été* (sung by De los Angeles) for Berliozians, a complete *Daphnis* and *Damoiselle élue* for Ravel-Debussyites, and a Beethoven Fifth and Schubert *Unfinished* for the apparently insatiable standard-repertoire market.

REMINGTON: The RIAS Symphony Orchestra of Berlin will continue to provide this company with a large proportion of its recordings. This fall the RIAS men will be heard in the Sibelius Fifth, Brahms overtures, and *Francesca da Rimini* (Tchaikovsky), conducted respectively by Jussi Jalas, Otto Matzerath, and Anatole Fistoulari.

VANGUARD: Two large Haydn works — *The Creation* and *Nelson Mass* — head the fall list; both were recorded in Vienna and were conducted respectively by Mogens Wöldike and Mario Rossi, with Teresa Stich-Randall, Anton Dermota, and Paul Schoeffler among the soloists. Rossi will also be heard leading a performance of Pergolesi's *Stabat Mater*. And for the growing army of Kurt Weill fans, Vanguard promises a re-recording of the music from *Die Dreigroschenoper* under the direction of F. Charles Adler; the cast includes Helge Roswaenge and Liane.

VOX: A Ravel piano album, comprising concerted music as well as solo, is on the way; Valdo Perlemutter is the pianist, assisted by the Colonne Orchestra under Jascha Horenstein's direction. Also promised: two more Mozart piano concertos, Nos. 17 and 26, played by Ingrid Haebler; another album of Italian string music, this one containing twelve *Concerti a cinque* by Albinoni; the complete ballet score of Prokofiev's *Prodigal Son*, performed by the New York City Ballet Orchestra, Leon Barzin conducting.

WESTMINSTER: Two large sets are being prepared for the pre-Christmas trade. One will contain a liberal dose of Brahms's orchestral music (the four symphonies, the overtures, *Haydn Variations*, *Alto Rhapsody*) recorded in England under Sir Adrian Boult's leadership; the other is devoted to Corelli's *Concerti Grossi*, Op. 6, performed by the English Baroque Orchestra under Argeo Quadri. In time for the New York Audio Fair there will be several new recordings in the Laboratory series, *Petrouchka* and *Roman Festivals* among them.

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Records in Review



Reviewed by PAUL AFFELDER • NATHAN BRODER • C. G. BURKE
 JOHN M. CONLY • RAY ERICSON • ALFRED FRANKENSTEIN • ROLAND GELATT
 JAMES HINTON, JR. • J. F. INDCOX • ROBERT KOTLOWITZ
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CLASSICAL

ALBENIZ

Iberia, Books 1-4; Navarra; Cantos de España

José Echaniz, piano.
 WESTMINSTER WAL 219. Two 12-in. \$9.96.

Iberia is generally regarded as Albéniz's masterpiece. Debussy admired this collection of Spanish impressions greatly; three or four of the sections appear with some regularity on recital programs; and *Triana* and *Fête-Dieu à Séville* have had successes in Arbos orchestral versions. The music is of enormous technical difficulty; it is also, to my way of thinking, overly elaborate and a little hollow. Musicians have been with reason deterred from playing *Iberia* because the musical ends do not always justify the technical hazards.

Navarra, a posthumous work, is in the style of *Iberia*. In the much earlier *Cantos de España* the economical writing is actually more evocative than the note-laden measures of *Iberia*.

José Echaniz struggles manfully with the complexities of *Iberia*, and though he keeps the music moving along (sometimes at the expense of accuracy), he seems to be too occupied with the notes to make the music sound as sensuous and rich as it should. Mr. Echaniz is more comfortable in the *Cantos*, which he plays sensitively and imaginatively within his rather brittle style. Admirable natural sound. R. E.

ALPAERTS, FLOR

James Ensor Suite
 †Victor Legley: *Suite for Orchestra*

Orchestre National de Belgique, Louis Weemaels, cond. (in the Alpaerts); Fernand Quinet, cond. (in the Legley).
 LONDON LL 874. 12-in. \$3.98.

Just as all postage stamps and public notices in Belgium are printed in two languages, so this record of modern Belgian music is

Flemish on one side and French on the other. Flor Alpaerts is the Flemish composer. His suite takes off from four paintings by the macabre nineteenth-century artist James Ensor—"Christ's Entry Into Brussels," "Masked Skeleton's Disputing Over a Hanged Man," "Garden of Love," and "Infernal Cavalcade." The music is highly pictorial, but handled with a good humor and good taste that relieve its literalness; furthermore the score has the extraordinary if negative virtue of not recalling any of the established masters of the musically grotesque, not even Berlioz. The "Masked Skeletons" movement, scored only for woodwind and xylophone, would make a fine sound-track for an animated cartoon, especially in so gorgeous a recording as this one.

Victor Legley's *Suite* is somewhat in the tradition of Roussel, suggesting that master's *Suite in F*. It treats dance forms with great symphonic breadth, robustness, energy, and subtlety; the record notes say Legley no longer writes in the manner evidenced here, and that would seem to be a decided misfortune.

The Orchestre National de Belgique, as revealed here, would seem to be one of the great orchestras of Europe, and it has been recorded by London in a style appropriate to its quality. A. F.

BACH

Organ Works

Allabreve in D major, BWV 589; *Toccata and Fugue in D minor*, BWV 565; *Prelude and Fugue in D major*, BWV 532; *Prelude and Fugue in E major*, BWV 566; *Prelude and Fugue in A minor*, BWV 543.

Anton Heiller, organ.
 EPIC LC 3132. 12-in. \$4.98.

Heiller has fleet fingers and feet. He chooses plausible tempos. His registrations, however, do not always help to clarify the polyphony. The instrument he plays on, a

modern one in the Reformed Church of Thalwil, Switzerland, has a fine sound, which is well reproduced here. There is the matter of released tones reverberating during rests, but this is not serious. Greater emotional power in the interpretations and more variety in the choice of stops would have made this a first-class recording instead of a merely acceptable one. N. B.

BACH

The Well-Tempered Clavier, Book 1

Joerg Demus, piano.
 WESTMINSTER WAL 221. Two 12-in. \$9.96.

The battle for the equal-tempered clavichord was won long ago, but we still have with us the problem of the even-tempered clavierist. Demus' interpretations are small-framed, as though he was thinking in terms of the clavichord rather than the harpsichord. He uses hardly any pedal and makes his points by understatement. The playing is clean. It evinces excellent control of finger-weight: even in the thickest textures the voices are nicely separated. In the fugues each entrance of the theme is clearly heard, but it is not thrust at you. The tempos are sometimes on the slow side, and the tone tends to harden in *forte*. What is lacking here is intensity and scope, a feeling for the inner life of a phrase as well as for the grand line that arches above this predominantly linear music. Recording is first-rate. The album pocket contains a clearly printed miniature score. N. B.

BEETHOVEN

Concerto for Violin and Orchestra, in D, Op. 61
Romances for Violin and Orchestra: No. 1, in G, Op. 40; No. 2, in F, Op. 50

Bronislaw Gimpel, violin; Bamberg Symphony Orchestra, Heinrich Hollreiser, cond.
 VOX PL 9340. 12-in. \$5.95.

The record is in fact "Beethoven: Complete

Works for Violin and Orchestra," more than an hour to illustrate Vox's policy of consistent long duration for her disks. The distribution assigns *Romance* No. 1 and the first movement of the concerto to Side 1, the remaining two movements and *Romance* No. 2 to Side 2. This is as satisfactory as any other distribution of the concerto, and the *Romances* are gratis. Presumably purchase will be made on that basis: competition in this music is formidable, and at least six other versions of the concerto are clearly superior to this one. Here restraint is king, and no harm in that; but the orchestra is subdued, passive, when the soloist plays, and the ritornellos are affected by this quietude to a degree that makes their restraint suggest limpness. The engineers have not shown much articulation in the strings, and although the woodwind and trumpets have been registered with notable juiciness, the solo violin is edgy when loud, and the bass is obscure for all its power.

C. G. B.

BEETHOVEN

Sonatas for Piano: No. 28, in A, Op. 101; No. 30, in E, Op. 109

Paul Badura-Skoda, piano.

WESTMINSTER WL 5357. 12-in. \$4.98.

This record has been waiting some time for a word on its quality. It requires too many words, too many qualifications. Opus 101 impresses these ears by the delicate completeness with which its singing mystery has been realized by a pianist still so young; but the sonic projection is terribly guilty of echoic seepage in the tenderest places, where it hurts most. No. 30, in a very careful and conscientious interpretation, is less moving than its less-known predecessor, and this seems to be because of the unanimity of the chordal playing, a virtue in itself, but in this music less telling than a looser structure. The piano (aside from the seepage) sounds lifelike as a whole, but there is an effect as of division of the keyboard into two halves, which can be distracting.

C. G. B.

BEETHOVEN

Symphonies: No. 2, in D, Op. 36; No. 8, in F, Op. 93

Philharmonic Symphony Orchestra of London, Hermann Scherchen, cond.

WESTMINSTER WL 5362. 12-in. \$4.98.

The best performances of No. 2 before this one—the Reiner, Weingartner, and Monteux performances—have not had the help of the best modern recording. Indeed only the Walter and Toscanini versions are seconded by good sound, and it is hard to be enthusiastic about the eccentricities of the first and the hardness of the second. Mellow but alert and lively, full-phrased and hearty but always within the bounds of the score, exceptional only in the organization of the orchestra but entirely satisfying, the Scherchen performance ranks with the best, while the Westminster recording transcends all the others, vastly.

It is definitely the version to have, but what gives the disk an astonishing value is the Eighth Symphony overside, which is even better. We who are used to records are sadly used to the uneven combination, to one side's negation by the other, to gold and gold brick in indissoluble ad-



Cowell divides Eleven nicely into seven.

hesion. (Appropriate example: the recent Scherchen disk of a lofty Beethoven Fourth backed by a disappointing Fifth.) Here, on the record which completes Dr. Scherchen's recording of the nine symphonies, both halves are impeccable, with the second half, the Eighth Symphony, winning a leadership in crowded competition more pronounced than that of any other edition of any other Beethoven symphony.

The superiority was obtained by the double nature of the conductor's talent. We know him primarily as a leader obstinately inquisitive, who will assent to tradition only after proof of its validity, and we hear him here as a severe regulator of the currents of recorded music. For this Eighth Symphony was conceived for a disk and the orchestra bent to a disk's requirements. The hearer at whom aim was taken was not in a concert hall but at home. The conductor-engineer has given him the orchestral instruments and choirs in perceptible laminations, so that the symphony is above all symphonic. The episodes—for bassoon, for flute, for horns—lost in the concert hall are distinct (but subordinate) always in this presentation. When a mass moves against another our interest is doubled because we hear both as we should but seldom can. The full orchestra is compound-complex, aquiver with the contrary vibrations of timbres whose blended tonal anarchy can never be exactly repeated. The symphony becomes inexhaustible. It is this impression of every detail that gives a disk superiority over public performance on the rare occasions when the impression is complete; for although we must admit the measure of distortion inherent in reproduction, we must realize that the threads in the tonal texture dissipated in a vast public

place leave voids themselves a distortion of the musical thought.

With all this richness of body and discrimination of detail, the Eighth Symphony under flexible control is complete in all its conductor and grace. No doubt another conductor or two could do as well if he knew his microphone as well as he knows his score. But no other conductor has.

C. G. B.

BIZET

L'Arlésienne, Suite

†Fauré: *Pelléas et Mélisande, Suite*

Paris Opéra Orchestra, Pierre Michel Le Conte, cond.

CAPITOL P 8311. 12-in. \$4.98.

Additional recorded versions of the *L'Arlésienne* and *Pelléas et Mélisande* incidental music are scarcely needed; there are already any number of good ones on the market. Nor does the present disk get top rating. The performances are clean, spacious, and sensible, but hardly arresting. Besides, the *Arlésienne* music comprises neither the complete first nor second suite but the *Prelude, Minuetto, and Adagietto* from the first, and the *Pastorale* and *Favandole* from the second. A plus factor, however, is the admirably balanced, lifelike reproduction, something we've come to expect from Capitol.

P. A.

BRAHMS

Lieder

Vier ernste Gesänge, Op. 121; Wie bist du, meine Königin, Op. 32, No. 9; Wie Melodien, Op. 105, No. 1; Komm bald, Op. 97, No. 5; Die Mainacht, Op. 43, No. 2; Ach, wende diesen Blick, Op. 57, No. 4; Die Schnur, die Perl' an Perle, Op. 57, Wir wandelton, Op. 96, No. 2; Minnelied, Op. 71, No. 5.

Bruce Boyce, baritone; Jacqueline Bonneau, piano.

OISEAU-LYRE OL 50044. 12-in. \$4.98.

A finely representative collection of Brahms *Lieder* is offered here, ranging from the warmly romantic to the deeply religious. Of course, the most important item is the *Four Serious Songs*, Brahms's penultimate work, full of the brooding before death.

Bruce Boyce, the English baritone, may not possess the world's most sensuously beautiful voice; he may even pinch and strain occasionally in the upper register; but he is a most sensitive and intelligent interpretive artist. His conceptions of the music are always valid, clear, and meticulously phrased. He also enjoys the collaboration of a sympathetically attuned accompanist in Jacqueline Bonneau. All this, plus reasonably satisfactory reproduction, makes this a most commendable disk.

There is, however, one detail that makes me pause in my praise. The more considerate record manufacturers include the original texts and English translations in song collections of this sort; the less considerate ones at least offer a synopsis of each song. But London-Oiseau-Lyre hits a new low in public relations here by giving only meager notes on the music, with which is coupled the announcement that the texts and translations may be purchased separately by writing to some address in England. With record competition as keen as it is over here, I'm amazed.

P. A.

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BRAHMS

Neue Liebeslieder Walzer, Op. 65; An die Heimat, Op. 64, No. 1; Der Abend, Op. 64, No. 2; Fragen, Op. 64, No. 3; O schöne Nacht, Op. 92, No. 1; Sehnsucht, Op. 112, No. 1; Nächstens, Op. 112, No. 2

Flore Wend (s), Nancy Waugh (ms), Hugues Cuenod (t), Doda Conrad, (b); Nadia Boulanger and Jean Françaix, piano duet.

DECCA DL 9650. 12-in. \$4.98.

Vocal chamber music, a favorite home pastime during the nineteenth century, has passed out of fashion, at least for the time being. These songs by Brahms are prime examples of the genre. Unfortunately, the Boulanger ensemble appears to understand them very imperfectly. Perhaps this Teutonic music is too far removed from the Gallic souls of the performers. At any rate, theirs is a lukewarm run-through, not even particularly well sung from the technical standpoint (Conrad's bass being especially weak and unconvincing). Despite properly homelike, intimate reproduction, this disk is inferior to one issued some time ago by Oceanic, on which both sets of *Liebeslieder Waltzes*, Op. 52 and 65, were offered in somewhat more volatile fashion by a German group. P. A.

CHOPIN

Fantasia in F minor

Barcarolle in F-sharp minor

Mazurkas: in B-flat minor, Op. 24, No. 4; F minor, Op. 63, No. 2; D major, Op. 33,

No. 2; A minor, Op. 17, No. 4; E minor, Op. 41, No. 2; C-sharp minor, Op. 63, No. 3

Nocturnes: in B-flat minor, Op. 9, No. 1; D-flat major, Op. 27, No. 2; C minor, Op. 48, No. 1

Alexander Uninsky, piano.

EPIC LC 3122. 12-in. \$3.98.

Mr. Uninsky has developed into one of the most dependable of postwar recording artists. This disk provides an agreeable example of his consistent excellence. There are more incandescent performances of these works by other pianists — by Rubinstein of the nocturnes and mazurkas, by Novaes of the *Fantasia*, by Lipatti of the *Barcarolle* — but Uninsky is always the honest interpreter, the expert technician, the pianist with a lovely tone and sense of line. Greatness and individuality may not be his; neither are vulgarity or affectation; and his playing of this delectable Chopin assortment can be safely recommended. Good piano tone, somewhat on the bright, thin side. R. E.

COWELL

Symphony No. 11

†Creston: *Invocation and Dance, Op. 68*

†Ibert: *A Louisville Concerto*

Louisville Orchestra, Robert Whitney, cond. COLUMBIA ML 5039. 12-in. \$4.98.

The Creston and the Ibert go down well but don't say much. The Cowell goes down well and says a great deal, and not simply

because it is a programmatic piece. The symphony is subtitled "The Seven Rituals of Music." It begins with "music for a child asleep"; then comes music for the rituals of work, love, dance, magic, war, and death. The philosophic idea is very skillfully realized in the musical substance, which is tuneful, precisely shaped, and exceptionally brilliant in its orchestration, thanks especially to a large battery often handled soloistically. The recording may well be the best, from the point of view of sheer sound that has emanated so far from Louisville. A. F.

CRESTON

Invocation and Dance, Op. 68 — See Cowell: *Symphony No. 11.*

DALLAPICCOLA

Tartiniana, for Violin and Orchestra — See Hill: *Prelude for Orchestra.*

DEBUSSY

La Boîte à Joujoux; Children's Corner (orch. by André Caplet)

Orchestre National de la Radiodiffusion Française, André Cluytens, cond.

ANGEL 35172. 12-in. \$4.98 (or \$3.48).

Debussy addressed himself twice to the small fry. His first effort in their direction, the *Children's Corner*, was an immediate and continuing success — mainly because of its catchy last movement entitled "Golliwog's Cake-walk." *La Boîte à Joujoux*, which came six years later, is by contrast

Columbia and the Contemporaries---1955

ONCE AGAIN, for the third consecutive year Columbia issues a group of twelve-inch LPs under the heading "Modern American Music Series." These records (\$4.98 each) are as follows, the names of the performers being given in parentheses:

ML 4986 — Carl Ruggles: *Lilacs; Portals* (Juilliard String Orchestra, Frederick Prausnitz, conducting). Carl Ruggles: *Evocations* (John Kirkpatrick, piano). Henry Cowell: *Toccata* (Helen Boatwright, soprano; Carleton Sprague Smith, flute; Aldo Parisot, cello; John Kirkpatrick, piano).

ML 4987 — Virgil Thomson: String Quartet No. 2 (Juilliard String Quartet). William Schuman: *Voyage* (Beveridge Webster, piano).

ML 4988 — Alexei Haieff: String Quartet No. 1 (Juilliard String Quartet). Samuel Barber: *Hermis Songs* (Leontyne Price, soprano; Samuel Barber, piano).

ML 4989 — Vincent Persichetti: Concerto for Piano, Four Hands (Vincent and Dorothea Persichetti, piano). Paul Creston: Sonata for Saxophone and Piano (Vincent J. Abato, saxophone; Paul Creston, piano).

ML 4990 — Peggy Glanville-Hicks: Sonata for Piano and Percussion (Carlo Buscotti, piano; New York Percussion Group, Carlos Sutinach, cond.). Peggy Glanville-Hicks: *Concertino da Camera* (New York Woodwind Ensemble; Carlo Buscotti, piano). Nikolai Lopatnikoff: *Variations and Epilogue for Cello and Piano* (Nikolai Graudan, cello; Joanna Graudan, piano).

Of all these recordings, the Ruggles is by far the most important. This composer was one of the pioneers of the modern idiom in

America and is discussed at length in all the books; the present disk, however, is the first one of any consequence to be devoted to his music and is the only one currently available. *Lilacs* and *Portals*, two pieces for string orchestra, are works of extraordinary power, urgency, and austere polyphonic eloquence. The four piano pieces called *Evocations* remind one a little of the keyboard works of Schoenberg, especially the earlier ones; there is a similar concentrated grandeur and a similar intensity in the handling of atonal counterpoint. Also Schoenbergian is Ruggles' use of ethereal sounds obtained by sympathetic vibration. Effects of this kind could not have been recorded at all until recently. That they come through quite well is indicative of the care with which Columbia has produced the entire series.

Schuman's five piano pieces entitled *Voyage* are equally the product of a genuinely creative mind. Their idiom is bold and independent; they move one with big musical issues, and they are magnificent in their handling of the medium. No small part of their impressiveness here is to be credited to their interpreter, Beveridge Webster, whose creative insight into the music he performs is noteworthy.

The remaining works in the series are all of much smaller caliber and importance. Most of them are very charming, entertaining, well wrought, and stylish. Cowell's *Toccata*, a suite in five movements for a wordless soprano voice, flute, cello, and piano, exploits some delightful new sonorities and so does Miss Glanville-Hicks's Sonata for Piano and Percussion. Barber's



Leontyne Price and Samuel Barber.

songs involve glorious texts — meditations of medieval Irish monks on life, religion, sex, and other things — all very gracefully set. Lopatnikoff's variations and Creston's sonata are not stylish, or — to put it more accurately — not modish; they are essentially academic pieces in the nineteenth-century tradition. Lopatnikoff handles his traditional materials in a warm-hearted, attractive way. The Creston record is interesting mostly for the exceptional refinement of Abato's saxophone playing.

Virgil Thomson's quartet sounds a little like Schubert with unusually abrupt cadences and some wrong notes; Thomson is a major figure, but this — in my judgment — is one of his minor works. The Haieff quartet is a smoothie, like the traditional water off a duck's back. Persichetti's concerto develops some interesting sonorities and a good deal of kinetic energy but does not, to my ear, add up to a very convincing statement.

ALFRED FRANKENSTEIN

Dialing Your Disks

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

records are played, therefore, treble must be reduced and bass increased to restore the original balance. Control positions on equalizers are identified in different ways, but equivalent markings are listed at the top of each column in the table below. This table covers most of the records sold in

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

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

¹Beginning sometime in 1954, records made from new masters require RIAA equalization for both bass and treble.
²Binaural records produced on this label are recorded to NARTB standards on the outside band. On the inside band, NARTB is used for low frequencies but the treble is recorded flat, without pre-emphasis.
³Some older releases used the old Columbia curve, others old AES.

Continued from page 57

one of Debussy's least-played scores. It is longer, more fragmented in melodic make-up, and says what it has to say in a somewhat more elliptical manner. But it is delightful if inconsequential music, full of charming conceits, and deserves better of posterity than it has so far received.

Both works are heard here in the orchestrations of André Caplet, who understood the Debussyan idiom to perfection. I much prefer *La Boîte à Joujoux* in orchestral form to the *Urtext* for piano (Debussy intended that it be orchestrated), but about the *Children's Corner* I am not so sure. In any event, this recording makes as good a case for both of them as could be imagined. Cluytens and his men perform *La Boîte* with greater sparkle and refinement than do Perlea and the RIAS Symphony (Remington) and their sensitive approach to the *Children's Corner* is infinitely preferable to the grotesque mannerisms of Stokowski (RCA Victor). Bright, but not overbright, sound. R. G.

DVORAK

Symphony No. 5, in E minor ("From the New World"), Op. 95

Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.
 WESTMINSTER WL 5370. 12-in. \$4.98.

The flood of LP *New Worlds* seems to be endless; every company seems to want to get into the act. "Get into the act" might be a good way to describe Rodzinski's reading. He is so intent on "selling" the work, perhaps to a new hi-fi enthusiast, that he allows tempos to drag and phrases to fall apart, all in the interest of achieving complete clarity in all the orchestral voices. There can be no question about his success and that of the Westminster engineers in achieving that clarity; it is altogether superb, but that hardly makes for an interesting interpretation. Toscanini (RCA Victor) and Kubelik (Mercury) are still my favorites. P. A.

FAURE

Pelléas et Mélisande, Suite — See Bizet: *L'Arlésienne, Suite*.

FRANCK

Chorales for organ: No. 1, in E major; No. 2, in B minor; No. 3, in A minor Prelude, Fugue, and Variation

Ernest White, organ.
 DISCURIOSITIES BCL 7280. 12-in. \$5.95.

Mr. White turns in a single-disk recording of Franck's justifiably famous *Chorales* that is in sharp opposition to that by Feike Asma, on the Epic label. Without losing stylistic perspective, Mr. White adopts a more modern approach to the music, his playing is cleaner, more carefully phrased, more colorful, with stronger contrasts in registration. The acoustics of the recording

(made on the Möller organ in the studio of the Church of St. Mary the Virgin, New York City) abet this impression, for the organ pipes speak with greater immediacy and precision, the textures of the combined organ tones are very clear, and there is no echo to complicate the results. For pure musical values—in spite of the occasional throbbing passages he goes in for—Mr. White has achieved a recording comparable to and cheaper than Clarence Watters' two-disk set. However, I still find more character in Mr. Asma's performances, which are couched in a large-scale, indulgently romantic style and are played on a massive instrument in the echoing reaches of the Old Church in Amsterdam. The *Prelude, Fugue, and Variation* makes a more interesting filler than does the *Pièce héroïque*, on the Asma disk, and Mr. White gives it a sensibly paced performance, somewhat slower than Mr. Watters does in his complete recording of Franck's organ music. Quiet, clean, full-range recording. R. E.

HANDEL *Concerti Grossi, Op. 6*

Boyd Neel String Orchestra, Boyd Neel, cond.

LONDON LLA 21. Three 12-in. \$11.94.

The original edition, still in circulation, appeared piecemeal on ten-inch records, with the concertos apportioned consecutively one to a side. Here they are still consecutive, two to a side, an advantage in economics offset by loss of the convenience resulting when there are no narrow blank bands to prospect for.

The ten-inchers were reviewed as they were issued. They were considered good then, and they are better now, the improvement being apparent in an erasure of violin harshness that afflicted the first two records of the early edition, and in a closer uniformity of sound for the twelve concertos. This sound is solid, disciplined, and pleasing. The general tenor of the performances is cheerful and lively, tending to briskness. The new album is the least expensive of the complete editions and impresses this reviewer as second musically only to the recent penetrating and sensitive Scherchen edition. One could characterize briefly, with the facile half-justice of brief characterizations, the four editions thus: Busch, rough; Lehmann, solemn; Neel, healthy; Scherchen, profound but delicate. C. G. B.

HAYDN *Symphonies: No. 88, in G; No. 101, in D ("Clock")*

Vienna Philharmonic Orchestra, Karl Münchinger, cond.
LONDON LL 1199. 12-in. \$3.98.

Elsewhere in this issue appears a eulogy of a Westminster recording of two Beethoven symphonies conducted by Hermann Scherchen. This London disk has a pre-eminence similar if less salient. It presents two standard symphonies already available in many (an aggregate of sixteen) LP editions and displays leadership with both of them. Not that the No. 88 here is more convincing in performance than the Furtwängler, Busch, or Scherchen performances. The deep eloquence of the Furtwängler slow sections is persuasive beyond the persuasion of the others, and the quick move-

ments, by and large, frolic as lightsomely in one of these four as in another. It is the easy and luminous orchestral re-creation that prevails for Mr. Münchinger.

The same sonic superiority is evident in the *Clock*—more evident, perhaps, because of the extreme nicety of the direction and playing. Doubtless study and rehearsal made the delicacy of the slow movement, which is nowhere precious or overworked, appear as natural as it does on this record, but the impression is entirely one of spontaneity, while the sturdier flow of the other movements has the softened linearity inalienable from the decorative music of the late eighteenth century if it is not to sound dry and trivial. Bright, warm, and abundant sound at every point earns sonic preference for this *Clock* which already has established itself interpretatively. An exceptional disk. C. G. B.

HILL, EDWARD BURLINGAME

Prelude for Orchestra

†Lopatnikoff: *Concerto for Orchestra*
†Dallapiccola: *Tartiniana, for Violin and Orchestra*

Columbia Symphony Orchestra, Leonard Bernstein, cond. Ruth Posselt, violin (in the Dallapiccola).

COLUMBIA ML 4996. 12-in. \$4.98.

These three pieces were commissioned by the Koussevitzky Music Foundation, which has sponsored their recording. The Hill is a rather curious affair, warmly romantic, at times saccharine, but extremely broad and inventive in its harmonic palette and its orchestral devices. It reminds us that the career of Edward Burlingame Hill has spanned the decades from MacDowell to Schoenberg. The Lopatnikoff is totally delightful. It has a rather moony, Russian-sounding slow movement, but its outer movements overflow with wit, high spirits, and deft orchestral discoveries. It is what Prokofiev's *Classical* Symphony would have been if Prokofiev had taken the pre-classical concerto grosso for his model. The Dallapiccola is based on themes by Tartini treated as tone rows. The idea sounds tricky, but the result is an extraordinarily dramatic and exciting violin concerto.

A. F.

IBERT

A Louisville Concerto—See Cowell:
Symphony No. 11.

IVES, CHARLES

Twenty Four Songs

Abide With Me; Walking; Where The Eagle; Disclosure; The White Gulls; Two Little Flowers; The Greatest Man; The Children's Hour; Berceuse; Ann Street; Gen. William Booth Enters Into Heaven; Autumn; Swimmers; Evening; Harpalus; Tarrant Moss; Serenity; At The River; The Seer; Maple Leaves; One, Two, Three; Tom Sails Away; He Is There!; In Flanders' Fields.

Helen Boatwright, soprano; John Kirkpatrick, piano.

OVERTONE OVER. 7. 12-in. 44 min. \$4.98.

It is to be doubted that the songs of Charles Ives, the enigmatic New England composer and insurance-man (he first conceived of estate-planning, among other things), ever will become recital favorites.

Nearly any of his songs, sung alone, strikes the listener as being weirder than a Witches' Sabbath. Many in this collection, for instance (it covers the span 1890-1921) are in content almost repellently sentimental and trite, particularly when Ives is overwrought by World War I patriotism. Yet the music wherein even these are freighted is acerbically, mockingly up-to-date in 1955. It is as if two intellects had inhabited the same brain. But when the shock wears off, and it does, a wild, dry and kindly charm becomes apparent, and generates an urge to listen again. The music is very, very good, there is no doubt about it, and the paradoxical qualities must be accepted as a tie-in. Some of the songs (I don't want to give a wrong impression) are beautiful without qualification—"The Children's Hour" and "Serenity," for example. All are performed as near perfectly as one could wish, by pretty, brainy Mrs. Boatwright and Mr. Kirkpatrick, who will be remembered by Ives-admirers for his *Concord* Sonata. The recording is exemplary, as all this New Haven company's have been so far. J. M. C.

KODALY

Psalmus Hungaricus, Op. 13; Marosszek Dances

Ernst Häfliger, tenor; Choir of St. Hedwig's Cathedral, RIAS Choirs, RIAS Symphony Orchestra (Berlin), Ferenc Fricsay, cond. DECCA DL 9773. 12-in. \$4.98.

Decca's version, sung in German, of the noble and splendid *Psalmus Hungaricus* follows by only a few months London's recording, sung in English. Georg Solti, on the London disk, emphasizes the modern aspects of the work in a sharply dramatic, stunningly virtuosic performance. Fricsay stresses the romantic elements of the score—his performance is slower, more flowing, and projects the meaning of the text directly and subjectively. The London Philharmonic and RIAS orchestras are evenly matched, but the Decca choristers do not sing with the remarkable precision of London's nor is the exact balance between orchestra and chorus maintained as consistently by Decca as by London. Which performance you chose is entirely a matter of taste—Solti's is exciting, Fricsay's emotionally moving.

The *Marosszek Dances* (1930) are less splashy and lush than the *Peacock Variations* (1939) found on the London disk, but they make a genuinely engaging work, informed by Kodály's love and knowledge of Hungarian folk tunes. R. E.

LEGLEY

Suite for Orchestra—See Alpaerts:
James Ensor Suite.

LISZT

Hungarian Rhapsodies, Nos. 1, 2, and 5

Philharmonic Symphony Orchestra of London, Hermann Scherchen, cond.
WESTMINSTER W-LAB 7003. 12-in. \$7.50.

This is another in the premium-price W-Lab series, supposed to be as nearly perfect recordings as it is possible to make.

Technically, this would be difficult to dispute. The surfaces are faultless, there

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An Angelic "Cosi" presages a flood of Mozart opera

NOT until New Year's Day, 1956, will the 200th anniversary year of Mozart's birth actually begin. However—since the music business reckons time by seasons rather than by calendar years—memorial observances are already starting, and the new Angel *Così Fan Tutte* is but the first bucketful in what promises to be an overwhelming deluge of Mozart, including many complete opera recordings, on LP. It is a good beginning surely—a performance of quality and style in a set engineered expertly and with obvious care. It bears the stamp of a strong, definite interpretive personality, and will doubtless win some listeners more immediately than others. There are ways and ways to do Mozart, and Herbert von Karajan's fleet, streamlined, efficient, twentieth-century way is not one that appeals—or that necessarily ought to appeal—to everyone. But his assumptions are consistent and consistently applied; his reading always makes excellent good sense in its own terms; and it is more often than not extremely lovely to listen to. As matters now stand, this is certainly, on the sum of its musical and technical merits, the most desirable *Così Fan Tutte* now to be had on records, and it is not likely to be actually outclassed in the predictable future. Agree with the interpretation or not, it is realized with the kind of virtuosity that does not fade easily. On the other hand, a recorded performance substantially as good, in other terms, is not beyond imagining, and the prospective buyer who is dubious may prefer to wait for word about the new London version, due for release in December, with Lisa della Casa, Emmy Loose, Christa Ludwig, Anton Dermota, Erich Kunz, Paul Schoeffler, and the Vienna Staatsoper chorus and orchestra, conducted by Karl Böhm. Otherwise, the competitive versions are three: the old RCA Victor set, distinguished in ensemble, but cut at Glyndebourne in the 1930s and now over the hill technically; the Columbia set, made in connection with the English-language Metropolitan production now current, whose merits do not include the translation or the juicy style of some of the best-sounding vocalism; and a so-so-but-no Leipzig performance issued by Remington.

Even though it is one of five out of twenty-two that have survived into our time with anything like a firm grasp on opera-house life, *Così Fan Tutte* has been called the Cinderella of Mozart operas. In a way, the implications are true. It was a success at the start, and has had its devoted admirers ever since; but only since the wide-spread Mozart revival of the 1890s has it had a production history commensurate with its reputation among musicians, as one of the loveliest of all Mozart's scores. Written in 1790, three years after *Don Giovanni* and only a year before the death of the composer, *Così* bears the Köchel number 588—that just before the great last quartet in B-flat major. It is fully mature Mozart, but mature Mozart with all the sparkle of seeming-unquenchable wit.

For sheer brilliance of surface, élan, precipitate forward movement without the least hint of imbalance, the combination of a prodigal creativity with exquisite formal sense, it has no peer even among the works of its composer. Stave after stave, page after page, at any given moment it seems the most enchanting music ever written.

As an opera, a work for the stage, various views can be taken of *Così*, and at least a good part of its neglect in the nineteenth century can be traced to the fact that its libretto left the romantic soul somewhat disturbed and concerned. Even when it was given, a considerable amount of energy was spent in trying to either explain away the text or (despairing of that) to fit the music to various other, and more moral, words than those Lorenzo da Ponte provided and Mozart set. For all its ramifications, the plot is not essentially very complicated. Two friends, Guglielmo and Ferrando, are engaged to two sisters, Fiordiligi and Dorabella. As the opera begins, they are in violent argument with their old bachelor friend Don Alfonso, who has made a statement to the general effect of the title—that "*Così fan tutte*." "All women are like that," it means; "Thus do they all." The upshot is that, on a bet with Don Alfonso, the two young men fake being called up for military service, then return in disguise, each to try the constancy of the other's sweetheart. With the old cynic aiding, abetting, and making sardonic comments; with Despina, the girls' mischievous maid conniving at everything, they succeed only too well. But finally all is unravelled, and the four take Don Alfonso's advice—to laugh at themselves as he has laughed at them. "Lucky is the man," goes the moral of the finale, "who sees everything as it really is . . ."

It would be the greatest mistake to take all this over-seriously; the very essence of



Schwarzkopf: as intelligent as lovely.

the play and of the music is artifice. Yet at crucial moments the whole has a stubborn way of amounting to more than the sum of its parts, for so great is the beauty of the music that in the most absurd situations the listener will realize with something of a shock that the puppet figures in the play have somehow gained souls of their own, that they can be hurt, that they are not entirely figures of fun. The key is the music: it must be realized with the greatest sensitivity and delicacy of phrase and line if the play is to make more than trivial sense. Only through perfection of the abstract can the explicit be made valid.

As remarked before, the defining personality in the Angel performance is Herbert von Karajan—or, rather, Herbert von

Karajan's explication of Mozart. This might well be so even if the performing elements were less heterogeneous. As it is, the ensemble is notably good, but not good in the self-leveling way characteristic of singers and players who have long been used to each other and to taking the same view of all points in question. The performance has everything but the final spontaneity, the final rapport, that might have jelled it into one really distinguished. All told, the most satisfying individual work is that of Elisabeth Schwarzkopf as Fiordiligi. Lovely as her clear, even voice is, the intelligent musicianship with which she uses it is even more striking, and if she scales her "*Come scoglio*" on the small side, refusing to throw her voice down to the low Bs with much abandon, she carries it off with grand style and coloratura that is crisp and clear, never losing sight of the prime importance of formal, instrumental purity. On records even more than in the theater, the casting of a mezzo-soprano as Dorabella has its points; if for no other reason, the difference of timbre in ensembles makes it worth the while. And, without achieving any special memorability of phrasing, Nan Merriman sings with clean, accurate tone. As Despina, the Berlin Municipal Opera coloratura soubrette Lisa Otto (making, I believe, her first appearance on records here) sings quite crisply, at best like a minor Erna Berger, at worst a shade sharp, in between with perhaps overmuch exaggeration of character relative to her command of sung Italian. One of the few good Mozart singers in his range to be heard now, the French (cum Canadian) tenor Leopold Simoneau sings a very neat, musical Ferrando. In perspective with his other LP performances, Rolando Panerai's Guglielmo is remarkably good. He keeps the tone light and well poised most of the time, and his articulation of florid passages is generally good; occasionally he lapses into a heavier, more bullish way of getting through—Mozart *à la* ordinary Rossini—but not often, and he and Mr. Simoneau blend very attractively in ensembles. With the least remarkable voice of all, Sesto Bruscantini gives a very polished reading as Don Alfonso, never missing a point and never overplaying one by a hair's breadth. Altogether, the only lack here is the indefinable unanimity that comes with time spent together—something very seldom captured on records at all. Otherwise, a very crisp, clean, attractive reading, very well engineered, very attractively gotten out. If not technically complete, it is substantially so in the usual opera-house terms. There are numerous small recitative cuts of varying significance, and two numbers (No. 7, the duet "*Al fato dan legge quegli occhi*," and No. 24, the tenor aria "*Ab lo veggio*") frequently omitted are missing, all according to honorable precedents.

JAMES HINTON, JR.

MOZART *Così Fan Tutte*

Elisabeth Schwarzkopf (s), Fiordiligi; Lisa Otto (s), Despina; Nan Merriman (ms), Dorabella; Leopold Simoneau (t), Ferrando; Rolando Panerai (b), Guglielmo; Sesto Bruscantini (bs), Don Alfonso; Chorus and Philharmonia Orchestra, Herbert von Karajan, cond.

ANGEL ANG 3522. Three 12-in. \$14.94.

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isn't a trace of pre- or post-echo, and distortion is very low. Though the selections are genuine warhorses, they are freshly performed in the inimitable Scherchen manner. But the microphoning, in my opinion, spoils the whole thing. It is impressive, but every minute detail of every instrument has been caught, and it simply doesn't sound natural. Too bad. R. A.

LOPATNIKOFF

Concerto for Orchestra — See Hill: *Prelude for Orchestra*.

MOZART

Concerto for Flute and Orchestra, No. 2, in D, K. 314

Concerto for Horn and Orchestra, No. 4, in E-flat, K. 495

Aurèle Nicolet, flute; Winterthur Symphony Orchestra, Henry Swoboda, cond. Jan Zwagerman, horn; Netherlands Philharmonic Orchestra, Otto Ackermann, cond. MMS 87. 10-in. \$1.65.

Sleek performances of both, although not the best of either. Periodic obscurities in the reproduction of the Flute Concerto, originally taped more than five years ago; consistently competent sound in K. 495. C. G. B.

MOZART

Quartet No. 15, in D minor, K. 421

†Schubert: *Quartet No. 14, in D minor* ("Death and the Maiden")

Musical Arts Quartet. VANGUARD 463. 12-in. \$4.98.

The rhapsodic lilt of the bowing is given particular prominence by a registration intent on keeping the instruments individually distinct. This is always commendable, and in the detail uncovered Vanguard has presented a violin tone of unusual ease and purity. That makes a mystery of the dry grating of the viola.

The Mozart does not really need the help given to its quiet intensity by these players. It is most telling when its discomfort emanates neatly. Possibly the players were influenced by the other D minor Quartet, Schubert's, more susceptible to a bold, free attack. Even here, however, a tauter grip would have made the sentiments seem deeper. C. G. B.

MOZART

Serenade No. 6 ("Serenata Notturna"), in D, K. 239

Nocturnes (6) for Voices and Woodwind: K. 346, 436, 437, 438, 439, 549
Concerto for Piano and Orchestra, No. 14, in E-flat, K. 449

London Baroque Ensemble, Karl Haas, cond.; with Grete Scherzer, piano (in the Concerto); Emerentia Scheepers (s), Monica Sinclair (ms), Geraint Evans (b) (in the Nocturnes). DECCA DL 9776. 12-in. \$4.98.

The Nocturnes or Convivial Songs, vocal trios accompanied by clarinets and basset horns, are recorded here for the first time as they were written. (An old record had presented them with piano accompaniment.) They were intended for casual use for the entertainment of the singers and players, and their confiding intimacy requires a semblance of casualness lest they seem

inflated and absurd. On this record they have an easy delivery that seems almost impromptu, and that is what we want. Collectors intent on acquiring every number in the *Köchel Verzeichnis* will not resist these six.



Mozartian duo: de Klijn and Heksch.

The larger works are confronted by stiff opposition, the concerto by the Gulda-Collins version on London LL 1158 and the lovely serenade by good versions on Vox and another Decca. Call the Serenade No. 6 equally attractive in the three versions, and admit that the Concerto No. 14 is well worth having although the solo piano hardly parallels the finesse of the orchestral playing, shrewdly responsive and very well prepared. The sound in each case is satisfactory or better; and in the concerto is persuasively real when reproduced at high volume — the orchestra, that is; the piano is a little indeterminate in articulation. C. G. B.

MOZART

Sonatas for Piano and Violin: in G, K. 11; in D, K. 306; in E-flat, K. 481
Variations on "Hélas, j'ai perdu mon amant," K. 360

Alice Heksch, piano; Nap de Klijn, violin. EPIC LC 3131. 12-in. \$4.98.

The record industry is slowly building for LP a new tablature of evil traditions. One of the earliest and certainly now the chief is the haphazard assortment. The record under view, with its four works in a brawl with sequence, thrusts no meaner problem to the user than a thousand others, particularly of Mozart; but the printed material accompanying this one proclaims it part of a "Mozart Jubilee Edition 1956." Something better than hash ought to be served for this Bicentennial.

The eighteenth-century piano, neat and sweet under Mme. Heksch's poised fingers, is at its most enticing here, but the violin does not emerge with a voice corresponding. It is coarse in texture although smooth in line and happily phrased. The room, hospitable to the piano, presumably was unkind to the fiddle, not a new phenomenon. C. G. B.

MOZART

Symphonies: No. 27, in G, K. 199; No. 30, in D, K. 202

Bamberg Symphony Orchestra, Georg Ludwig Jochum, cond.

OISEAU-LYRE 50039. 12-in. \$4.98.

These occupy holes in the repertory without filling them. The symphonies are unsubstantial Mozart, the performances are lusterless, and reproduction is unpleasant. The record replaces an early, withdrawn, disk made from the same tape, and it must be admitted that the abominable sound of the first version has not been repeated.

C. G. B.

MOZART

Symphony No. 29, in A, K. 201

Symphony No. 35, in D ("Haffner"), K. 385

National Opera Orchestra, Vienna, (in No. 29), Netherlands Philharmonic Orchestra (in No. 35), Henry Swoboda, cond.

MUSICAL MASTERPIECE SOCIETY MMS 75. 10-in. \$1.65.

Bold and detailed sound but hard intermittently. The strong point in commendation is the Andante of the *Haffner*, played slowly here to reveal its inherent gracious romanticism, in defiance of the modern tendency to bowl it briskly. This will make it the preferred version to many music lovers, since the rest of it is generally estimable. No. 29 is more routine; capable in an assured way, not bothered by refinement of detail. For this we have the Wölkke and Beecham editions. C. G. B.

PISTON

Symphony No. 4 — See Schuman: *Symphony No. 6*.

PUCCINI

Madama Butterfly

Victoria de los Angeles (s), Cio-Cio-San; Anna Maria Canali (ms), Suzuki; Maria Huder (ms), Kate Pinkerton; Giuseppe di Stefano (t), Pinkerton; Renato Ercolani (b), Goro; Tito Gobbi (b), Sharpless; Arturo La Porta (bs), Commissario and Yamadori; Arturo Sbalchiero (bs), Bonze. Chorus and Orchestra of the Rome Opera, Gianandrea Gavazzeni, cond. RCA VICTOR LM 6121. Three 12-in. \$11.98.

There are now seven versions of *Madama Butterfly* to be heard on LP. The best — of which the new RCA Victor (produced by HMV) set is one — are good enough in their allowably differing ways to be very well worth owning. However, choice among them is at least as much a matter of personal taste in sopranos as it is anything else. None has the kind of final, through-and-through distinction to merit being set apart from and above all the rest, for the sets that are most modern in engineering are flawed by so-so casting in secondary roles and lack the strength of fibre that might have been given them by really first-class conducting. The newest is a case in point. The three main roles are assigned to singers who — whether or not the greatest ever — have (and, in the operatic world as it is, deserve) international status. The others are assigned to singers who are, variably, good, fairish, and pretty punk; the chorus and orchestra are sufficiently accomplished. The conducting is good-grade opera-house routine. It all adds up to another quite good *Madama Butterfly*, but scarcely a transcendent one, in spite of



Victoria de los Angeles

some very fine singing from the principals.

At least in this country, Victoria de los Angeles' Cio-Cio-San has been a somewhat controversial interpretation, not because she does anything, vocally or otherwise, that is radical, but simply because she leaves unfulfilled the expectations of those who prefer their Puccini strongly seasoned. She is a pure, almost classically pure, singer, one who does not go for dramatic punch at the expense of quality. And although her voice is very full and warm, not in the least childlike or virginal, the delicacy and flow of her phrasing tend to point up the innocence, the sweetness, the fifteen-year-oldness of Cio-Cio-San. Even the pathetic catastrophe is approached modestly, gently, without any great agonizings. But within its scale of values it is not in any sense a cold reading of the role, and the sheer loveliness of tone is something to be marvelled at. In the London set (leaving the fine old 1930ish Victor set, and the special values of Toti dal Monte and Beniamino Gigli, out of the discussion, on purely technical grounds), Renata Tebaldi sings quite as beautifully, in her way, and more idiomatically, while taking more liberties; and in the Cetra set, Clara Petrella, with a far less remarkable voice than either of the others, sings what is, to my way of thinking, by far the most interesting and dramatically alive Cio-Cio-San to be heard on records.

As Pinkerton, a role in which he (like most tenors) has always sounded well, Giuseppe di Stefano is in good form vocally and, a couple of near-slips aside, musically, and does a notably good job of acting with his voice. He is less mannered than Ferruccio Tagliavini is in the Cetra set, if sometimes less interesting, and the voice is a natively finer one than that of Giuseppe Campora (London), if not so tastefully used all of the time. In rather dry voice, Tito Gobbi is an effective, completely pro Sharpless, measuring his resources and making all of his points, if without the beauty of tone or the completeness of characterization achieved by Giuseppe Taddei in the Cetra set. As Suzuki, Anna Maria Canali is as good as, or better than, her competition, but not anything very special even at that. The Goro is not as good as others, and the rest of the *comprimarii* average out to ordinary. Gianandrea Gavazzeni does a sound, workmanlike job of ordering the score, and generally allows the singers time to sing but not to indulge themselves. The engineering is quite good, to judge from test pressings.

All told, a good, orderly, competently, sometimes very beautifully, sung *Madama Butterfly*, recommendable, but not really any more so than either the London or the Cetra sets — except for devotees of Victoria de los Angeles. J. H., JR.

RAVEL

Daphnis and Chloe

Minneapolis Symphony Orchestra and Macalester College Choir, Antal Dorati, cond. MERCURY MG 50048. 12-in. \$4.98.

Its composer described *Daphnis and Chloe* as "a vast musical fresco . . . constructed like a symphony." These are most extraordinary words for Ravel to employ, since he totally loathed the pretentious phrase, whether musical or verbal, but he was especially fond of this ballet score, which many regard as his masterpiece. A vast musical fresco constructed like a symphony ought to be heard in its totality; in hearing the popular suites from *Daphnis and Chloe* one misses much wonderful music, and, what is more important, one has no idea of the tight, logical form in which the work is cast. Completeness alone would justify Dorati's recording; in addition, he provides a superbly rich, vital, and sensitive interpretation. It would be an exaggeration to say that the disk has captured every nuance and felicity of Ravel's incomparable instrumentation, but no disk can, and this one approximates Ravel's sonorities extremely well. The record is luxuriously packaged. It is bound in boards, like a book, along with several well-written pages of notes, including a complete synopsis of the action taken from the directions in the score; furthermore, there are seven delightful woodcuts by Maillol and nine photographs of costumes, settings, and performers.

A. F. (Editor's note—To join this complete *Daphnis and the aging but excellent Ansermet-London version, RCA Victor will put forth a Boston Symphony Orchestra performance this autumn.*)

ROSSINI

Il Turco in Italia

Maria Callas (s), Fiorilla; Jolanda Gardino (ms), Zaida; Nicolai Gedda (t), Don Narciso; Piero di Palma (t), Albazar; Mariano Stabile (b), Prosdocimo, a Poet; Nicola Rossi-Lemeni (bs), Selim, a Turk; Franco Calabrese (bs); Don Geronio. Chorus and Orchestra of the Teatro alla Scala, Milan, Gianandrea Gavazzeni, cond. ANGEL ANG 3535. Three 12-in. (five sides). \$13.44.

One of the most intriguing developments of postwar operatic taste—and, since recordings such as this one have at last begun to become available here, one of the pleasantest—is the resurgence of interest all over Italy in works of the florid early nineteenth-century repertoire.

The most recent addition to the list, *Il Turco in Italia*, is early-vintage Rossini. Although it is his twelfth opera, he was only twenty-two when he composed it, with *Il Barbiere di Siviglia* two years in the future and *La Cenerentola* three. After getting his start with a series of one-act *buffa* pieces, the first in 1810, he had in 1813 become famous all over Italy, with two rousing successes in a row—*Tancredi*, his

first serious work, and *L'italiana in Algeri*, both composed for the Teatro Fénice, in Venice. A second *opera seria*, *Aureliano in Palmira*, was presented at La Scala with enough success to win for Rossini and Felice Romani, the librettist, a commission for a comedy to open the 1814 autumn season in Milan; the house premiere of *Don Giovanni* was to follow, and *Così fan Tutte* ("cattivo") had been given the preceding spring, both with many of the same singers assigned to the Rossini premiere. Romani and he proceeded, apparently, on the theory that if Italians in Moslem-land had been a good joke in Venice, then a Turk in Italy ought to be an even better joke in Milan. And—the beautifully gotten-out Angel libretto notes notwithstanding—their judgment seems to have been borne out.

Il Turco went the rounds; was revived from time to time, with decreasing frequency as the century drew on; and finally dropped almost completely from sight. In 1948, a Boris Goldovsky edition was done at Tanglewood: the revival represented in the new Angel set was put on the stage last April.

Whether it is entirely a good work or not is another question; and whether a performance is or is not representative of it is still another, for Rossini made numerous changes without ever arriving at anything that can be pointed to as *the* approved text. In preparing a performance, a conductor has to roll his own version—provided, that is, he can get hold of a score to work on.

The main distinguishing thing about the action is that it takes place within a framework not common in *opera buffa*. As the overture ends, the curtain rises on a seacoast near Naples, with a band of gypsies (don't ask why) "busy with different occupations." Enter one Prosdocimo, a poet. He has, he says, to make a comedy. But he can't think up a plot that pleases him. Then he sees the gypsies—what a splendid introduction! Singing all together! His friend Geronio enters, looking for a fortune-teller who can help him solve the problems caused him by his capricious wife. Then comes the wife, Fiorilla, complaining about the boredom of just one man at a time. Then comes a ship, and from it Selim—a Turk—lands. And he, as it turns out, is the ex- of Zaida, a mezzo-soprano gypsy. There is also a tenor who has something or other to do with Fiorilla. All told, there are more than enough complications to satisfy any poet but Prosdocimo, who keeps popping in and out of the action, causing further complications, and all the while making his plot notes. The only troubles, from the audience point of view, are that the complications are pretty standard ones, and that most of the fun is less than overwhelmingly funny. Apart from a certain technical virtuosity, it is not as amusing or as sympathetic a book as that of *L'italiana in Algeri*. And, except for a few numbers (most notably a fine bass duet between the Turk and Geronio), the music seldom seems as surely fresh in inspiration. But even less-than-very-best Rossini has charm and wit and energy to spare.

The Angel performance never falls below a certain moderately high level of accomplishment, and some participants in it

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*For the first time,
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the scenes to hear a
great conductor at work...*

A thrilling recording of Bruno Walter at rehearsal



Entire rehearsal and finished performance of Mozart's Symphony No. 36 in C Major on two 12-inch "Lp" records. SL-224, \$10.00.

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As instructive as it is fascinating, this recording is an invaluable aid to understanding how an orchestra works, how a symphony is constructed, how mere notes become a living interpretation. To hear Dr. Walter conduct the Columbia Symphony Orchestra in a "finished" performance *after* this recorded rehearsal is truly an unforgettable experience.

Deluxe package includes an illustrated booklet with notes by Neville Cardus, *plus the complete orchestra score!*

Columbia  **Records**
© "Columbia" © T.M. Price is suggested list. *"The Sound of Genius"*

Continued from page 62

are excellent; but, relative to the reputations involved, there is room for a good deal of dissatisfaction.

The best individual performance is Mariano Stabile's Prosdócimo—one of the really distinguished bits of vocal style on records. In view of the fact that he was no youth when Arturo Toscanini chose him to sing the title role in his great 1921 revival of *Falstaff* at La Scala, it could hardly be expected that he would sound quite like a young man in 1955. In point of fact, he sounds remarkably well. Even more remarkable, he manages to come very close to realizing a character out of a stage device. The leading-lady role is anomalous for a Rossini comedy, for it is almost totally lacking in sympathy. To be blunt, Fiorilla is a five-letter word beginning with "b," and that is about the extent of Maria Callas' characterization. At her awesome best in moments of vituperation, she is minxish without much charm, and her feeling for fun seems to operate only in an oddly disjointed way. Perhaps it is too much to expect so intensely dramatic an actress to master *buffa* style all at once; in any case her playing is labored and monotonous. Vocally, she is

quite uneven—on occasion very exciting, on occasion tiresomely overemphatic, and on other occasions—too many—most unaccountably lacking in the care and finish of phrasing that usually redeem the recurring flaws of production in her singing. As the Turk Selim, Nicola Rossi-Lemeni is not in very attractive voice, but he does manage to make his way safely through some thick-growing *fiorette*. Not yet a really mature stylist, Franco Calabrese is certainly on the right track as Geronio, and his voice is solid, tractable, and well produced; in the sum of things, he is perhaps the most communicative member of the cast—except for Mr. Stabile. Not a member of the cast at La Scala, Nicolai Gedda was brought in *vice* Cesare Valletti to sing Don Narciso; it is not a tremendous part, and his singing is sweet but on the limp side. Also substituted for the recording, Piero di Palma again demonstrates that his is one of the firmest of secondary tenor voices to be heard, and Jolanda Gardino is very capable as Zaida. The engineering is on a par with that of other Angel recordings made in Milan, and the packaging is as attractive. All told, a very good score in a performance on a high professional level—and so, with reservations, recommended.

J. H., JR.

ROUSSEL

Petite Suite, Op. 39
Concerto for Small Orchestra, Op. 34
Concerto for Piano and Orchestra, in G major, Op. 36
Sinfonietta for String Orchestra, Op. 52

Leila Gousseau, piano; Orchestre des Concerts Lamoureux, Paul Sacher, cond.
EPIC LC 3129. 12-in. \$4.98.

After listening to this delightful record, I began to wonder anew why the music of Albert Roussel (1869-1937) is not more popular. It has so much wit, charm, melodic invention, and harmonic piquancy that it should appeal to a sizable group of music lovers, provided they are given the opportunity to hear it. Yet he is rather sparsely represented in the record catalogues—all but the *Petite Suite* on the present disk are first LP recordings—and is even less frequently encountered in the concert hall. Those who do not know at least a few of Roussel's works are missing a refreshing treat.

All four of the works presented here are of a romantic warmth, sardonic Gallic humor, classical solidarity, impressionistic cloudi-

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A Total "Sleeping Beauty," More Graceful Than Rapturous

THE WORD "uncut" in a ballet can have several meanings, just as it does in opera. When the Metropolitan Opera presents *Tristan und Isolde* it is done with a certain number of traditional cuts, none of which does great harm to the over-all structure; and when you come out, you do not think in terms of a cut *Tristan*. But not all of the music Wagner wrote is present. Similarly with ballet scores, especially when presented in concert versions. London Records, for example, several years ago released two disks containing Tchaikovsky's *Sleeping Beauty* billed as "the complete ballet." Well, it was substantially complete, just as the Metropolitan's *Tristan* is substantially complete, but not all of Tchaikovsky's score was present.

Mercury's new *Sleeping Beauty* is really complete, and with this issue Antal Dorati and the Minneapolis Symphony are represented by complete versions of all three great Tchaikovsky ballets, the other two being, of course, *Swan Lake* and *Nutcracker*. What a pleasure it is to hear this masterpiece in its entirety for the first time on records! *Sleeping Beauty* is a long score. It runs a little over two and a half hours. This fact should not deter any music lover, a hardy breed who will generally spend an equivalent length of time, and more, on the turgidness of a *Tannhäuser*. The *Sleeping Beauty* ballet is based on a Perrault fairy tale, and for it Tchaikovsky wrote fairyland music, in which one can see the moats and spires of enchanted castles, a prince and a princess, fairies and a witch. It is, in a way, a highly sophisticated score—but don't let anybody try to tell you that fairy tales aren't sophisticated literature.

Mercury has done up the disks with extravagance. Cyril Beaumont, the eminent British authority, wrote the notes, and they are notes very much in the Beaumont vein—detailed, informative (and perhaps a



trifle dull). Drawings by Oliver Messel decorate the leaflet.

The main point is the music and its interpretation. To these ears Dorati has never done better work in a ballet score, and this *Sleeping Beauty* is much superior to his *Swan Lake*. Even here, however, some of the tempos are concert hall rather than ballet. Dorati whips up the finale, for instance, in a manner that would leave the dancers so far behind that they would take a week to catch up. But for the most part Dorati, an old ballet hand, observes the choreographic amenities. At his best he is forceful, rhythmically fluent and entirely : curate.

What he lacks, and what keeps this otherwise fine interpretation from rising to the heights, is a sensuous quality. His conducting is business like and methodical, sharp and bleak. The music has a quality of rapture and young love that does not seem to interest the conductor. Orchestral precision is all very well; and, considering the wretched performances generally encountered in the pit, one is perhaps a little ungrateful in pointing the finger at Dorati, who is nothing if not precise. And yet, considering the effort that Mercury has put into the album, and the unlikelihood of another complete *Sleeping Beauty* on the horizon, one sighs and wishes for just a little more in the present set, meanwhile rejoicing in the solid accomplishments of what has resulted, and the hi-fi-ness of a superla-

trive example of recorded orchestral sound.

Of previous recorded versions, the Filaria-Paris Conservatory Orchestra (London LL 636/637, two 12-in.) disks are, as noted above, substantially complete. This is a rich-sounding presentation, though not as brilliant as the new Mercury. Filaria, who seems to have a good notion of ballet tempos, presents a steady performance that has more color and flexibility than the one Dorati offers. Stokowski and what was called "his Orchestra" are presented in a sizable group of excerpts on VICTOR LM 1010 (12-in.). In its day this was a fine recording, and it will still serve as a good introduction to the ballet for those who do not wish to invest in the price of three disks. Another reasonably good performance is offered by Guhl and the Symphony Orchestra of Radio Berlin on URANIA 7127 (12-in.). Most of the other versions present only one side that contains snatches of diversissements. Of these, it might be worth while investigating Von Karajan and the Philharmonia Orchestra on ANGEL 35006 (12-in.), with snippets of *Swan Lake* on the reverse; Van Otterloo and the Vienna Symphony, on EPIC 3078 (12-in.), coupled with the *Nutcracker* Suite; and Ormandy and the Philadelphia Orchestra, on COLUMBIA ML 4729 (12-in.), also with a *Nutcracker*. But none of the last three are wholeheartedly endorsed. Désormière and the Paris Conservatory Orchestra made a fine disk of *Sleeping Beauty* excerpts some time ago (LONDON LL 440, 12-in.); but who on earth would be interested in the *Caucasian Sketches* on the reverse?

ROSALYN KROKOVER

TCHAIKOVSKY

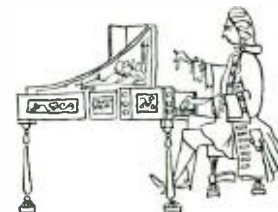
Sleeping Beauty
Minneapolis Symphony Orchestra, Antal Dorati, Cond.
MERCURY OL 3-103. Three 12-in. Price not yet set.



ROLAND GELATT SUGGESTS A BASIC
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FRENCH literature has no Shakespeare and French music no Mozart. Let us admit this forthwith. The adventurer among French masterpieces will not encounter a transcendent genius on the Shakespearean or Mozartean level, the colossus who creates in awesome abundance and strikes a universal shock of recognition. In France there are no aesthetic Himalayas. But there is a high plateau, an elevated mean of excellence; and through the centuries runs a continuity and tradition that knits French art together and gives it a comforting homogeneity. In the Elysian fields of music one can imagine Ravel and Couperin in intimate and fruitful discourse, whereas one suspects that Strauss and Bach would eye each other uneasily and retreat at the first opportunity to more sympathetic and understanding company. The two Frenchmen separated by 207 years, might well disagree as to the means of harmonic garnishing, but they would see eye to eye in their basic view of music as "the art of arranging sounds in agreeable and intellectually satisfying patterns."

Martin Cooper, from whose book on French music this quotation is taken, points out that such a philosophy of art by no means rules out self-expression. Every work of art worthy of the name reveals the soul of its creator. The Frenchman, however, does not purposely set out to reveal himself; he is content to compose music of logic and clarity, of ordered grace and understated sentiment, and to let revelation come as a by-product. When he deserts this role and indulges in Mahlerian yearnings towards sublimity, the results (as in the case of Olivier Messiaen) are seldom memorable. *Multum in parvo* is the motto to which most successful French composers subscribe.

Musical expression in France burst into full flower during the sixteenth century under the aegis of Josquin des Prés, Clément Jannequin, and Roland de Lassus, musicians who swam in the mainstream of European polyphony yet composed choral works with characteristics that we have come to regard as specifically French. Jannequin's exuberantly piquant *Chant des oiseaux* provides a good example; it can be heard, along with much other French Renaissance vocal music, in a recording directed by Nadia Boulanger (DECCA DL 9629). But for a basic library I should prefer to begin in the seventeenth century with a composer just now beginning to be appreciated, Marc-Antoine Charpentier, whose *Te Deum*, performed by a bevy of French instrumentalists, choristers, and solo singers under the direction of Louis-Martini (HAYDN SOCIETY HSL 2065), is a glorious, full-throated evocation of the pomp and circumstance surrounding the court of Le Roi Soleil. This is Versailles in music—sumptuous, majestic, proudly self-possessed. The performance captures just the right spirit of vigorous *hauteur*, and it has been recorded with fine resonance in the seventeenth-century Eglise St. Roch.

François Couperin, the next great figure in French musical history, composed with the prodigality of his time for various combinations of voices and instruments, but his pieces for harpsichord are the works by which posterity knows him best. They have recently been recorded in their entirety by Ruggero Gerlin on sixteen LPs. One could pick any one of these at random and be assured of finely chiseled music in authentic and perceptive interpretations. But the best choice would probably be the seventh record in this series (OISEAU-LYRE OL 50058), for it includes *La Passacaille*, a gripping piece of mounting intensity which effectively torpedoed the notion that Couperin composed nothing but rococo tidbits.

And now comes a big hiatus. Rameau, whose operas and ballets dominated mid-eighteenth-century Paris, is indifferently represented on LP. Gluck cannot properly be termed a French composer, though his French-style operas exerted a great influence. And the musicians of Revolutionary and Napoleonic France—Grétry, Méhul, Boieldieu, and company—have been totally neglected on records (Sir Thomas Beecham is the man to lead a revival). When we come to our next composer, Hector Berlioz, we find French musical expression in an entirely different setting from the strict punctilio of the *ancien régime* to which Couperin bore allegiance. A revolution and an intoxicating imperial adventure separate the two men, and by 1830—when Berlioz emerged from obscurity—the storm of romanticism was blowing across the French aesthetic landscape. Berlioz let it smite him head on. He was firmly of the

Romantic persuasion: brimstone, witches' sabbaths, brigands, and the grand, passionate yearning of ill-fated love were the stimulants that started his musical juices fermenting. And yet, as Jacques Barzun has been at some pains to demonstrate, he was far from being an intemperate and disordered composer; he wore his romanticism with moderation and restraint, and in the best of his music displayed the customary French virtues. No one of his long works (he is an exception to the *multum in parvo* rule) is of uniform excellence. *Romeo and Juliet* has its *longueurs*, but they are few and in no wise prejudice the unique beauty of the "Scène d'amour," and "La Reine Mab." Although the Munch performance (RCA VICTOR LM 6011) is spotted by mediocre singing, the orchestral playing and the engineering is of prime quality; it will more than suffice until RCA issues the 1947 broadcasts by Toscanini.

For some people the period from Berlioz to Debussy in French music is a dead loss. So much the worse for them. I should not want to be betrayed by an excess of indignation into making exorbitant claims for Jules Massenet. He had neither a profound nor an original musical mind, but he could write with suave, top-hatted elegance and could evoke all the caressingly sensual overtones of flirtatious women and prurient men. His masterpiece, *Manon*, has been a staple of the lyric theater for seventy years. It was recorded with great style in Paris a quarter century ago, and this remains the best performance to date (COLUMBIA-ENTRE EL 6); but the sound is dead and constricted. RCA Victor will be issuing soon a new recording of it (with Monteux conducting) that promises to be excellent.

Emmanuel Chabrier, Massenet's contemporary, was of a more earthy, genial, and objective disposition. He did not write much, and his best pieces are short; but his reputation is none the worse for that. A good Chabrier sampling, including the delicious *Suite Pastorale*, can be found on EPIC LC 3028 (Lamoureux Orchestra, Jean Fournet conducting). A third member of this generation, Gabriel Fauré, lived so far into the twentieth century that we forget he was born in 1845. His range of musical thought was circumscribed, but he wrote some hauntingly droopy melodies, such as those found in his incidental music to *Pelléas et Mélisande*, well conducted by Paul Paray and well recorded (MERCURY MG 50035).

Suddenly a new harmonic vocabulary, gorgeous and opalescent, engulfed France. It went under the name of impressionism and was promulgated by one of the great original minds in musical history, Claude Debussy. His accomplishments cannot be summed up in a sentence. Rather than try, I refer the reader to his *Préludes*, Book I, played with magisterial finesse by Walter Gieseking (ANGEL 35066). The box of tonal coloration that Debussy unlocked soon became common property, and it was used to brilliant and stunning effect by Maurice Ravel. For proof whereof, listen to the exciting kaleidoscopic permutations of *Valses nobles et sentimentales* as conducted by Ernest Ansermet (LONDON LL 795)—not Ravel at his deepest, but what glorious sounds!

Inevitably, the scintillations of impressionism provoked a reaction. Many composers collaborated in tearing off the glittering carapace which threatened—in the hands of lesser men than Debussy and Ravel—to suffocate French music. Their patron saint was Erik Satie, a witty eccentric who composed in an idiom of chilly yet winsome simplicity. A generous collection of Satie's piano music, including the famous *Gymnopédies*, has been recorded by William Masselos and helpfully annotated by Edward Cole (M-G-M B 3154). But don't play this excellent record all at once; Satie is best heard in small doses. His musical progeny were known as Les Six, all of them members of the generation that sprang to prominence during or just after World War I. At least one of this group is destined, in my view, to be esteemed by posterity. He is Francis Poulenc, a highly uneven musician, but at his best (that is, in his vocal music) a composer of great poetic power. The song cycle *Banalités* is a fine example of his bittersweet manner, and it is sung as no one else can sing it by Pierre Bernac with Poulenc accompanying (COLUMBIA ML 4333). To hear these songs, composed a little more than a decade ago, is to be assured that the French musical tradition has by no means spent its momentum.

Continued from page 64

ness, and clashing modern harmonies. Each also shows complete mastery of orchestral coloring. The most readily appealing is probably the Sinfonietta for String Orchestra, a masterpiece of neo-classicism with Handelian overtones but the unmistakable Roussel touch. Perhaps the hardest to assimilate—if any may be considered hard—is the Piano Concerto, which is not really a concerto at all but a symphonic work in which the piano is integrated with the orchestral body. And the most inventive of the four works is the Concerto for Small Orchestra, so brilliant in its instrumentation.

All four compositions are splendidly performed by the authoritative Sacher and his excellent colleagues, resonantly recorded by the Epic engineers. P. A.

SCHUBERT

Quartet No. 14, in D minor ("Death and the Maiden")—See Mozart: *Quartet No. 15, in D minor, K. 421.*



William Schuman: "genuinely epical."

SCHUMAN

Symphony No. 6

†Piston: *Symphony No. 4*

Philadelphia Orchestra, Eugene Ormandy, cond.

COLUMBIA ML 4992. 12-in. \$4.98.

Some months ago, in reviewing the Mercury record of Piston's Third Symphony for this magazine, I dwelt on the penetrating aptness of the picture that adorned the cover—a large photograph of a large rock against which sea waves were breaking. A similar photograph would have been appropriate here, but more in connection with the symphony by Schuman than the one by Piston. The Sixth of Schuman is one of the really great American symphonies, a work of genuinely epical significance, and one that adds new dimensions to Schuman's stature. All the familiar Schuman qualities are there—the long, slow, elemental lines; the cumulative force; the brusque, elbowing, young-man-in-a-hurry kind of excitement—but woven together in a new, extraordinary, and immensely convincing shape, and with a special feeling of maturity and mastery about the whole performance.

I hesitate to speak of the Piston because I have the honor to serve as chairman of the Naumberg Foundation jury which selected it for this recording. It is a somewhat lighter work than Piston's Third Sym-

phony, with heavier emphasis on dance rhythms and orchestral brilliance, but with one of the composer's most eloquent and powerful slow movements. Both of the compositions on this disk are major testimony in the case for the modern American symphony. A. F.

SCHUMANN

Fantasy, in C, Op. 17; Kreisleriana, Op. 16

Vlado Perlemutter.

VOX PL 9190. 12-in. \$5.95.

An affable, serene, and tasteful mind guides the romanticism of these impatient pieces in which volatility is a constructive element. The volatility is the composer's, and interpreters emphasize or dissemble it according to their temperament. Here there is a reduction of scale which in reducing outcry clarifies sentiment without stunting it. Brilliance is secondary to design and good manners. Schumann is one of the most resilient of composers, and his own intoxication with the emotional excesses of his time has encouraged extravagances of interpretation to which his music bends without yielding. It is interesting to note that urbanity is as effective as violent protestation. A good standard of reproduction, commonly applied in recent Vox records of the piano, aids the restrained glow of the playing. C. G. B.

STRAUSS

Suite of Dances after Couperin

Frankenland Symphony Orchestra (Nuremberg), Erich Kloss, cond.

LYRICHORD LL 58. 12-in. \$5.95.

This suite was arranged in 1923. It is sometimes confounded with the *Divertimento after Couperin* of 1940, recorded by Urania. The latter has more Strauss than the former, which is essentially an orchestration of some of Couperin's harpsichord pieces. Most of Strauss's music after 1920 illustrates a growing affection for delicacy, a delicacy of mingled unusual shades, of light but high-spirited step, of emotion dissolving into decoration. Couperin is hardly diluted by this instrumentation, which does not violate the spirit of his epoch and embellishes the little keyboard pieces with gentle beams of protean light.

The first recorded edition has been entrusted to a patently proficient band of specialists and to a conductor whose passivity has been noted before and which is still a fault even in this refined frame. The dynamics are hardly more than incipient and the beat is ruthlessly gentle. The reproduction, clear without brusquerie, fluent and neatly balanced, probably the best achieved by Lyrichord, could easily have encompassed the missing *pianos* and *fortes*. C. G. B.

VIVALDI

Concerto grosso in A minor, Op. 3, No. 8; Concerto in G minor for Two Violins, Cello, and Strings; Violin Concerto in C minor ("Il Sospetto"); Violin Concerto in E major

Virtuosi di Roma, Renato Fasano, cond.

DECCA DL 9729. 12-in. \$3.98.

Another brace of fine works in the excellent series of Vivaldi concerto recordings by the

Virtuosi di Roma. The E major alone, with its sublimely beautiful slow movement, would be worth the price of the disk, but the other three compositions are, each in its own way, equally good. The dashing Virtuosi play, as usual, with both warmth and precision, and they lend the proper proportions of light and shade to the all-pervading melos.

For further identification in the welter of Vivaldi concertos: the G minor is Op. 3, No. 2; the E major, Op. 3, No. 12; and *Il Sospetto* is F. 1, No. 2, in the Collected Edition and No. 419 in the Pincherle catalogue. N. B.

RECITALS AND MISCELLANY

LICIA ALBANESE

Italian Songs

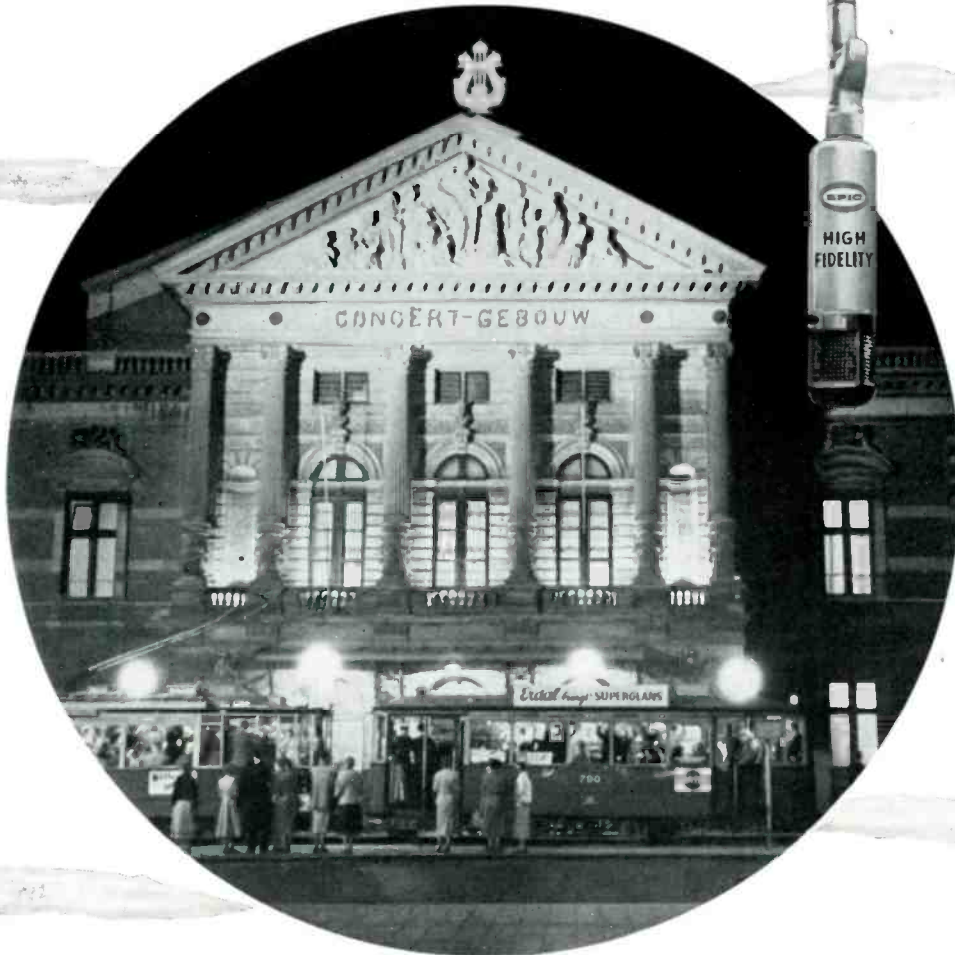
Tosti: *Vorrei; Ave Maria*. Donaudy: *Madonna renzuola*. Buzzi-Peccia: *Mal d'amore*. Tagliaferri: *Piscatore à pusilleco*. Tirindelli: *O primaver! Santoliquido; Riflessi*. Bianchini: *La perla*. Puccini: *E l'uccellino* (with orchestra, Carlo Savina, cond.). Donaudy: *O del mio amato ben; Quand' il tuo diavol nacque*. Sibella: *Girometta*. Pieraccini: *Beppino rubacori*. Verdi: *More, Elisa, lo stanco poeta; Stornello*.

Licia Albanese, soprano; Dick Marzollo, piano.

RCA VICTOR LM-1857. 12-in. \$3.98.

As careers go, fifteen years is quite a big chunk out of the professional life-expectancy of an opera singer, and it is, in a way, hard to realize fully that Licia Albanese, who is still a youngish woman, has been that long at the Metropolitan. But she has—since the 1939-40 season. In another way, it is hard to realize that she has been here *only* fifteen years, so well established is she in public consciousness. Few singers have so loyal a following, and (not necessarily the same thing at all) few have left so little to chance in making sure that loyalty is deserved. She has had her ups and downs physically, and in some roles she has been less than ideally cast. But she seems never to give a performance that is careless or underprepared; the defining qualities of her work in the opera house have been thoroughness, sincerity, and what can best be described as determination to communicate. How well she succeeds is something that can be testified to only by the individual listener, but that she has a sure grasp of what she wants to communicate can scarcely be doubted, and the energy and professional poise of attack on the problem cannot but be admired. Less familiar, on the whole, than her Mimì, Violetta, or Cio-Cio-San, Albanese song performances have some of the same characteristic earnestness and will to express. Unhappily, they are modified here by vocal fallings-short. Heard under one-time concert or opera circumstances, these might be passed over in "not in her best voice" terms; heard on a recording they can scarcely go unnoted. When it was first heard here, the Albanese voice was a free, poised lyric soprano, not unlike Rosanna Carteri's in quality, although not of the same size. Subsequently, the tone became thicker, the singing more effortful, and—

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at least until last season, when there were signs that Miss Albanese really was on her way back to a pure, flexible way of getting her voice out—she seemed to have hit a vocal downgrade long before she should have. Without being bad, this recording—which would seem to have been made rather more than a year ago—flatters the voice, and the vocalist, not one bit. An occasional tone will float gracefully, an occasional phrase turn and balance with grace, but there is much too much edgy, hard-driven tone and unsure intonation, too little freedom, too little shading. Yet the artistic intentions are just, and if the singing is sometimes on the frenetic side, the choice of repertoire averages out a musical dividend more rewarding than is usual in song programs by singers who are Italian by birth (or conviction, for that matter) and operatic by focus of interest. Collectors of the curious may find special interest in the Puccini song (one of his two), which is a delicate little lullaby, sung with uncloying tenderness, and in the two by Verdi. Of these, the first, taken from the 1838 group of six, is of its period, flowing, almost Bellinian romantic melody; the second is, in fact, the 1869 song called *Tu dici che non m'ami*—as biting in its way as the more caustic bits in Wolf's *Italienische Liederbuch*. No texts; notes, appreciative of the singer, by Francis Robinson. Engineering: opulent, with some excess resonance, and some marginal echo, on the orchestra-accompanied side. J. H., Jr.

With Menuhin to Historic India

IF THE old saw were true that music is the universal language, it still would be a language of many dialects, some falling strangely on alien ears. It seems more logical, to me at least, to assume that music varies with locale as much as does spoken language. The occidental listener's reaction to an initial hearing of Indian classical music may range anywhere from interested curiosity to restless annoyance. The appeal is intellectual rather than emotional, and, for this reason particularly, something more than casual exposure is needed before a liking for—let alone an appreciation and understanding of—this idiom of musical expression can be reached. It is probable that this record will attract attention more as a curiosity than as an artistic accomplishment of the highest order. The music is fully as powerful and expressive as any of Western origin—but it speaks in a strange language. Anyone interested in becoming acquainted with some of the basic concepts of Indian music is referred to the record, which was reviewed in the June 1955 issue, *Classical Music of India* (Folkways FP 66), of HIGH FIDELITY.

The *raga* (pronounced halfway between "rahg" and "rug") is the basic melodic element of Indian classical music and its meaning can be approximated by the English words "theme" or "mood." In this case, the *raga* is stated and developed on the *sarod*, a steel-stringed instrument which sounds somewhat like a guitar. The *tala*, or rhythmic element is expounded by the *tabla* (drums). The melodic and rhythmic elements of the music are of equal importance and are developed at length, arriving

ERICH KUNZ Viennese Songs

Zillner: *Es steht ein alter Nussbaum*. Arnold: *Wenn der Herrgott net will*. Fellner: *'S Nussdorfer Stierndel*. Pick: *Wiener Fiakerlied*. Krakauer: *Du guater Himmelvater*. Förderl: *In Grinzing gib't a Himmelstraussen*. Roll: *Secht's Leut'n, so war's Anno Dreissig*. L. Gruber: *Mei Mauser war a Wienerin*.

Erich Kunz, baritone; Kemmeter-Faltl Schrammelorchester.
ANGEL 64021. 10-in. \$2.98.

Not art songs and not folk songs, these are Viennese music-between songs, and it would be foolish and presumptuous for one not Vienna-born or at least adopted to claim them by saying how they ought to go. Still, they do relate, do presuppose the Viennese musical classics of various weights, and all that is really needed to like them is an affinity for Strauss—any Strauss will do—or for such composers as Lehár, Suppé, or Fall. Most of them, if not quite all, are specifically *Heurigen* songs—songs that have to do with the suburban inns that serve the new wine and the music that together stir up the old sentiments. Maybe not great music, they are fine, rich, wholehearted songs, and Erich Kunz sings them so, with the traditional *Schrammelorchester* (two violins, guitar, and accordion) accompaniment. Only paraphrased texts (a pity), but good notes by Paul Hamburger. Engineering: first-rate. J. H., Jr.

MARIA KURENKO

Mussorgsky: *Sunless Cycle*. Prokofiev: *Five Songs*, Op. 27 (to poems by Anna Akhmatova). Gretchaninoff: *Night*, Op. 20; *Five Russian Folk Songs*.

Maria Kurenko, soprano; Vsevolod Pastukhoff, piano.
CAPITOL P 8310. 12-in. \$4.98.

Sunless is the greatest collection of lyric songs ever written by a Russian. This is the only recording of it in the LP catalogues, but there never needs to be another, for Mme. Kurenko sings Mussorgsky to perfection and the recording is flawless. The *Five Songs* of Prokofiev are in the Mussorgsky tradition but are less profound. As in the work of the nineteenth-century composer, verbal values are brought very subtly to the fore and the piano part parallels rather than accompanies; Prokofiev's harmonic idiom, however, seems decidedly more conventional than Mussorgsky's. The Gretchaninoff songs sound merely pleasant and obvious in this company. A. F.

LOUISVILLE ORCHESTRA

Dallapiccola: *Variazioni per orchestra*. Pablo Moncayo: *Cumbres*. Ulysses Kay: *Serenade for Orchestra*. Milhaud: *Ouverture Méditerranéenne*.

Louisville Orchestra, Robert Whitney, cond.
LOUISVILLE LOU 545-8. 12-in. \$5.95.

Luigi Dallapiccola is a true descendant of Giuseppe Verdi. His musical style does not resemble Verdi's in the least, but his creative personality does; there is the same fire, the same instinct for the telling climactic phrase, the same masculinity and zest. The *Variations for Orchestra* are based on a twelve-tone row that includes the note BACH, and they provide the most convincing and easily listened-to introduction to the twelve-tone system in the entire recorded literature. Very much in the twelve-tone tradition, likewise, is their lithe, chamberlike orchestration.

Ulysses Kay is modest in the title of his *Serenade* and in his remarks about it. This work is actually a symphony of remarkable eloquence, energy, and integrity; it is one of the very finest of the many orchestral scores commissioned by the Louisville Orchestra. The Moncayo and the Milhaud are relatively minor pleasures, the Moncayo in Mexican folk style, the Milhaud in the style of Milhaud. A. F.

NAN MERRIMAN French Songs

Debussy: *Trois Chansons de Bilitis*; *Mandoline*; *Le Jet d'eau*; *Ballade des femmes de Paris*. *Fêtes galantes*, first series; Bachelet: *Chère nuit*. Fauré: *Ici-bas!*; *Après un rêve*. Chausson: *Le Temps de lilas*. Duparc: *La Vie antérieure*; *Phidylé*. Bizet: *Ouvre ton coeur*.

Nan Merriman, mezzo-soprano; Gerald Moore, piano.
ANGEL 35217. 12-in. \$4.98 (or \$3.48).

The performances of the *Chansons de Bilitis* are characteristic of Miss Merriman in this repertoire—secure vocally, factually accurate, phrased with care, but when all is said and sung, more respectable than evocative. Negative criticism though it



Raga on the sarod, tala on the tabla.

finally at a climax of almost unbelievable intricacy. The interplay of rhythm and melody is set off and intensified in its effect by the drone of the *tamboura*.

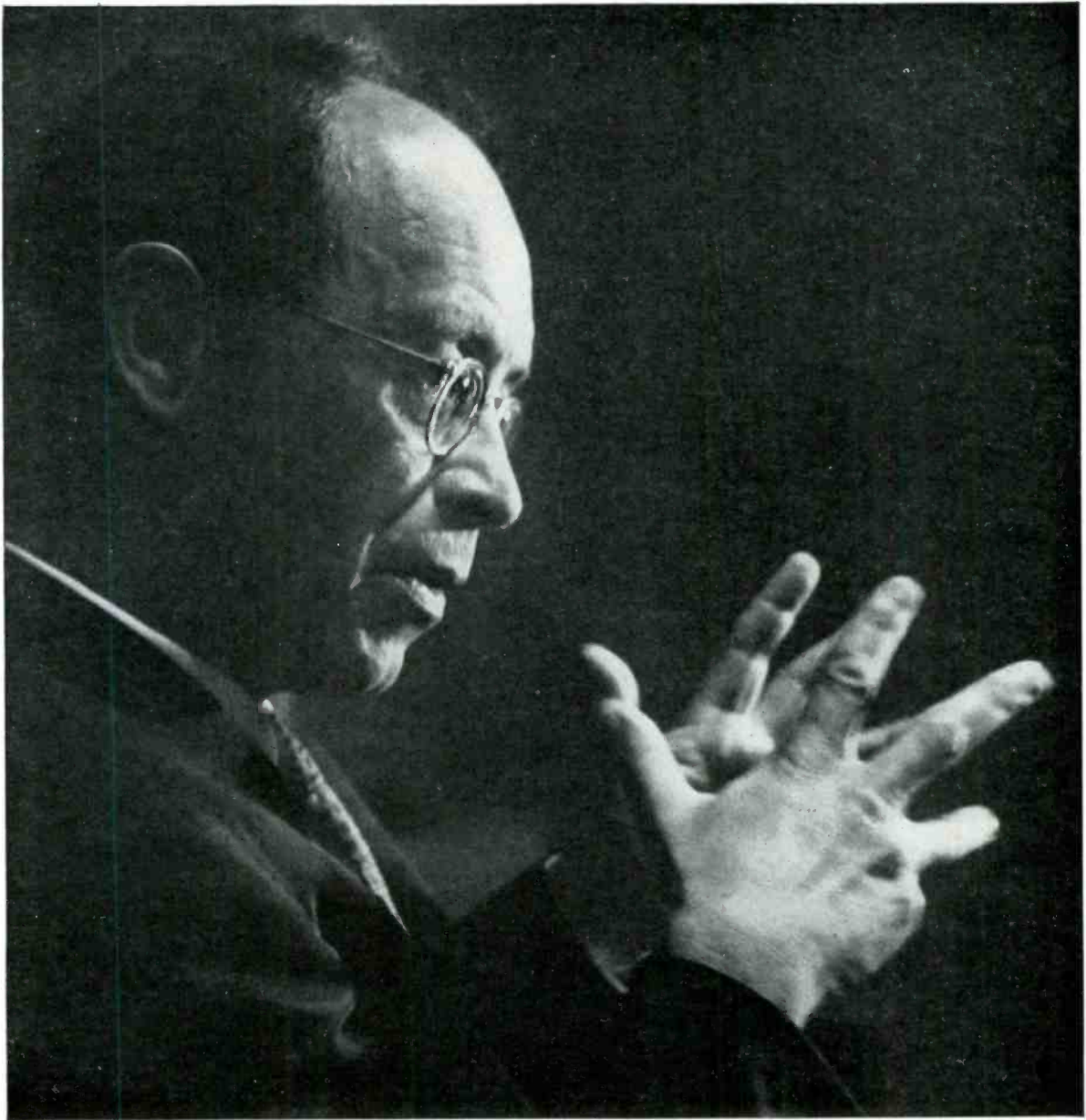
The virtuosity of the musicians is a phenomenon to be wondered at, particularly when one remembers that the music is improvised and that they are filling the dual roles of performers and composers.

Recorded sound is excellent. Mr. Menuhin's introductions are short and to the point. The notes provided with the album are informative. This record is most highly recommended—but not as a curiosity. FRANK WRIGHT

MUSIC OF INDIA Morning and Evening Ragas

Ustad Ali Akbar Kahn, sarod; Pandit Chatur Lal, tabla; Shirish Gor, tamboura; spoken introduction by Yehudi Menuhin.
ANGEL 35283. 12-in. Factory-sealed: \$4.98; standard pack: \$3.48.

THE SOUND OF GENIUS...



PHOTOGRAPH BY FRED PLAUT

Rudolf Serkin, like all great pianists, is a specialist. His unique reputation as an artist has grown with his particular enthusiasm and understanding for the music of Bach, Beethoven and Brahms. Today he is widely regarded as the finest interpreter of these most significant of composers for the piano. This Fall, Columbia is proud to offer all five Beethoven Piano Concerti, played by Rudolf Serkin with the Philadelphia Orchestra. We are also proud that Mr. Serkin has chosen to record exclusively for Columbia Records.

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may be, there is no magic. The voice is a good, solid one, and it does color, sometimes very beautifully, but the singer somehow misses the half-world between song and speech that Debussy, by setting the text in out-of-the-way corners of the human vocal mechanism, went to such pains to make inescapable. The trouble may well be that the last thing Debussy needs is good, clean, healthy, American singing—and surely not the accents of an American mezzo-soprano voice trained on Italian vocalises. So, good though the engineering is, honest though the singing, there are other *Chansons de Bilitis* much more positively desirable.

The miscellany on the turnover—ignoring such pleasant chestnuts as *Chère nuit* and *Ouvre ton coeur*—is mainly standard or near-standard material, though Fauré's *Ici-bas!* is not so and is a really stunning little song, very well sung. In the Angel fashion, complete texts with notably good translations are supplied in a separate booklet, along with apposite notes by the British critic Martin Cooper. Gerald Moore's accompaniments are very, very fine—as usual. Granting that not all performances can be great ones, no one who finds the repertoire appealing need hesitate to buy.

J. H., JR.

MUSIC OF PURCELL, JENKINS, AND LOCKE

Purcell: *Secrecie's song*, *Mystery's song*, and *The Complaint*, from *The Faerie Queene*; *Here let my life*, from the cantata *If ever I more Riches did desire*; *Here the Deities approve*, from the ode *Welcome to all the Pleasures*; *Since from my dear Astrea's Sighs*, from *Dioclesian*; Fantasia in D for four viols (1680); Prelude, Air and Hornpipe, for harpsichord; Suite in D minor (*Allemande*, *Courante*, *Hornpipe*), for harpsichord. Jenkins: *Pavane* for four viols. Locke: *Consort of four parts* (*Fantasia*, *Courante*, *Ayre*, *Sarabande*), for viols.

Alfred Deller, counter-tenor; Gustav Leonhardt, harpsichord; Leonhardt Baroque Ensemble; Consort of Viols.

VANGUARD BG 547. 12-in. \$4.98.

In a successor to their recording of Elizabethan and Jacobean music (Vanguard BG 539), Messrs. Deller, Leonhardt, and company have here turned to English music of the latter half of the seventeenth century—the period of Charles II, the Restoration, and of England's greatest composer, Henry Purcell (1659-1695). The disk is almost exclusively devoted to his music; only the last band on each side offers the work of someone else—Matthew Locke (c. 1630-1677) and John Jenkins (1592-1678).

Because of Purcell's genius this is as it should be, and the rich sampling of his output here supplied makes this a recording to be treasured. In spite of the presence of one of the famous fantasias—intense, brooding masterpieces—the vocal works, superbly sung by Mr. Deller, stand out. Particularly affecting are the songs about unhappy love, so poignant in their descending figures over a ground bass. In fact, *Here let my life* recalls the most famous of Purcell's songs, Dido's lament, "*When I am laid in earth*," from *Dido and Aeneas*. The purity and facility of Mr. Deller's technique, the rare quality of his voice bring the music to life most vividly. With



Emory Cook taped the culprit earthquake.

the expert assistance of the instrumentalists and with good acoustics, his art is combined with Purcell's music to provide a treat for just about every listener.

R. E.

ORGAN MUSIC—EDWARD LINZEL

Robert Elmore: *Rhythmic Suite* (*Rhythms*, *Pavane*, *Rigadoon*, *Finale*); *Rhumba*. Boëllmann: *Ronde Française*. Roger-Ducasse: *Pastorale*.

Edward Linzel, organ.

DISCURIOSITIES BCL 7201. 12-in. \$5.95.

Edward Linzel is organist and choirmaster of the Church of St. Mary the Virgin, New York City, where Ernest White is musical director (see Franck: *Chorales*), and he has made this recording on the M. P. Möller organ in the church studio. Since the organ has already been demonstrated on the Möller-issued *Music for the Organ* and since the engineering company is the same, this Discuriosity (and the White-Franck one) seems almost an extension of the Möller series. The stops are again listed on the liner, and there is a similar paucity of notes on the music played. Even one of the pieces—the *Pavane* from the Elmore suite—turns up on both disks. In any case, this is a more smoothly engineered job; it does not give the effect of having the microphone placed in the middle of the organ pipes but rather at a respectable distance, so that the over-all, combined tone has homogeneity and a glistening tonal purity. The *Pastorale* (1909) of the much-hyphenated Jean-Jules-Amable Roger-Ducasse is the best piece in the lot, a long, interestingly developed work, fastidiously wrought by an apt pupil of Fauré.

R. E.

OUT OF THIS WORLD

Earthquakes Around the World; narration by Bob Ballard. *Sounds From the Ionosphere*; data and commentary by Dr. M. G. Morgan.

COOK/SOOT 5012. 12-in. \$4.80.

One thing you'll have to admit about Emory Cook—he never lacks ideas. Who else would conceive of a record like this?

One side is occupied by Seismometer recordings of earthquakes at various distances. Since earthquake disturbances are slow phenomena, the original recordings are increased in speed (and pitch) 187 to 750 times so as to make them audible. Still, this side contains the most fabulous "lows" I've heard recorded. The jacket notes say they extend to well below 10 cycles, and I don't doubt it a bit. What does a speeded-up earthquake sound like? As you might guess, a bit like muffled thunder. One band

is recorded at a speed only two or three times faster than the original. I offer here some advice: don't try to play it. Your cartridge-arm assembly won't track it, and the cartridge may be damaged from the violent skipping.

More interesting are the ionospheric sounds on the other side. These are electrical signals picked up from the atmosphere that occur in the audible frequency range; they originate from distant static discharges. The sounds are classified picturesquely as to type: bonks, swishes, whistlers, pops, tweeks. They may occur in fairly isolated groups or, as in the fascinating *Dawn Chorus*, continuously and in profusion. If you have a taste for the unusual, OUT OF THIS WORLD is your dish.

R. A.

RAZZ-MA-TAZZ IN HI-FI

Recordings of French Organ, Piano and Chimes, Wurlitzer Orchestra, Piano Cymbals and Drums, two Player Pianos, Motion Picture Organ, and Regina Sublima; all from the George Whitney collection at Sutor's, San Francisco.

SAN FRANCISCO RECORDS 33001. 12-in. \$4.98.

Another record of sounds from old nickelodeons and mechanical orchestras. This one is utterly unbearable.

R. A.

LOLITA SEVILLA

Torero Moods

Corrida de Toros; *Córdoba Tuvo un Torero*; *Mari Lola: El Nene*; *Penadito*; *Lola Marinera*; *Yo Tengo un Novio Extremeño*; *Mi Córdoba Mora*; *Modistilla de la Florida*; *La Nati*; *Ay Cartujana*; *Ay Flores de España*.

Lolita Sevilla; Daniel Montorio and His Orchestra del Teatro Albeniz.

MONTILLA FM 52. 12-in. \$5.95.

At just (by official press-agent count) twenty, Lolita Sevilla is an established theater and motion-picture personality in Spanish-speaking countries, and a good deal of the personality established comes through from the grooves of this disk. The numbers are all of the popular-to-between variety; all have more or less to do with the bull ring and its emotions, the accompanying combinations running towards the brassy fanfares known to movie-house *toreros* through such films as *Blood and Sand*; Miss Sevilla is not the wild, wailing gypsy-type singer who shivers the North American spine with flamenco figurations, but the music does not call for that, and in her more modest way she is too completely pro- ever to lose the listener's interest. Engineering: not bad. No texts, and only sub-minimal notes, but they are translated into English.

J. H., Jr.

THIS IS HIGH FIDELITY

A condensed course on the nature of sound and its reproduction, with recorded examples of the effects of restricted frequency range, distortion, and resonances. Written by Tyler Turner; narration by Art Han s.

VOX DL 130. 12-in. \$5.95.

This is undeniably an able execution of a difficult task, awesome in its breadth: the preparation of a booklet explaining the technical aspects of high fidelity reproduction in layman's language—and in condensed form, as well—with a complemen-

tary record containing examples of various low-fi defects for comparison purposes.

It is obviously impossible to "explain" high fidelity fully in a 24-page booklet, yet the thoroughness of the presentation is truly remarkable. Most fundamentally important matters are discussed, and even if the author's opinions on them are sometimes misleading, the matters are at least brought to light. The book is in four sections. First there is a generally fine section on reproduction technicalia; then a graphic (but sometimes confusing) treatise on the physical nature of sounds; a short section on record-making, beginning with the microphone; finally, a brief essay on equipment selection that is essentially reliable except for much of the material on speakers and enclosures.

The first side of the record has excellent discussions on limited and wide frequency ranges, and the need for a balanced range; distortion and the interrelation of its apparent magnitude with frequency range; peaks and resonances; the Fletcher-Munson effect; and various types of noises. Examples of typical musical selections with and without these flaws are given. The only criticism I have is a serious one, but not incapacitating: the recording is not very high in fi where it is supposed to be. Vox has produced standard records with much more natural sound. The B side begins with a series of test tones which are substantially reduced in utility because they aren't identified individually by voice announcements, as they might well have been; it's easy to lose track of them as it is. Next is something labeled *The Choirs of the Orchestra*; interesting but necessarily incomplete. Then more on the nature of sound, and studio acoustics related to microphone position in recording.

Despite these flaws, then, there is an immense quantity of useful information to be gained from this album by the hi-fi neophyte. Well worth having.

ROY ALLISON

THE MUSIC BETWEEN

by Robert Kotlowitz

CHA CHA CHA

The Brand New Cha Cha Cha; Cha Cha Cha No. 5; Senor Juan Cha Cha Cha; Cha Cha Cha Bar; Tremendo Cha Cha Cha; Oyeme Mama!; Cha Cha Cha; Cherry Pink and Apple Blossom White; Rico Basilon; Chatter Cha Cha Cha; Que Gusta Me Da; Take It Easy.

Xavier Cugat and his Orchestra.
COLUMBIA CL 718. 12-in. \$3.95.

Another Latin-American dance craze, or so we're told. One more and we're liable to be swept right into the Caribbean, like rhumba-mad lemmings. Xavier Cugat and his men undoubtedly will serenade us on our way and Cugat's wife, Abbe Lane, will sing along with the beat, as she does on *Cha Cha Cha*, offering those little vocal grinds and bumps that accompany all Latin-American dance music. With extinction ahead of us, however, we couldn't be in better company.

MAURICE CHEVALIER *Rendezvous à Paris, No. 1.*

Demain j'ai vingt ans; Deux petits coeurs; Marie de La Madeleine; Monsieur Hibou; Madam' Madame; Dans la vie faut s'en faire; Les Pas perdus; L'Orientale; à Las Vegas.

Maurice Chevalier; with Fred Freed and his Orchestra.
LONDON W 91078. 10-in. \$2.98.

In a recent interview with the American press, Maurice Chevalier claimed that if he had had to depend upon his voice in his career he would have been "bitten from the start." Bitten or beaten, this is not quite true, as one listening to this record will prove. Chevalier has a voice impure and hoarse, maybe, but a voice, and it can do almost everything and do it pitch-true. List them all—rollick, suggest, mock, hint, underline, laugh, sneer, muse, anger, ache, vulgarize, yearn, mimic, all the common property of mankind that Monsieur Chevalier has observed and studied and then returned to the world without a misplaced accent. More than almost any other popular artist, he is squarely, directly, and warmly in contact with his audience, and it's evident in every tune he sings on *Rendezvous à Paris*. London has labeled the record "No. 1," which can only mean that more will follow. Shortly, we hope.

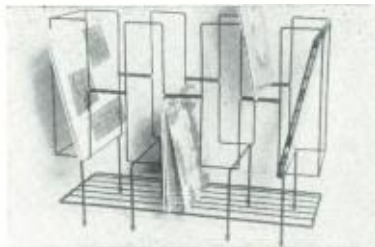
COMDEN AND GREEN

New York, New York; Lonely Town; Taxi Song; Some Other Time; Carried Away; Bad Timing; Broadway Blossom; French Lesson; If; How Will He Know; Catch Our Act at the Met; Distant Melody; Hook's Waltz; Never-Never Land; Mysterious Lady; Ohio; It's Love; Quiet Girl; Wrong Note Rag.

Betty Comden and Adolph Green.
HERITAGE H 0057. 12-in. \$4.98.

Betty Comden and Adolph Green have written the books and lyrics for some of our more memorable musical shows. *On the Town*, *Billion Dollar Baby*, *Wonderful Town*, and *Singin' in the Rain* immediately come to mind. (For at least its first third, *Singin' in the Rain* promised to be the funniest movie musical ever made.) They also contributed part of the lyrics—the

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best part—to Mary Martin's *Peter Pan*, and the musical theater can only benefit if their cardonic, satiric, and often tender words always find the right composer to set them to music. In a happy move, Heritage has called Comden and Green to recording action as part of its series to record Broadway composers and lyricists at work on their own material. Singly and together, Comden and Green serve up their best work, which contains, among a variety of joys, the not-so-gentle impaling of several contemporary fashions. The delights, as a matter of fact, are practically endless and not the least is Mr. Green's work as both a singer and kind of Gilbert and Sullivan clown. Miss Comden is not quite up to her partner's gifts as a performer but she offers an abundance of good humor to make up for it.



Josh White rambling with John Henry.

DANCE MUSIC FROM PARIS

C'est tout; Au Bal du bonheur; Bolero de Bilbao; Pas quitter Paquita; C'est aujourd'hui; Cigarillos; Ne m'oublie pas; Tout Paris sourit; Toujours; Le Petit bal de la rue d'Alpe.

Printemps à Rio; Comme une rosée du ciel; C'était un joli p'tit soldat de bois; J'ai confiance; Sous la lampe; Si toi aussi tu m'abandonnes; Sambaiana; Que diriez-vous; Luna rossa; Sur ton épaule.

Paris Dance Orchestra, Emile Carrara and Jacques Aubvan, conds.
LYRICHORD LL 1001/2. 10-in. \$4.75 each.

Rhumbas, fox-trots, and waltzes offered up by an apparently highly professional Paris orchestra. The style is reminiscent of the easygoing dance music to be heard in almost any large American hotel ballroom, and the French band meets the familiar standards of the genre with little trouble.

RUTH ETTING

Love Me or Leave Me; Shine On, Harvest Moon; Mean to Me; Shaking the Blues Away; Out in the Cold Again; I'll Never Be the Same; At Sundown; Nevertheless; Sam, the Old Accordion Man; It All Depends on You; Take Me in Your Arms; Ten Cents a Dance.

Ruth Etting.
COLUMBIA ML 5050. 12-in. \$4.98.

Ruth Etting was one of the easiest of all popular singers to listen to. Her style was direct, frequently sweet, sometimes underlined by a sharp touch of irony. Her voice was rich to begin with and grew even richer as her career progressed. Fortunately,

almost everything she's famous for is on this record; it's worth the price for *Ten Cents a Dance* alone. Columbia's engineering onto LP of these old, old disks—old, that is, acoustically—is astonishingly well done, and the annotations by John McAndrew serve to make this record even more attractive.

FOREVER THE WALTZ

On the Beautiful Blue Danube; Voices of Spring; Vienna Blood; Treasure Waltz; Tales from the Vienna Woods; Artist's Life; Du and Du.

Vienna Bohemian Orchestra, Fried Walter, cond.
RCA VICTOR LM 1876. 12-in. \$3.98.

There's not a surprise choice in this grab-bag of Strauss favorites, but once stated this must stand as the only complaint that can be made against a record just about exemplary in every other respect. It's perfect Strauss—particularly in the almost intangible matters of tempos and emphases—and it's perfectly played by an orchestra we should hear more from. Engineered in Europe, and satisfactorily too.

FRENCH STARS, No. 1

Ma Pomme; J'suis venue nue; La Chanson du Gangster; Les Croix; Chez moi; The Song from the Moulin Rouge; Chansons de France; Deux sous de violettes; L'Accent; Tout au bout de la semaine.

Maurice Chevalier; Colette Marchand; Roland Petit; Marjane; Django Reinhardt; Tohama; Suzy Solidor; Arletty; Fernandel; Danielle Darrieux.
LONDON W 91056. 10-in. \$2.98.

Ah, the versatility of the French entertainer! On this new London LP you get, for example, Roland Petit—standing flat on his two feet for a change—singing very well a little parody called *The Gangster's Song*. Arletty, whom most Americans know only as the beautiful and distant toadied figure in *Les Enfants du Paradis*, sings *Deux sous de violettes* in the voice of a half-batty old woman well on her way to oblivion. And with the utmost verve, Danielle Darrieux chants a French adaptation of an American hill-billy song; her soprano is surprisingly pretty. As for the rest . . . well, they do what they do best, and the best of Django Reinhardt, Fernandel (reciting a giddy poem about provincial French accents), and Suzy Solidor (rescoring the melodies on occasion and unabashedly blaring each tune as if it were *La Marseillaise*), are hard to beat. An unusually interesting recording, well planned, well engineered, delightful to listen to.

MUSIC FOR A SUMMER NIGHT

Liszt: *Liebestraum*. Mason: *Candlelight Waltz*. Kreisler: *Liebeslied; Liebesfreud*. Gounod: *Faust Waltzes*. Waldteufel: *España*. Beethoven: *Moonlight Sonata* (first movement). Kreisler: *Caprice Viennois*. Waldteufel: *Très Jolie Waltz*. Rubinstein: *Kammenoi-Ostrov*.

Boston Pops Orchestra, Arthur Fiedler, cond.
RCA VICTOR LM 1910. 12-in. \$3.98.

Worn-out favorites played by the Boston

Pops in surprisingly laggardly fashion; the sound is not RCA Victor's best either. Maybe this summer night was too warm. The record is most noteworthy for jacket prose that reads, word for word, like a parody of itself.

FOLK MUSIC

by Howard Lafay

JOSH WHITE

The story of John Henry

The Story of John Henry; Black Girl; Free and Equal Blues; Live the Life; Sam Hall; Where Were You, Baby; Delia's Gone; Run, Mona, Run; You Don't Know My Mind

ELEKTRA 701. Two 10-inch. \$7.00.

Elektra's most ambitious undertaking to date is this two disk album celebrating Josh White's 25th year before the recording mike—an anniversary that should make us all feel suddenly older.

A "musical narrative" that Josh has fashioned around the ballad *John Henry* occupies one entire record. The end product is long and somewhat uneven, but establishes its theme through an ingenious interweaving of folk and blues material. The second record is a run-down of various White specialties, including a rendition of the hoary *Sam Hall* that is absolutely electrifying.

Josh has never been in better voice; his delivery is dynamic, yet velvet-smooth. The engineering is superlative. In fact, the verisimilitude of this sound will be hard to surpass.

Recommended.

BRUTE FORCE STEEL BANDS OF ANTIGUA, B.W.I.

Mambos, Sambas, Meringues, Calypsos

COOK/SOOT 1042. 12-in. \$5.95.

Some decades back, in a curious effort to suppress potential tides of African nationalism in their West Indian possessions, the British banned ritual drums. The resourceful negroes gradually evolved a series of adequate substitutes, but the gods really smiled when World War II brought an influx of American troops literally weighed down with 50 gallon oil drums. Inevitable upshot: the steel bands, whose *bongy* percussion consists of the specially tuned oil drum tops.

In typically brilliant fashion, the ubiquitous Emory Cook has preserved the sounds of Antigua's steel bands playing a sparkling repertory. Footnote for apprehensive wives: the *Brute Force* of the Album title is the hyperbolic name of one of the bands rather than a description of their technique.

FLAMENCO

Played by Mario Escudero

FOLKWAYS FP 920. 10-in. \$4.25.

Mario Escudero, guitarist in the group of the inimitable dancer (but no kin), Vicente Escudero, is in the tradition of the great flamenco guitarists such as Montoya and Maravilla. Here he offers seven examples

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of the authentic art. Escudero plays with a true gypsy intensity and Folkways has enhanced his work with some fine engineering. Illuminating—if somewhat meta-physical—notes are contributed by Esther Brown.

FOLKSONGS OF FOUR CONTINENTS

Bring Me a Little Water, Silvy; Ab! Si Mon Moine; Bimini Gal; The Greenland Whalers; Mi Caballo Blanco; Oleanna; Banuwa Yo; Ragupati Ragava Rajah Ram; Hey, Daroma

Sung by The Song Swappers

FOLKWAYS FP 911. 10-in. \$4.25.

Pleasantly unpretentious choral singing of a catchy array of ballads. The singers offer no threat to the Robert Shaw Chorale but they are obviously enjoying themselves—and the effect is contagious. Good sound.

JOHN JACOB NILES

Sings American Folk and Gambling Songs

The Two Sisters; The Old Woman and the Pig; The Frog Went Courting; The Carrion Crow; Edward; The Hangman; I'm in the Notion Now; The Farmer's Cursed Wife; Three Little Hunters; Who Killed Cock Robin; Jack O'Diamonds; The Roving Gambler; Gambler, Don't Lose Your Place at God's Right Hand; The Gambler's Lullaby; The Gambling Song of the Big Sandy River; Little Black Star; American Street; Field and Jail House Cries.

CAMDEN CAL 219. 12-inch. \$1.98.

These re-issues stem from perhaps the finest period in the musical career of John Jacob Niles, a folk singer of great distinction and influence. RCA has up-dated the sound nicely and, at \$1.98, you are unlikely to find a more attractive bargain on the shelves of any record shop.

THE REAL DAVY CROCKETT

From The Frontier Hero's Authentic Autobiography, *Davy Crockett's Own Story*—published by Citadel Press

Bill Hayes

FOLKWAYS FP 205. 10-in. \$4.25.

Serious allegations have been levelled at Davy Crockett. Responsible sources have labelled him: a wastrel; a man who took to the woods whenever a steady job threatened; a deserter; a political buffoon; a miserable husband and father.

This disk lays none of the accusations to rest, but it does offer Bill Hayes in a splendid, full-bodied narration of material culled from Davy's own autobiography. Judging from his personal testament, no one will ever allege that excessive modesty was among the Crockett vices.

MUSIC FROM THE SOUTH

Vol. 1: Country Brass Bands

FOLKWAYS FP 650. 12-in. \$5.95.

The first of a projected ten disk series containing the results of Frederic Ramsey, Jr.'s musical exploration—supported by a Guggenheim grant—of the Southern roots of jazz. The ragged, infectious, rhythmically emphatic playing of the bands on this release furnish strong support for Ramsey's

thesis that negro brass bands from the back country and "the tradition of horn playing that grew up in these bands may have formed a principal ingredient of the first known forms of the new dance music that evolved in New Orleans . . ."

The sound is about the best I have ever heard for field recordings.

THE BEST OF JAZZ

by John S. Wilson

ALL-STAR JAZZ SHOWCASE (Hobson's Choice)

Lament for the Departed (A Real Gone Guy); Baby, Won't You Please Get Lost?; Abasement Street Blues; The Dishpan Rag; Birdland Revisited; The Dying Schwann.

Buck Clayton (sarrusophone); Joe Newman (double flageolet); Urbie Green (ophicleide); Benny Powell (dulcimer); Lem Davis (Persian oboe); Julian Dash, recorder (Ampex 300); Charlie Fowlkes (glass harmonica); Fredy Green (African harp); Jo Jones (tamtam, metallophone).

VANGUARD VRS 8010. 29 min. 10-in. \$3.95.

Genuinely high-fidelity jazz recordings have been comparatively rare objects until the last two years or so. This is the latest in Vanguard's hi-fi jazz series and it is, I believe, the most unusual record issued to date. Ultra-fidicky sound-bugs may, of course, object to the Hi-Fi seal on the jacket inasmuch as all the bands are ruthlessly cut off at 18,000 cycles. Most people are primarily interested in the music, though, and it is presented with piercing clarity. The selections chosen for improvisation on this record, incidentally, were made by Hilder Wobson; the results, nevertheless, are uniquely the musicians' very own.

Clayton and Newman come up with some very sharp duets on this record; normally this combination is more than a little awkward in sound, but such is the swingingly urgent power of their playing that they surmount all obstacles. Powell and Thompson also do some instrumental blending, achieving some startling, but subdued, effects in the process, but best of all, to my mind is the amazing performance given by Julian Dash. His work is compact, but richly eloquent to these jaded ears. Best item: *Birdland Revisited*, a skillfully balanced trio which Fowlkes, Dash, and Jones have all to themselves.

LOUIS ARMSTRONG

Satch Plays Fats

Honeysuckle Rose; Blue Turning Grey Over You; I'm Crazy 'Bout My Baby; Squeeze Me; Keepin' Out of Mischievous Now; All That Meat and No Potatoes; I've Got a Feeling I'm Falling; Black and Blue; Ain't Misbehavin'.

Louis Armstrong, trumpet, vocals; Trummy Young, trombone; Barney Bigard, clarinet; Billy Kyle, piano; Arvell Shaw, bass; Barrett Deems, drums; Velma Middleton, vocals.

COLUMBIA CL 708. 12-in. 38 min. \$3.95.

Last winter, when Columbia released its excellent *Louis Armstrong Plays W. C.*

Handy LP, George Avakian, Columbia's jazz man, was widely commended for his alertness in snatching Armstrong during an interval of a few days between the expiration of his old contract with Decca and the signing of a new one with the same company, rushing him to Columbia's studios and recording the Handy numbers. Now it appears that Avakian was even more alert than had been realized for, in addition to the Handy set, he also got a group of Fats Waller compositions from Armstrong and his All-Stars at the same time.

This new set is at least as good as the Handy release and, in some respects, better since Waller was a more fertile composer than Handy. The material, with the exception of *All That Meat and No Potatoes*, could scarcely be improved on. No one could be more aware of this than Armstrong himself who has had all but one or two of the selections in his active repertoire ever since they were written. The emphasis in performance is more strongly than ever on Armstrong which is just as well since his group, with the notable exception of Billy Kyle, is showing increasing signs of inadequacy. But Armstrong pours it on throughout the thirty-eight minutes of this LP, singing and playing a magnificently expressive version of *Blue Turning Grey Over You*, scating in duet with Trummy Young's trombone on *I'm Crazy 'Bout My Baby* (in the lyrics of which he announces, "I'm the world's most happy screecher") and repeating *Black and Blue* and *Ain't Misbehavin'* in almost the same form that he gave them twenty-five and more years ago.

This is, in general, a very wonderful record. Armstrong in top form is an ideal interpreter of Waller's best compositions. That's his form here and he has been recorded with the same presence achieved on the Handy set.

PAUL BARBARIN AND HIS NEW ORLEANS JAZZ

Sing On; Eh La Bas; Just a Little While to Stay Here; Crescent Blues; Bourbon Street Parade; Sister Kate; Bugle Boy March; Someday, Sweetheart; Walking Through the Streets of the City.

John Brunious, trumpet; Bob Thomas, trombone; Willie Humphreys, clarinet; Lester Santiago, piano; Danny Barker, banjo and vocals; Milt Hinton, bass; Paul Barbarin, drums.

ATLANTIC 1215. 12-in. 48 min. \$4.85.

George Lewis' reign as the leading purveyor of well-aged New Orleans jazz has received a sharp and effective challenge from Paul Barbarin in the past few months. Barbarin's present disk follows hard on the heels of one for the Jazztone Society (a condensed version is available on the Concert Hall label) and in both cases Barbarin has been recorded with much greater fidelity than Lewis has ever been accorded.

Barbarin also has the benefit of a vigorous, driving trumpet player in John Brunious, an imaginative and sophisticated banjo player in Danny Barker and a piano man, Lester Santiago, who gives an indication of an enticing solo style in the occasional opportunities that he has here. Behind it all, of course, is Barbarin, a very veteran

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drummer, who maintains the essential swinging sense, helped immeasurably on these records by Milt Hinton, a bassist who does not normally play with the band. Barbarin is a drummer of sensitivity and taste, so much so that he takes no solos aside from a few appropriate rolls to open *Bourbon Street Parade*.

The selections on this disk are varied in mood and source. There are several from the street parades of New Orleans with Brunius giving them brilliance and vitality, a touch of the Creole, a bow to King Oliver (an emulation of the Oliver version of *Someday Sweetheart* as it was played when Barbarin was the King's drummer) and a couple of originals, one of which, *Crescent Blues*, builds with a sound sense of well designed inevitability. The playing is not wholly consistent—there are brilliant spots and weak spots—but there is always a strong rhythmic flavor of New Orleans.

RUBY BRAFF
Holiday in Braff

When You're Smiling; Easy Living; Pullin' Through; You're a Lucky Guy; Flowers for a Lady; Foolin' Myself; I'll Be Around; It's Easy to Blame the Weather.

Ruby Braff, trumpet; Hymie Schertzer, alto; Bob Wilber, Al Klink, Boomie Richman, tenor; Sol Schlinger, baritone; Arthur Ryerson, Mundell Lowe, guitar; Ellis Larkins, piano; Walter Page, bass; Bobby Donaldson, drums.

BETHLEHEM BCP 1032. 10-in. 28 min. \$3.85.

An unusual and extended joining of forces occurs on this disk. The leader is Ruby Braff, a brilliant young trumpet man who has made a deep impression in jazz in the past year. The arranger is Bob Wilber, onetime Sidney Bechet protégé who is the guiding force in one of the more provocative of recent jazz groups, The Six. The saxophone section is led by Hymie Schertzer who used to lead the superb Benny Goodman saxophone section. And the tunes are, for the most part, ones which are remembered largely because Billy Holiday sang them.

All these elements coalesce with great amiability. The tunes may not be Miss Holiday's most memorable selections but they are unquestionably serviceable and unhackneyed. Braff is thoroughly at ease, playing with an after-hours relaxation and bursting into occasional brilliant virtuoso passages. Wilber has provided uncomplicated and suitable settings for both Braff and the saxophones which sometimes achieve the silken swing that was once characteristic of the Goodman reeds. This disk is evocative without being imitative and it is stamped deeply by the increasingly distinctive and pungent Braff personality. The recording is generally good although a slight fuzziness intrudes at times.

BROWN AND ROACH, INC.

Sweet Clifford; Ghost of a Chance; Stompin' at the Savoy; I'll String Along with You; Mildama; Darn That Dream; I Get a Kick Out of You.

Clifford Brown, trumpet; Harold Land, tenor saxophone; Richie Powell, piano; George Morrow, bass; Max Roach, drums.

EMARCY MG 36008. 12-in. 40 min. \$3.98.

Clifford Brown is a trumpet player who has shown in the past that he can play very fast. He proves it again on this disk but he also shows other, more interesting facets of his talent. There is an imaginative and charming side to his work which is brought out excellently on *Ghost of a Chance*, which also boasts a well-conceived piano solo by Richie Powell, Bud Powell's younger brother. Brown's imagination is also given rein at a slightly faster tempo on *Stompin' at the Savoy* on which he achieves a peculiarly insinuating solo.



Billy Taylor: "a compelling jazz sense."

Powell, who shares the better moments of this disk with Brown, has *I'll String Along with You* all to himself and produces a decorative and swinging performance. Otherwise there are several very long drum solos by Max Roach, who is a splendid ensemble drummer, and a long, breathy saxophone excursion by Harold Land. In the end, it is Powell who holds up the interest on this disk. The recording is good.

JON EARDLEY
Hey There, Jon Eardley!

Hey There; Sid's Delight; If You Could See Me Now; Demanton.

Jon Eardley, trumpet; J. R. Montrose, tenor saxophone; George Syran, piano; Teddy Kotick, bass; Nick Stabulas, drums.

PRESTIGE 207. 10-in. 20 min. \$3.95.

Jon Eardley, who has been coming along quickly as a member of the Gerry Mulligan Quartet and in several recording sessions, plays better and is recorded better on this disk than ever before. His playing, which has sometimes been uncertain, hesitant or retiring, shows none of these characteristics this time. He has a big, forthright tone, ease, facility and assurance. There are all the hallmarks of a great trumpet man at work.

What he plays is another matter. "Hey There," which is from *The Pajama Game*, is given the modern jazzman's customary expressionless statement of theme at an atrocious tempo followed by three minutes of Eardley's trumpet—easy, full-blown playing that swings along brightly but

wears out its welcome well before it is finished. One criterion of Eardley's talent is the fact that even when his solos become tiresome through repetition they are never actually bad. He is at his best on *Demanton*, a pseudonym for *Sweet Georgia Brown*, and *If You Could See Me Now* which slows down his prodigious output of notes and reveals an intriguing richness in his work.

MILT JACKSON QUARTET

Wonder Why; I Should Care; My Funny Valentine; Stonewall; The Nearness of You; Moonray.

Milt Jackson, vibes; Horace Silver, piano; Percy Heath, bass; Connie Kay, drums.

PRESTIGE 7003. 12-in. 31 min. \$4.98.

The Milt Jackson Quartet is the Modern Jazz Quartet without John Lewis. The omission is somewhat monumental and although Lewis' replacement, Horace Silver, plays an amusing style of piano, the approach of a non-Lewis quartet is bound to be totally different from the approach of a Lewis quartet.

The difference is in the replacement of an integrated concept—or an attempt at an integrated concept—by the usual series of solo variations. Since Jackson is the principal figure involved in these variations, they come out swinging even when the tempo is as deadly slow as it is on *My Funny Valentine* which Jackson turns into an effective piece of jazz through pure muscular force, constantly prodding the dead beat and dancing around the funeral theme in whirligig fashion. *Moonray* and *Stonewall* give him an easier time and on the latter Silver manages one of his leering solos and is delightfully sly behind Percy Heath's bass solo. In many ways, this set was a challenge to Jackson as a leader, leavener, and virtuoso and two times out of three he comes out with colors flying. The recording, for the most part, is good although I heard an unpleasant, dragging echo on the vibes in the very slow numbers.

MATTY MATLOCK AND HIS JAZZ BAND

Pete Kelly's Blues

Smiles; Sugar; After I Say I'm Sorry; I'm Gonna Meet My Sweetie Now; Breezin' Along with the Breeze; Hard Hearted Hannah; Bye Bye Blackbird; Oh, Didn't He Ramble.

Dick Cathcart, trumpet; Moe Schneider, trombone; Matty Matlock, clarinet; Eddie Miller, tenor saxophone; Ray Sherman, piano; George Van Eps, guitar; Jud DeNaut, bass; Nick Fatool, drums.

Pete Kelly's Blues; Somebody Loves Me; He Needs Me; I Never Knew.

Ray Heindorf and the Warner Bros. orchestra.

COLUMBIA CL 690. 12-in. 35 min. \$3.95.

Some of the tunes used in the film, *Pete Kelly's Blues*, are played here by the groups which play them in the film. Ray Heindorf, who has been a musical director at Warner Bros. Studio for twenty-three years, leads the Warner Bros. Orchestra on the first and last bands of each side, giving them the old Hollywood opening and closing.

Matty Matlock, on the other hand, leads a rambunctious little band in the tradition of the Bob Crosby Bob Cats, which he once graced, and his band, fortunately, plays everything else. His associates are, for the most part, admirable and, in the cases of Eddie Miller and George Van Eps, brilliant. There is a lot of bright, bouncing playing on *Smiles, I'm Gonna Meet My Sweetie Now*, *Hard Hearted Hannah*, and *Bye Bye Blackbird*. The purest gem in this set, however, is that hardy old standard, *Sugar*, taken at a slow pace with a warm and mellow Matlock clarinet solo leading into a delicate and wonderful, unamplified guitar solo by Van Eps and thence to some full-bodied trumpet work by Dick Cathcart. Cathcart, a relatively neglected traditionalist trumpet man so far as recordings are concerned, also delivers an especially soulful opening for *Oh, Didn't He Ramble*, a number on which Eddie Miller takes off with delightful verve. The recording is beautifully defined and rationally balanced.

LENNIE NIEHAUS, VOL. 3
The Octet, No. 2

Blue Room; You and the Night and the Music; Bunko; Love Is Here to Stay; They Say It's Wonderful; Rick's Tricks; Rose Room; Cooling It; Yes, Yes, Honey; Debbie; Nice Work If You Can Get It; Circling the Blues.

Lennie Niehaus, alto saxophone; Bill Holman, tenor saxophone; Jimmy Giuffrè, baritone saxophone; Stu Williamson, trumpet; Bob Enevoldsen, valve trombone; Pete Jolly, piano; Monty Budwig, bass; Shelly Manne, drums.

CONTEMPORARY C 3503. 12-in. \$4.85.

Lennie Niehaus goes counter to a dominant school of modern alto saxophonists. He does not play as though he might be disintegrated by any passing zephyr. There is strength in his work and a rich, round tone as well as an intelligent approach to the development of an idea. His playing moves and most of these numbers do, too, swinging along brightly through arrangements he has written. The drawback, however, is a monotony of style—both in playing and writing—which becomes quite noticeable in the course of two sides of a twelve-inch LP. But this is not a fatal flaw. Niehaus should be taken in homeopathic doses, a little here, a little there, preferably with a good, strong chaser in between. Then the sparkle shines undimmed in these excellently recorded works.

BILLY TAYLOR TRIO
A Touch of Taylor

Ever So Easy; Radioactivity; A Bienôt; Long Tom; Day Dreaming; Live It Up; Purple Mood; Early Bird; Blue Cloud; It's a Grand Night for Swinging; Memories of Spring; Daddy-O.

Billy Taylor, piano; Earl May, bass; Percy Brice, drums.

PRESTIGE 7001. 12-in. \$4.95.

Billy Taylor is an unusually capable pianist who has disdained stylistic eccentricities in favor of well integrated, clearly defined performances. Probably it is this lack of a convenient personality handle, that has made recognition so slow in coming. Except for Art Tatum, Taylor has a more highly

developed technique than any other pianist on the jazz scene. He also has taste and imagination and a compelling jazz sense. Without being in any sense emulative, his playing in this group of original numbers is reminiscent of Tatum for its steady flow of ideas, for the deceptive ease with which these ideas are developed and carried out, and for the high interest level that they maintain. The sound is good, too.

RANDY WESTON TRIO

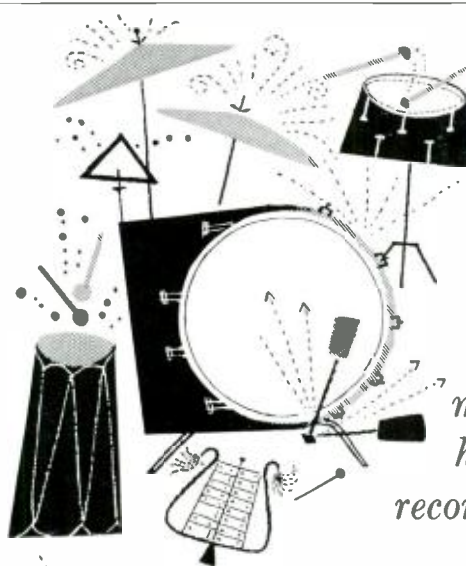
Zulu; Pam's Waltz; Solemn Meditation; Again; If You Could See Me Now; Sweet Sue.

Randy Weston, piano; Sam Gill, bass; Art Blakey, drums.

RIVERSIDE RLP 2515. 10-in. \$3.95.

For Weston's second LP, drummer Art Blakey has been added to what had been a twosome, and he fully justifies his presence. Much of Weston's work with Gill has a delicacy which could be destroyed by routine drumming, but Blakey shows taste and feeling and brings a definite third dimension to the group's work. He is particularly successful on *Pam's Waltz* in which Weston waltzes against Blakey's aptly decorative drumming.

Weston himself is in even better form than he was his first time out on records. He swings in everything he plays, and he reveals again on *Again* that he can toy with a melody with much of Erroll Garner's pixie charm but an inventiveness purely his own. The recording is top-notch, particularly in the relationship of Blakey to Weston.



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MUSIC ON TAPE

CLASSICAL

COATES

London Suite

†Gardiner: *Shepherd Fennel's Dance*
†Powell: *In Old Virginia*

Hamburg Philharmonia Orchestra, Hans Juergen-Walther, cond.

AV 1518-B. 5-in. 7½ ips. 2 tracks. \$7.95.

The Coates application of a music hall tinkle to a genuine if superficial sentiment has given us a hybrid music of light-hearted nostalgia peculiar to the man and not contemptible. This *London Suite* is one of his most familiar things, and most of us have an irritated liking for it. *In Old Virginia*, more pretentious but basically dull, has an interesting rhythmic kinship with London, while the Gardiner work lies in interest between those two, in this Baedeker of tapes. Now of all conductors active phonographically, Herr Hans Juergen-Walther is very nearly the staidest, and this music was surely sent to him in error. Good massive sound when the volume is high, although detail is indifferently clear, to match performances without go. C. G. B.

FRANCK

Chorale in A Minor; Chorale in B minor

†Brahms: *Blessed Are Ye, Faithful Souls*

Robert Owen, organ.

AV 1505-B. 5-in. 7½ ips. 2 tracks. \$7.95.

Here is one to test a woofer or a corner horn. Organ, string quartet, string orchestra, solo violin—those are the instruments with which 7½-ips tape asserts its right to consideration with the best disks. It is a rare disk indeed that can shudder the abysmal bass of the big pipes like this tape in its dogmatic clarity. The organist plays the little Brahms interlude and the two familiar Franck chorales, composed to the familiar Franck formula of doze, frisk, doze, with a vitality transcending the reverence usually imposed by an organ. Still the principal interest is in the engulfing sonics. C. G. B.

GRIEG

"From Holberg's Time", *Suite for String Orchestra, Op. 40: Two Norwegian Melodies; Cowherd's Tune and Peasant dance, Op. 63*

Concert Artist Symphony Orchestra of London, Mervyn Vicars, cond.

OMEGATAPE 5003. 5-in. 7½ ips. 2 tracks. \$5.95.

Grieg's pleasant venture into musical archaeology played with submissive grace and registered with an accuracy that does not include acuity, that bane of the high strings in recording. The violins sound in comfort from one end of the tape to the other, but lest the reader think that the virtues are no more than an absence of familiar vices, his attention is invited to the *Cowherd's Tune and Peasant Dance*, where the nicety of the bass articulation has very little precedent in commercial recording.

The gentility of the music, the modesty

of the scoring and the equanimity of the direction are hardly excitants, but amateurs of sonics will find some excitement in the reproduction of a string orchestra without glint. C. G. B.

MOZART

Quartet No. 14, in G, KV 387

†Brahms: *Quartet No. 2, in A Minor, Op. 51, No. 2*

Fine Arts Quartet.

WBCOR 2923-4. 7-in. 7½ ips. 2 tracks. \$10.95.

The writer has yet to hear a string quartet inadequately or offensively registered on tape. A few of the most carefully prepared disks smite with an immediacy of dramatic naturalness beyond the present attainments of prerecorded tape, but the expected afflictions of tape are fewer and less tormenting than the customary ailments of disks. The tape at hand flows an orderly stream of smoothly facile sound, a string quartet without tension or pretension.

It is tempting to say that as the sonics are without irritation so are the performances, but the performances are more than that implies. They are in fact expert demonstrations of deft straightforwardness, or re-creation without embellishment, of a kind of playing appropriate for most classic music and indispensable in some. The Mozart, in a kind of airy mellowness is especially recommended. C. G. B.

TARTINI

Sonata for Violin and Keyboard, in G Minor, "Devil's Trill"

†Vitali: *Chaconne for Violin and Keyboard, in G Minor*

Ricardo Odnoposoff; Heinz Wehrle, (harp-sichord in the Tartini, organ in the Vitali). MUSIKON 502. 7-in. 7½ ips. 1 track. \$10.00.

The *Devil's Trill* is much better music than its showy nickname pretends, and the violinist makes that clear in a disparagement of display in favor of musical line and sense. The venerable Vitali *Chaconne*, one of the oldest show-pieces in the repertory of the violin, receives a firm performance of less distinction. Again the tape releases the strings without strain or stridency, and, although the volume is a little low, the violin is glossy and a pleasure to hear. C. G. B.

JAZZ and POPULAR

DIXIELAND SPECIAL

There's a Quaker Down in Quaker Town; Swanee River; Closer Walk with Thee; Make Love to Me.

Pete Daily and his Chicagoans.

Lazy River; Hindustan; Loveless Love; High Society.

Johnny Lucas and his Blueblowers.

JAZZTAPE 4003. 5-in. 7½ ips. 2 tracks. \$5.95.

If this were a contest Johnny Lucas and his boys would win on the basis of pure excitement alone. And he *does* have Matty Matlock and Jess Stacy. Daily's group suffers some by a comparison with the George Lewis *Closer Walk with Thee* reviewed

above. It just doesn't cut as deep. In *Hindustan* Jess Stacy has a fine piano solo. In fact, as I listened to the Lucas track I became aware that Jess was the inspirational focus for the whole group. Recorded sound on the B track (Lucas) is better than that on the A. One good, the other but fair. W. B. S.

GEORGE LEWIS AND HIS RAGTIME BAND

When the Saints Go Marchin' In; Doctor Jazz; Louisiana; Burgundy Street; Panama; Ice Cream; Down By the Riverside; A Closer Walk with Thee.

JAZZTAPE 4004. 5-in. 7½ ips. 2 tracks. \$5.95.

George Lewis' Ragtime Band is a fairly standard, straightforward New Orleans group—banjo included. The banjo, in fact, is responsible for one of the most inventive solos in the practically unrecognizable version of the early 1930s' favorite, *Ice Cream*. *Burgundy Street*, with its half sung, half spoken lyrics, has a warming effect, although it does get a bit commercial. Easily the greatest impact, however, is in the two traditional hymn tunes, *Down By the Riverside* and *A Closer Walk with Thee*. The old church choir rarely sounds as good. Technically—about the same as a first-class disk.

W. B. S.

PIANO RIO

Don't Feel So Sorry for Me; Margarita; Mambo En Sevilla; Jubilo; Free with Fancy; No Te Preocupes Por Mi; El Pastellero; Besos Perdidos; They're Breaking Up the Town of Trinidad; Don't Feel So Sorry for Me.

Maldonado and his Rhythm.

OMEGATAPE 5008. 5-in. 7½ ips. 2 tracks. \$5.95.

Take your choice; bolero, samba, mambo, or calypso, they're all here and right smartly and smoothly done by Maldonado and his cohorts. It's too bad that the sound isn't somewhat better as this tape is replete with high fidelity demonstration potential. The highs aren't as crisp and sharp as they could be and when the orchestra chants a chorus the mike sounds a little far off.

W. B. S.

THE EXCITING MAMBO

Mambo in Seville; Suby-Boogie; Caterpillar Mambo; Dancing Kangaroo; Mambo Flamenco; Bullfighter's Mambo; Be Happy; Dancing Ghost; Jose; Four Little Shells.

Ramon Marquez and his Orchestra.

OMEGATAPE 5010. 5-in. 7½ ips. 2 tracks. \$5.95.

The Mambo is a solidly exciting bear and an interesting dance step. How many would buy this one for listening alone is certainly problematical, but dancing is another matter. Marquez knows how to keep things interesting (which is more than I can say for whoever writes the titles of these things) and an occasionally grunted refrain adds to the variety. The tape manufacturer even goes so far as to reproduce Arthur Murray's basic mambo step on the box. I had some trouble with it but, I was pretty tired. The sound—fair to good.

W. B. S.

THERE IS surely nothing more that needs to be said about the *St. Matthew Passion* and the B minor Mass, two of the towering creations of the human mind. The gigantic fresco of the Passion presents a drama of sorrow and compassion that has never been surpassed in music. As for the Mass, I expect when I awake on Judgment Day to hear angelic choirs filling the heavens with the rolling triplets of the Sanctus. Since both of these works are available in good recordings, there is no reason why everyone should not be, or become, familiar with them.

No one can truly understand Bach's achievement, however, who has not penetrated into the world of the sacred cantatas. It is well known that Bach was a profoundly religious man, but just how deeply religious he was can be best understood when we see how the varying texts of these cantatas, insipid though some of them may seem to us, set his creative imagination on fire. Naturally, not all of these numerous works are on the same high level. The astonishing thing is how many of them are filled with a burning intensity.

It has frequently been pointed out that this important portion of Bach's output is closed off to us because complete cantatas are so seldom performed. In one way, this is no longer true. More than a fourth of the cantatas are now available on LP recordings. But in another way it is still true, at least to a certain extent. The mere fact that a cantata has been recorded does not necessarily mean that Bach has been truly, or even fairly, represented. The proper performance of Bach requires a combination of sensitiveness, imagination, and historical knowledge that is unfortunately all too rare. Many conductors and singers seem to freeze into a knot when confronted with a Bach score, as though they were convinced that any composer who did not sprinkle his pages liberally with expression marks must have had ice in his veins. It is true, of course, that Bach's music does not call for the kind of treatment that, say Chopin's does. But it is equally true that the mechanical rigidity with which it is often performed misrepresents it fatally.

From this point of view, then, the recordings of Bach's vocal works may be said to fall into three groups: those in



BACH

THE CHORAL WORKS

by

NATHAN
BRODER

which the performers' insight, knowledge, and skill do something like justice to the music; those in which enough of these qualities are present to render the performances acceptable for want of better ones; and those that are mere note-reading and consequently worse than nothing. It will be seen that the second group is the most numerous, the first least so.

In this discography no attempt is made to go into the vexed question of the interpretation of Bach's ornaments or to enter the controversy of harpsichord versus organ as the continuo keyboard instrument. The cases where modern instruments are used instead of those specified by Bach (i. e. flute instead of recorder) are noted. The quality of the recording may be assumed to be adequate or better unless something is said to the contrary. Any remarks about surface noises refer, of course, to the writer's disks and are not necessarily true of other copies of the same issue. Such remarks are included here merely as warnings to the prospective purchaser. Unless otherwise indicated, the record companies supply the original texts and English translations. No account is taken here of individual songs and chorale harmonizations.

THE CANTATAS

NO. 1, WIE SCHOEN LEUCHTET DER MORGENSTERN (1 Edition)

Composed at Leipzig in the 1730s or '40s for Annunciation Day. This work, in keeping with the occasion for which it was written, breathes joy and good cheer from almost every measure of the lovely first chorus, the delightful soprano aria, and the light-hearted tenor aria. Miss Weber is not quite up to the cruelly long phrases of her aria and has to break them up to catch a breath. Mr. Krebs manages his very difficult aria acceptably. The chorus, like many others, is weak in the tenor department and sounds as though it should have been closer to the microphone.

—Gunthild Weber (s); Helmut Krebs (t); Hermann Schey (bs); Berlin Motet Choir; Berlin Philharmonic Orchestra, Fritz Lehmann, cond. 12-in. DECCA DL 9671 (with Cantata No. 19). \$4.98.

NO. 4, CHRIST LAG IN TODESBANDEN (3 Editions)

Composed at Mühlhausen or Weimar, probably between 1708 and 1714, for Easter Day. This powerful and moving work, dominated by the idea of death rather than that of the Resurrection, has an unusual structure. Each of the seven verses of Luther's hymn is set as a separate movement and the whole is prefaced by a brief but very expressive *sinfonia*. There are no recitatives, no Italian-style *da capo* arias.

To make a choice among the three recordings is difficult. For beauty of choral tone and firmness of line, the palm — it seems to me — belongs to Shaw. His version employs an organ for the continuo in some movements but a harpsichord in Verses 4 and 6. In Verse 5 he uses a trumpet (not indicated in the score) to reinforce the chorale tune in the violins. Prohaska uses an organ throughout; his interpretation of the *sinfonia* is more dra-

matic than the other two; and he is favored with the quietest surfaces. In Verse 4 he has an unindicated trombone strengthening the *cantus firmus* in the altos. Lehmann's chorus is perhaps second best as regards tone and clarity. An organ is employed for the continuo, and he takes fewer liberties — that is, he sticks to the disposition of performing forces called for in the score. In Verse 3 he uses a solo tenor instead of the several tenors employed by Shaw and Prohaska, and one bass instead of several in Verse 5. The latter part is excellently sung by Fischer-Dieskau, who, however, avoids the great plunge down to E-sharp below the staff on the word "death" and alights too comfortably on the tone an octave higher. This disk, like many of the Decca cantatas, has clicks.

—Robert Shaw Chorale and Orchestra, Robert Shaw, cond. 12-in. RCA VICTOR LM 9035 (with Motet No. 3, *Jesus, Dearest Master*). \$3.98.

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Robert Veyron-Lacroix, harpsichord
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(Music of Kuhnau, Pasquini, D. Scarlatti,
Paradisi, K. P. E. Bach, Haydn)
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Morais: SUITE No. 2 IN G MAJOR

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Guiard, violas
Laurence Boulay, harpsichord (Suite No. 1)
Irmgard Lechner, harpsichord (Suite No. 2)
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Weber: SONATA No. 1 IN C MAJOR, Op. 24

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op. 39

Annie D'Arco, piano 1-12"—OL-50068—\$4.98

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LONDON INTERNATIONAL, INC.

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—Choir and Orchestra of the Bach Guild,
Felix Prohaska, cond. 12-in. BACH GUILD
BG 511 (with Cantata No. 140). \$4.98.

—Helmut Krebs (t); Dietrich Fischer-
Dieskau (bs); Chorus of the State School
for Music, Frankfurt; Göttingen Bach Festi-
val Orchestra, Fritz Lehmann, cond. 10-in.
DECCA DL 7523. \$3.98.

No. 6, BLEIB' BEI UNS (1 Edition)

Leipzig, probably 1736, for Easter Monday.
The magnificent opening chorus, with its
deeply moving part-writing and poignant
harmonies and the rich, reedy sound of the
oboes, is enough to place this cantata
among the great masterworks. The alto
aria, which follows, is on the same high
plane. It is nicely sung here, with a warm
tone and good phrasing. The rest of the
work is not quite up to the exalted stand-
ard set by Bach in the first two movements.
Rather boomy bass in No. 1, but elsewhere
the recording is realistic, the disembodied
tone of the sopranos in No. 3 being
especially well produced.

—Herty Plümacher (a); Werner Hohmann
(t); Bruno Müller (bs); Stuttgart Choral
Society and Bach Orchestra, Hans Grisch-
kat, cond. 12-in. RENAISSANCE X 34
(with Cantata No. 19). \$4.98.

No. 9, ES IST DAS HEIL (1 Edition)

Leipzig, probably 1731, for the sixth Sun-
day after Trinity. Another fine opening
chorus, in which reverently joyful figures
twine about the chorale. Outstanding too
is the expressive melody of the wide-rang-
ing tenor aria (No. 3). The arias are
competently sung, but the recitatives, for
bass, are inflexible and mechanical. Per-
formance in general acceptable.

—Claire Fassbender-Luz (s); Eva Drager
(a); Claus Stemann (t); Bruno Müller
(bs); Stuttgart Choral Society; Stuttgart
Bach Orchestra, Hans Grischkat, cond. 12-
in. RENAISSANCE X 37 (with Cantata No.
137). \$4.98.

No. 11, LOBET GOTT IN SEINEN REICHEN
(2 Editions)

Leipzig, between 1730 and 1740, for
Ascension. This splendid work was
called by Bach an oratorio, but in mood
and structure it is much like other cantatas.
While the Lyrichord version is no shining
model of Bach performance and the record-
ing has considerable surface noise, it is
much to be preferred to the London version
on many counts. Its soloists, except for the
alto, are better; its chorus is stronger and
clearer; and its balances are more just. In
the London recording the sound of the
chorus is frequently weak and blurred, the
important woodwind parts are sometimes
inaudible, and the lovely soprano aria in
Part II is ruthlessly cut. The only redeem-
ing feature of that disk is Ferrier's warm
and appealing singing of the great alto
aria in Part I, later used by Bach in the
Agnus Dei of the B minor Mass. The
Lyrichord uses an organ for the continuo,
is sung in German, and supplies texts in
German and English. The London employs
a harpsichord, is done in English, and pro-
vides no text.

—Claire Fassbender-Luz (s); Ruth Mich-
aelis (a); Werner Hohmann (t); Bruno
Müller (bs); Swabian Choral Singers;
Stuttgart Bach Orchestra, Hans Grischkat,
cond. 12-in. LYRICHORD LL 34. \$5.95.

—Eva Mitchell (s); Kathleen Ferrier (a);
William Herbert (t); William Parsons
(bs); Cantata Singers; Jacques Orchestra,
Reginald Jacques, cond. 12-in. LONDON
LL 845 (with Cantata No. 67 and *Jesu,*
Joy of Man's Desiring from Cantata No.
147). \$3.98.

No. 19, ES ERHUB SICH EIN STREIT (2
Editions)

Leipzig, 1725 or 1726, for St. Michael's
Day. The mighty opening chorus depicts
the struggle between St. Michael and his
angels and Satan and his hosts. In the
Grischkat version it becomes a rather cheer-
ful piece; in the Lehmann, it is slower,
four-square, and rigidly metrical. In neither
is there any trace of the grandeur of this
musical fresco. For the rest, there is not
much to choose between the two record-
ings. Renaissance has more surface noise
and a better soprano. Decca's recitatives
are less metronomic and its tenor has a
more attractive voice, but he does little to
mitigate the excessive length of his aria.

—Agnes Giebel (s); Claus Stemann (t);
Bruno Müller (bs); Stuttgart Choral Soci-
ety; Tonstudio Orchestra, Hans Grischkat,
cond. 12-in. RENAISSANCE X 34 (with
Cantata No. 6). \$4.98.

—Gunthild Weber (s); Helmut Krebs
(t); Hermann Schey (bs); Berlin Motet
Choir; Berlin Philharmonic Orchestra,
Fritz Lehmann, cond. 12-in. DECCA DL
9671 (with Cantata No. 1). \$4.98.

No. 21, ICH HATTE VIEL BEKUEMMERNIS
(2 Editions)

Mühlhausen and Weimar, 1714 and earlier,
"for any season." That this early work is
one of the relatively popular cantatas is
understandable, for it is full of a youthful
fervor and has a wide range of expressive-
ness, from the tortured dissonances of the
soprano aria in Part I to the triumphant
joy of the final chorus. On the whole, both
performances are acceptable. Both solo
tenors are good and both basses little more
than adequate. Of the two sopranos
Schwaiger's voice is the cooler, with scarce-
ly any vibrancy or intensity; but since the
part was probably written for a boy, the
color of her voice is perhaps closer to what
Bach had in mind. Lehmann's chorus is
better balanced in itself and in relation to
the orchestra, and his performance of the
wonderful chorus "*Sei wieder zufrieden*"
and the great final movement has more in-
tensity than Sternberg's. Both disks contain
some crackles.

—Rosl Schwaiger (s); Hugues Cuenod
(t); Alois Pernerstorfer (bs); Vienna
Symphony Orchestra; Vienna Chamber
Choir, Jonathan Sternberg, cond. 12-in.
BACH GUILD BG 501. \$4.98.

—Gunthild Weber (s); Helmut Krebs
(t); Hermann Schey (bs); Berlin Motet
Choir; Berlin Philharmonic Orchestra,
Fritz Lehmann, cond. 12-in. DECCA DL
9673. \$4.98.

No. 31, DER HIMMEL LACHT, DIE ERDE
JUBILIERET (1 Edition)

For Easter Sunday; composed at Weimar
in 1715 but later revised. The festive
opening "sonata" (with trumpets and
drums) and the first chorus express the joy
of Easter Day. Thereafter the librettist's
thoughts turn towards death. The fine

tenor aria (No. 6) is somewhat operatic in feeling. The crown of the work, it seems to me, is the exquisitely tender and lovely soprano aria (No. 8) with obbligato oboe, in the course of which the violins and violas gently introduce, with moving effect, the first verses of a chorale. This chorale is then taken up by the entire chorus and orchestra for the conclusion (No. 9). The soprano and the unnamed oboist are particularly good in No. 8. Otherwise the performance is acceptable, although the tenors of the chorus are too faint.

—Anny Felbermayer (s); Waldemar Kmentz (t); Walter Berry (bs); Vienna Chamber Orchestra and Akademie Choir. Felix Prohaska, cond. 12-in. BACH GUILD BG 512 (with Seven Easter Chorales). \$4.98.

No. 32, LIEBSTER JESU, MEIN VERLANGEN (2 Editions)

Leipzig, probably late 1730s, for the first Sunday after Epiphany. This is a "dialogue" for soprano and bass, with the chorus entering only for the final chorale. The first movement is a wonderful aria for soprano with obbligato oboe, expressing ineffable longing for Jesus. In No. 4, a conversation between the soloists, the soprano has some ecstatic arioso passages. The singers join in No. 5, rejoicing gaily in a dancelike rhythm. Scherchen's version is the more imaginative and moving. Both of the basses are good enough, but Scherchen's soprano is superior to Reinhardt's.

—Magda Laszlo (s); Alfred Poell (bs); Vienna Akademischer; Orchestra of the Vienna State Opera, Hermann Scherchen, cond. 12-in. WESTMINSTER WL 5122 (with Cantata No. 140). \$4.98.

—Agnes Giebel (s); Bruno Müller (bs); Pro Musica Chorus and Orchestra (Stuttgart); Rolf Reinhardt, cond. 12-in. VOX PL 7340 (with Cantata No. 57). \$5.95.

No. 34, O EWIGES FEUER (1 Edition)

For Whitsuntide; an arrangement, made about 1740, of an earlier wedding cantata. There are two fine big choruses, a couple of brief *secco* recitatives, and a calmly sweet alto aria. The "eternal flame" burns very low in this performance. The chorus is no better than mediocre, and the alto has a tremolo.

—Lorna Sydney (a); Hugues Cuenod (t); Alois Pernerstorfer (bs); Vienna Chamber Choir and Symphony Orchestra, Jonathan Sternberg, cond. 12-in. BACH GUILD BG 502 (with Cantata No. 56). \$4.98.

No. 39, BRICH DEM HUNGRIGEN DEIN BROT (1 Edition)

Leipzig, probably 1732, for the first Sunday after Trinity. The big and very expressive opening chorus, with its curiously descriptive accompaniment, is the outstanding movement in this work, along with a fine accompanied recitative for alto. Miss Weber again has trouble with phrasing—her breathing is frequent and audible—but otherwise she is adequate, as are the other performers. There is a rather high surface, and the review disk contains some clicks.

—Gunthild Weber (s); Lore Fischer (a); Hermann Schey (bs); Berlin Moret Choir; Berlin Philharmonic Orchestra, Fritz Lehmann, cond. 12-in. DRCCA DL 9672 (with Cantata No. 79). \$4.98.

No. 41, JESU, NUN SEI GEPREISSET (1 Edition)

Leipzig, 1736 or about 1740, for New Year's Day. Light-hearted joy is the predominating mood of the opening chorus. This is followed by a lovely, pastorale-like aria for soprano, a tenor aria with obbligato *violoncello piccolo*, and a final chorale which is especially interesting because of the interpolations of part of the instrumental ritornel from the first chorus. The continuo part is performed on a piano, and the obbligato in the tenor aria is played, very beautifully, on an ordinary cello. The chorus is slightly blurred at first, but soon becomes clearer. The tone of both chorus and orchestra is unusually good, and for once one can hear the tenors clearly. In the reviewer's set this side is wrongly labeled, the label being the same as on the other side (which contains arias).

—Eileen Farrell (s); Carol Smith (a); Jan Peerce (t); Norman Farrow (bs); Robert Shaw Chorale and Orchestra, Robert Shaw, cond. Two 12-in. RCA VICTOR LM 6023 (with Cantatas Nos. 42 and 60, and arias and duets from other cantatas). \$7.96.

No. 42, AM ABEND ABER DESSELBIGEN SABBATS (1 Edition)

Leipzig, 1731, for the first Sunday after Easter. This is one of the great masterworks. Among its peaks are the meltingly beautiful *sinfonia*, which would make a wonderful piece for an orchestral program; the gorgeously rich alto aria (No. 3); and the triumphant bass aria (No. 6). The soloists sing acceptably and the orchestra is very fine. A piano is used for the continuo.

—Eileen Farrell (s); Carol Smith (a); Jan Peerce (t); Norman Farrow (bs); Robert Shaw Chorale and Orchestra, Robert Shaw, cond. Two 12-in. RCA VICTOR LM 6023 (with Cantatas Nos. 41 and 60, and arias and duets from other cantatas). \$7.96.

No. 46, SCHAUET DOCH UND SEHET (1 Edition)

Leipzig, middle 1720s, for the tenth Sunday after Trinity. A powerful work. The first chorus, tragic and full of poignant dissonance, was later used in the "*Qui tollis*" of the B minor Mass. In the dramatic bass aria (No. 3) thunder rumbles in the basses and lightning flashes in the trumpet. Unfortunately, only Cuenod does justice to his part (the accompanied recitative for tenor, No. 2); the other soloists and the chorus are not quite up to this magnificent music.

—Lorna Sydney (a); Hugues Cuenod (t); Alois Pernerstorfer (bs); Vienna Symphony Orchestra and Chamber Choir, Jonathan Sternberg, cond. 12-in. BACH GUILD BG 503 (with Cantata No. 104). \$4.98.

No. 51, JAUCHZET GOTT IN ALLEN LANDEN (4 Editions)

Leipzig, 1731 or 1732, for the fifteenth Sunday after Trinity or for general use. This is a brilliant work with a very elaborate part for the soprano. Stich-Randall, it seems to me, comes off best here. While a little more dash and assurance would have been desirable, she negotiates the difficult part with good intonation and an attractive tone. The trumpet is sometimes a bit too loud for her in the first aria, but the balance between the two is better in the last.

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Danco's performance is acceptable, but her intonation is a little less secure and the orchestra has a somewhat coarser sound. Schwarzkopf sings the three middle movements very nicely, but has a little trouble with the coloratura in the final one. And her conductor takes the first aria at a pace that turns it into a wild scramble. Schwarzkopf, a game filly, races grimly on, but she is breathing hard long before they reach the stretch. The Renaissance disk was not made available for comparison.

—Teresa Stich-Randall (s); Vienna State Opera Orchestra, Anton Heiller, cond. 12-in. BACH GUILD BG 546 (with Cantata No. 209). \$4.98.

—Suzanne Danco (s); Stuttgart Chamber Orchestra, Karl Münchinger, cond. 12-in. LONDON LL 993 (with Cantata No. 202). \$3.98.

—Elisabeth Schwarzkopf (s); Philharmonia Orchestra, Peter Gellhorn, cond. 12-in. COLUMBIA ML 4792 (with Cantata No. 82 and two arias from other cantatas). \$4.98.

[—Margot Guillaume (s); Bach Orchestra of Stuttgart, Hans Grischkat, cond. 12-in. RENAISSANCE X 35 (with Cantata No. 189). \$4.98.]

NO. 53, SCHLAGE DOCH, GEWUENSCHTE STUNDE (3 Editions)

Leipzig, about 1730. There is considerable doubt whether this work, which consists only of an aria for alto with violins, violas, continuo, and bells, is authentic. There can be little doubt, however, about which of the two available recordings of this lovely piece is the superior. Although the Decca version is well played and its bells have a finer, rounder sound than Westminster's, its alto is far surpassed by Rössl-Majdan, whose singing here is very beautiful. The M-G-M disk was not at hand for comparison.

—Hilde Rössl-Majdan (a); Orchestra of the Vienna State Opera, Hermann Scherchen, cond. 12-in. WESTMINSTER WL 5197 (with Cantatas Nos. 54 and 170). \$4.98.

—Hildegard Hennecke (a); Chamber Orchestra of the Schola Cantorum Basiliensis, August Wenzinger, cond. 12-in. DECCA DL 9619 (with Cantatas Nos. 189 and 200). \$4.98.

[—Herta Glaz (c); Chamber Ensemble, Izler Solomon, cond. 12-in. M-G-M 3156 (with Pergolesi: *Salve*). \$3.98.]

NO. 54, WIDERSTEH DOCH DER SUEENDE (1 Edition)

Leipzig, around 1730. This brief work consists of two alto arias connected by a recitative. The first aria, depicting a struggle against sin, contains poignant dissonances over a resolute basic rhythm. The second is a remarkable fugue on a partially chromatic subject. Beautifully sung by Rössl-Majdan.

—Hilde Rössl-Majdan (a); Orchestra of the Vienna State Opera, Hermann Scherchen, cond. 12-in. WESTMINSTER WL 5197 (with Cantatas Nos. 53 and 170). \$4.98.

NO. 56, ICH WILL DEN KREUZSTAB GERNE TRAGEN (2 Editions)

Leipzig, 1731 or 1732, for the nineteenth Sunday after Trinity. A great work for solo bass, comprising a big, poignant aria, a

joyful one, two very expressive accompanied recitatives, and a final chorale. The difficult solo part is handled rather well by both singers, but young Fischer-Dieskau is easily the superior by virtue of his firmer intonation. He has an annoying way (shared by many German singers though not by Pernerstorfer here) of sometimes separating the tones of a melisma on one syllable ("tra-ha-ha-ha-gen"), even though an oboe, say, has just shown him the proper phrasing. But his tone is rich and round, and he sings with the necessary fervor. Decca supplies only an English translation of the text; the review disk contained some swishes. The Bach Guild recording has a rather tubby bass, and there were clicks towards the end of the review disk.

—Dietrich Fischer-Dieskau (b); Berlin Motet Singers; Ristenpart Chamber Orchestra, Karl Ristenpart, cond. 12-in. DECCA DL 9595 (with Cantata No. 82). \$4.98.

—Alois Pernerstorfer (bs); Vienna Symphony Orchestra and Chamber Choir, Jonathan Sternberg, cond. 12-in. BACH GUILD BG 502 (with Cantata No. 34). \$4.98.

NO. 57, SELIG IST DER MANN (1 Edition)

Leipzig, about 1740, for the second day of Christmas. A kind of extended dialogue between Jesus (bass) and the Soul (soprano). The chorus enters only for the final chorale. This work is on the whole rather routine, for Bach, only the first soprano aria (No. 3) rising above that level. The performance is a bit stodgy, the soloists unexciting, and the recording mediocre. In the chorale the chorus is blurred and the pitch wavers.

—Agnes Giebel (s); Bruno Müller (bs); Pro Musica Orchestra and Chorus (Stuttgart), Rolf Reinhardt, cond. 12-in. VOX PL 7340 (with Cantata No. 32). \$5.95.

NO. 60, O EWIGKEIT, DU DONNERWORT (1 Edition)

Leipzig, 1732, for the twenty-fourth Sunday after Trinity. Another dialogue cantata, this time between Fear (alto) and Hope (tenor). In the opening duet, the most extensive piece in the work, the tenor's elaborate periods twine about the phrases of the chorale sung by the alto. As in the other cantatas in this album, the soloists sing acceptably but sound rather subdued. The orchestral tone is beautiful. Oboi d'amore are employed here, but the continuo is played on a piano.

—Carol Smith (a); Jan Peerce (t); Norman Farrow (bs); Chorus and Orchestra, Frank Brieff, cond. Two 12-in. RCA VICTOR LM 6023 (with Cantatas Nos. 41 and 42, and arias and duets from other cantatas). \$7.96.

NO. 63, CHRISTEN, AETZET DIESEN TAG (1 Edition)

Composed possibly at Halle in 1713, for the first day of Christmas. A fine work, predominantly jubilant in mood. No. 5 ("Praise the Lord with song and dancing"), a duet between alto and tenor in a minuet-like rhythm, is especially delightful. The chorus has a few uncertain spots in No. 1 but sings very well when it returns in the last movement. Of the soloists, only the alto (in No. 2) and the tenor (in No. 4) rise above the ordinary. In No. 3, a duet for soprano and bass, the soprano is much

too loud and the continuo proceeds on laud feet.

—Margit Opawsky (s); Hilde Rössl-Majdan (a); Waldemar Kmentt (t); Harald Hermann (bs); Vienna Chamber Choir and State Orchestra, Michael Gielen, cond. 12-in. BACH GUILD BG 518. \$4.98.

NO. 65, SIE WERDEN AUS SABA ALLE KOMMEN (1 Edition)

Leipzig, about 1724, for Epiphany. The crown of this work is the great opening chorus, depicting the procession of Wise Men and others bringing gold and frankincense to the Child. The altos are rather weak here. In the arias the bass exhibits excellent breath control and the tenor somewhat defective German pronunciation. The spirit of adoration is nicely conveyed by Roger Wagner. Some of the glow of the orchestration is diminished because the horns play an octave lower than they should. Flutes are used instead of recorders, but this is not too serious here. What is serious is the occasional wavering in intensity in the recording.

—Robert Sands (t); Ralph Isbell (bs); Roger Wagner Chorale and Chamber Orchestra, Roger Wagner, cond. 12-in. LYRIC CHORD LL 50 (with Cantata No. 106). \$5.95.

NO. 67, HALT' IM GEDAECHTNIS JESUM CHRIST (1 Edition)

Leipzig, between 1723 and 1727, for the first Sunday after Easter. A fine work of which the high point is the great "aria" for bass and chorus. Unfortunately, the performance is stodgy, the chorus unclear, and the soloists undistinguished except for the alto, who, however, has only a few measures of recitative. In the bass "aria" the sound of the chorus twice suddenly fades. The work is sung in English and no text is provided.

—Kathleen Ferrier (a); William Herbert (t); William Parsons (bs); Cantata Singers; Jacques Orchestra, Reginald Jacques, cond. 12-in. LONDON LL 845 (with Cantata No. 11 and *Jesu, Joy of Man's Desiring* from Cantata No. 147). \$3.98.

NO. 70, WACHET, BETET (1 Edition)

Revised at Leipzig in 1723 for the twenty-sixth Sunday after Trinity, from a cantata composed at Weimar in 1716. One of Bach's masterworks, with a splendid opening chorus, a fine aria for each of the soloists, and two chorales, of which the first (No. 7) is especially beautiful. The high points are the dramatic accompanied recitative for bass, with the trumpet slashing through the orchestra with the tones of a chorale, and the following bass aria, its lovely flow interrupted by the exciting vision of the Day of Judgment (Nos. 9 and 10). The tempos are convincing and the chorus sings acceptably, but of the soloists only the soprano and the bass rise above the ordinary.

—Anny Felbermayer (s); Erika Wien (a); Hugo Meyer Welfing (t); Norman Foster (bs); Choir of the Bach Guild; Vienna State Opera Orchestra, Felix Prohaska, cond. 12-in. BACH GUILD BG 524. \$4.98.

NO. 76, DIE HIMMEL ERZAEHLEN DIE EHRE GOTTES (1 Edition)

Leipzig, 1723, for the second Sunday after

Trinity. A magnificent work maintaining throughout its considerable length the exalted standard set in the opening movement. Most of the inner sections have a delicate chamber-music quality. The wonderfully expressive chorale that closes Part I is repeated at the end of Part II. All of the soloists are satisfactory, the alto and the unnamed trumpeter being especially good. The performance is imaginative, and the varying moods of the text are clearly conveyed. Highly recommended from every point of view.

—Magda Laszlo (s); Hilde Rössl-Majdan (a); Petre Munteanu (t); Richard Stranden (bs); Akademiechor; Orchestra of the Vienna State Opera, Hermann Scherchen, cond. 12-in. WESTMINSTER WL 5201. \$4.98.

NO. 78, JESU, DER DU MEINE SEELE (2 Editions)

Leipzig, between 1735 and 1744, for the fourteenth Sunday after Trinity. One of the great cantatas, especially because of the extraordinarily moving opening chorus—a giant chorale fantasia on a chromatic descending bass—and the utterly delightful duet that follows. In the Bach Guild the continuo is rather boldly realized in this duet, but the result is effective. All of the soloists are competent, even though the bass does not have the most appealing tone conceivable. The chorus sounds better in loud passages than in soft, and is clearer in the first movement than in the last. The Concert Hall disk was not made available for comparison.

—Teresa Stich-Randall (s); Dagmar Hermann (a); Anton Dermota (t); Hans Braun (bs); Choir and Orchestra of the Bach Guild, Felix Prohaska, cond. 12-in. BACH GUILD BG 537 (with Cantata No. 106). \$4.98.

[—Soloists; Winterthur Chorus and Orchestra, Walter Reinhard, cond. 10-in. CONCERT HALL CHC 59. \$3.98.]

NO. 79, GOTT, DER HERR (1 Edition)

Leipzig, possibly in 1735, for the Reformation Festival. The magnificent opening chorus, resplendent with horns and drums, and a fine duet for soprano and bass are the high spots of this work imbued with sturdy faith. The vocal soloists are adequate and the chorus acceptable, although its sound in the first movement could have been clearer. Whether this is a fault of the singing or of the otherwise satisfactory recording I cannot say. A special word of praise is in order for the unnamed players of the difficult horn parts. The review disk had some clicks.

—Gunthild Weber (s); Lore Fischer (a); Hermann Shey (bs); Berlin Motet Choir; Berlin Philharmonic Orchestra, Fritz Lehmann, cond. 12-in. DECCA DL 9672 (with Cantata No. 39). \$4.98.

NO. 80, EIN' FESTE BURG IST UNSER GOTT (1 Edition)

Leipzig, 1730 or 1739, for the Reformation Festival, in the version that has survived. In this very elaborate work Bach employs the melody of the celebrated chorale in four of the movements. It is a powerful and dramatic composition that belongs near the top of Bach's vocal music. The unnamed soloists are adequate and the chorus only fair. In the highly contrapuntal open-

ing movement the melodic lines are not always clearly drawn by the chorus.

—Soloists; Akademie Choir; Vienna Chamber Orchestra, Felix Prohaska, cond. 12-in. BACH GUILD BG 508. \$4.98.

NO. 82, ICH HABE GENUG (2 Editions)

Leipzig, mostly in 1731 or 1732, for the Purification of Mary. A solo cantata consisting of three arias and two recitatives. Two of the arias, "Ich habe genug" and "Schlummert ein," are very beautiful. Both Hotter and Fischer-Dieskau have fine voices—Hotter's is slightly darker in color—and sing expressively here. Fischer-Dieskau's trill needs more work; Hotter usually contents himself with a single turn. The Columbia recording seems older; the sound is two-dimensional, so to speak, whereas in the Decca the voice stands out in relief. Decca supplies only a partial English translation of the text; Columbia provides the complete original and a translation.

—Hans Hotter (b); Philharmonia Orchestra, Anthony Bernard, cond. 12-in. COLUMBIA ML 4792 (with Cantata No. 51 and two arias from other cantatas). \$4.98.

—Dietrich Fischer-Dieskau (b); Berlin Motet Singers; Ristenpart Chamber Orchestra, Karl Ristenpart, cond. 12-in. DECCA DL 9595 (with Cantata No. 56). \$4.98.

NO. 84, ICH BIN VERGNUEGT (1 Edition)

Leipzig, 1731 or 1732, for Septuagesima. This cantata consists of two arias and two recitatives for soprano and a final chorale. It was written, according to Spitta, to be sung by Anna Magdalena Bach at domestic performances in the Bach household. It is a cheerful work and Laszlo sings it pleasantly, although her top notes are not always firmly focused. No printed text is supplied.

—Magda Laszlo (s); Akademiechor; Orchestra of the Vienna State Opera, Hermann Scherchen, cond. 12-in. WESTMINSTER WL 5125 (with Cantata No. 106). \$4.98.

NO. 104, DU HIRTE ISRAEL, HOERE (1 Edition)

Leipzig, between 1723 and 1727, for the second Sunday after Easter. The tender lyricism that permeates this pastoral work makes it one of the loveliest idyls among the cantatas. Cuenod as usual turns in a good performance. Pernerstorfer's voice has a pleasant quality here, but he seldom hits a note in dead center. The chorus is adequate although the tenors are rather weak and they and the sopranos sometimes sound a little quavery.

—Hugues Cuenod (t); Alois Pernerstorfer (bs); Vienna Chamber Choir and Symphony Orchestra, Jonathan Sternberg, cond. 12-in. BACH GUILD BG 503 (with Cantata No. 46). \$4.98.

NO. 105, HERR, GEHE NICHT IN'S GERICHT (1 Edition)

Leipzig, between 1723 and 1727, for the ninth Sunday after Trinity. One of the great cantatas, unusually dramatic and intense, sustaining its high level of inspiration and imagination from the first measure to the last. The choral balance is excellent and the work of the soloists acceptable. Lehmann does not quite get out of this work everything that is in it. The horn in

the tenor aria avoids the notes above the staff and plays an octave lower in such passages. There were some clicks at the beginning of the review disk, and the envelope supplies only an English translation of the text. But this is one case where a less than perfect presentation is far better than none at all.

—Gunthild Weber (s); Lore Fischer (a); Helmur Krebs (t); Hermann Shey (bs); Berlin Motet Choir; Berlin Philharmonic Orchestra, Fritz Lehmann, cond. 12-in. DECCA DL 9682 (with Cantata No. 170). \$4.98.

NO. 106, GOTTES ZEIT IST DIE ALLERBESTE ZEIT (ACTUS TRAGICUS) (3 Editions)

This great funeral cantata, one of Bach's early choral works (it may have been composed at Mühlhausen in 1707), is also one of his most popular. The Lyrichord version, despite the round, firm tone of the chorus and the high quality of the bass soloist, must be ranked last, chiefly because of the surface noise and the distortion near the center of the disk. The Westminster performance is highly polished, although I am not sure that Scherchen's use of a bouncy staccato for animated eighth-note passages suits this music. He has, however, the advantage of a first-rate alto. Prohaska's instrumentation is more authentic (recorders and organ as against Scherchen's flutes and harpsichord); his soloists are fair; and his interpretation is effective in its more matter-of-fact and straightforward way.

—Dagmar Hermann (a); Hans Braun (bs); Choir and Baroque Ensemble of the Bach Guild, Felix Prohaska, cond. 12-in. BACH GUILD BG 537 (with Cantata No. 78). \$4.98.

—Hilde Rössl-Majdan (a); Alfred Poell (bs); Akademiechor; Orchestra of the Vienna State Opera, Hermann Scherchen, cond. 12-in. WESTMINSTER WL 5125 (with Cantata No. 84). \$4.98.

—Katherine Hilgenberg (a); Ralph Isbell (bs); Roger Wagner Chorale and Chamber Orchestra, Roger Wagner, cond. 12-in. LYRICHORD LL 50 (with Cantata No. 65). \$5.95.

NO. 112, DER HERR IST MEIN GETREUER HIRT (1 Edition)

This recording was not made available for evaluation here.

[—Claire Fassbender-Luz (s); Hetty Plümacher (a); Claus Stemann (t); Hermann Werdermann (bs); Swabian Choral Society; Bach Orchestra of Stuttgart, Hans Grischkat, cond. 12-in. RENAISSANCE X 36 (with Cantata No. 185). \$4.98.]

NO. 122, DAS NEUGEBO'RNE KINDELEIN (1 Edition)

Leipzig, about 1742, for the Sunday after Christmas. The cheerful opening chorus and a fine trio for soprano, alto, and tenor, with the alto singing the chorale melody, are the outstanding movements here. The soloists are adequate. While the bass's tones could be more firmly focused, he sings Bach's cruelly long phrases with apparent ease. There was some crackling on the review disk in his recitative.

—Margit Opawsky (s); Hilde Rössl-Majdan (a); Waldemar Kmentt (t); Harald Hermann (bs); Vienna Chamber Choir; Vienna State Opera Orchestra, Mich.

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NO. 131, AUS DER TIEFE (1 Edition)
Composed at Mühlhausen, probably in 1707. This cantata, one of the earliest of Bach's that have come down to us, is an exceptionally fine work. Some writers, beginning with Spitta, feel that the choral writing is sometimes too instrumental in character, but it is surely no more so than in many later cantatas. The composition consists of three choral movements separated by two arias, one for bass and the other for tenor. In the course of the elaborate bass aria a soprano sings some lines of the chorale; and an alto does the same in the tenor aria. In both cases Shaw uses several sopranos and altos instead of one—probably a legitimate, and in any case an effective, procedure. The soloists are satisfactory, and the tone of both chorus and orchestra is very beautiful. My disk has some annoying crackles at the beginning. No text is supplied.

—William Hess (t); Paul Matthen (bs); Robert Shaw Chorale; RCA Victor Orchestra, Robert Shaw, cond. 12-in. RCA VICTOR LM 1100 (with Cantata No. 140). \$3.98.

NO. 133, ICH FREUE MICH IN DIR (1 Edition)

Leipzig, 1735 or 1737, for the third day of Christmas. The delightfully gay chorus at the beginning and a lovely aria for soprano stand out here. All the soloists are satisfactory, the soprano and bass, particularly, singing with somewhat more assurance than in No. 122. Some crackles here too, in the alto aria.

—Margit Opawsky (s); Hilde Rössl-Majdan (a); Waldemar Kmentt (t); Harald Hermann (bs); Vienna Chamber Choir; Vienna State Opera Orchestra, Michael Gielen, cond. 12-in. BACH GUILD BG 523 (with Cantata No. 122). \$4.98.

NO. 137, LOBE DEN HERREN, DEN MAECHTIGEN KOENIG (1 Edition)

Leipzig, 1732 or later, for the twelfth Sunday after Trinity. The high spots in this work are the first chorus, with its lyric and quietly joyful subject, and the duet for soprano and bass, with its expressive chromatic lines. The performance is nothing to cheer about: the chorus and solo soprano, alto, and tenor are adequate, the bass somewhat better. The trumpets are too loud in both of the choral movements and not always on pitch. The recording itself is very clear in the two arias and the duet, less so in the choral numbers.

—Claire Fassbender-Luz (s); Hetty Plümacher (a); Claus Stemann (t); Bruno Müller (bs); Stuttgart Choral Society; Stuttgart Bach Orchestra, Hans Grischkat, cond. 12-in. RENAISSANCE X 37 (with Cantata No. 9). \$4.98.

NO. 140, WACHET AUF (3 Editions)

Leipzig, 1731 or 1742, for the twenty-seventh Sunday after Trinity. Perhaps the best known of Bach's cantatas, this master-work handles the three verses of the chorale in three different ways: 1) in a great and colorful movement for chorus and orchestra, the chorale tune being sung by the sopranos; 2) in a movement where a wonderful new melody in the upper strings twines

itself around the sturdy old chorale, sung by unison tenors (this movement was later made into an organ chorale-prelude by Bach and that version in turn became popular in Busoni's transcription for piano); and 3) in a straight four-part setting for chorus and orchestra. The three verses are separated each time by a recitative and duet.

The choice, it seems to me, lies between the Scherchen and Shaw versions. Prohaska's performance is pretty good, but the sound of his chorus is not as clear as in the other two recordings; his recitatives are rather prosaic; the bass in the first duet is somewhat too far back; and there is some distortion on high notes in the second verse and in the final movement. Shaw's chorus provides the most beautiful tone. He takes the first movement rather fast, apparently following Schweitzer's view that it depicts the confusion attendant upon the cry "Awake!" The oboes are rather faint here; in fact, the whole Victor recording seems to have been made at a low dynamic level, but the chorus comes through clearly. In the second verse the tenors are rather superfluously doubled by a trumpeter not indicated in the score; and in the second duet the naked bass is played, the figures not being realized. There were some crackles on the review disk. No text is supplied by Victor. Scherchen seems to agree with Schering that the first movement represents a solemn procession and consequently plays it a little more slowly than Shaw. The choral balance is as good as in the Victor, though the oboes here too are too faint. The review disk contained some clicks at the beginning.

The soloists in all three performances are acceptable. In each, an ordinary violin is used instead of the *violino piccolo* Bach asks for in the first duet. If I had to choose, I think I would take the Scherchen, chiefly because of its greater authenticity.

—Magda Laszlo (s); Waldemar Kmentt (t); Alfred Poell (bs); Akademischer; Orchestra of the Vienna State Opera, Hermann Scherchen, cond. 12-in. WESTMINSTER WL 5122 (with Cantata No. 32). \$4.98.

—S. Freil (s); R. Russell (t); P. Matthen (bs); Robert Shaw Chorale; RCA Victor Orchestra, Robert Shaw, cond. 12-in. RCA VICTOR LM 1100 (with Cantata No. 131). \$3.98.

—Anny Felbermayer (s); Alfred Uhl (t); Hans Braun (bs); Choir and Orchestra of the Bach Guild, Felix Prohaska, cond. 12-in. BACH GUILD BG 511 (with Cantata No. 4). \$4.98.

NO. 146, WIR MUESSEN DURCH VIEL TRUEBSAL (1 Edition)

Leipzig, about 1740, for the third Sunday after Easter. The superb *sinfonia*, with its elaborate organ part, is a transcription of the first movement of the Clavier Concerto in D minor, and the moving chorus that follows is superimposed on material from the slow movement of the same concerto. The authenticity of this work has been challenged, but it is hard to imagine that anyone else could have created new choral music of this caliber that would fit so perfectly with the borrowed instrumental music. The beautiful soprano aria and the rousing duet for tenor and bass are also out of Bach's top drawer. Prohaska's per-

formance is spirited and the soloists are acceptable. Felbermayer, indeed, is a good deal more than that: she is at the top of her form here, singing with lovely quality and very musically. The chorus sounds a little remote, as compared with the organ, in the second movement but the balance elsewhere is first-rate. There were some crackles on the review disk.

—Anny Felbermayer, (s); Erika Wien (a); Hugo Meyer Welfing (t); Norman Foster (bs); Choir of the Bach Guild; Vienna State Opera Orchestra, Felix Prohaska, cond. 12-in. BACH GUILD BG 525. \$4.98.

NO. 152, TRITT AUF DIE GLAUBENSBAHN (1 Edition)

Weimar, perhaps in 1714, for the Sunday after Christmas. This tender and happy work is written for solo soprano and bass, with recorder, oboe, viola d'amore, viola da gamba, and continuo, here played on an organ. The intimate character of the music is well conveyed by Haas and by the excellent recording. The tone of the recorder is rather nasal, and it consequently matches the astringent tone of the other instruments in the *sinfonia*, but a rounder and purer recorder-sound would have been more suitable in the soprano aria. This is acceptably sung by Miss Bond, who can command a real trill. Irwin has a clear, true baritone voice that is very pleasant to hear. The review disk contains some crackles in his aria. No text is supplied.

—Dorothy Bond (s); Robert Irwin (b); London Baroque Ensemble, Karl Haas, cond. 12-in. WESTMINSTER WL 5067 (with *Brandenburg* Concerto No. 4). \$4.98.

NO. 158, DER FRIEDE SEI MIT DIR (1 Edition)

This recording was not made available for evaluation here.

[—M. Hess (s); J. Eby (bs); Bach Circle of New York, M. Hauptmann, cond. 12-in. BACH SOCIETY LX 7001 (with songs). \$5.95.]

NO. 161, KOMM, DU SUESSE TODESSTUNDE (1 Edition)

Weimar, probably 1715, for the sixteenth Sunday after Trinity. A lovely work, full of sweetness and fervor. The great chorale *Herzlich tut mich verlangen*, familiar from its use in the *St. Matthew* Passion, appears here twice — as a countermelody played by the organ in the alto's first aria and as the final movement, performed by chorus and orchestra. The tenor can sing a very long phrase on one breath, but his intonation is not always as precise as it should be. Rössl-Majdan, as usual, sings beautifully. Some surface noise at the beginning.

—Hilde Rössl-Majdan (a); Waldemar Kment (t); Choir and Orchestra of the Bach Guild, Felix Prohaska, cond. 12-in. BACH GUILD BG 513 (with Cantata No. 202). \$4.98.

NO. 170, VERGNEGTE RUH' (3 Editions) Leipzig, 1731 or 1732, for the sixth Sunday after Trinity. This appealing work consists of three arias and two recitatives for alto, obbligato organ, strings, and oboe d'amore (doubling the first violin throughout). Each of the two recordings available for evaluation has its merits and defects.

Both have far from noiseless surfaces. Lehmann's graver tempos in the first and last arias seem better suited to the text, and his organist plays with skill and tasteful registration. Scherchen uses a harpsichord instead of an organ, and in the first and second arias his soloist is not far enough forward. But the decisive point is the quality of the singing; and here, it seems to me, there is no question about the superiority of Rössl-Majdan. Höngen sings with feeling, but her voice is unsteady, and this is particularly noticeable in the second aria, where the voice is one instrument among several of equal importance. The M-G-M disk was not at hand for comparison.

—Hilde Rössl-Majdan (a); Orchestra of the Vienna State Opera, Hermann Scherchen, cond. 12-in. WESTMINSTER WL 5197 (with Cantatas Nos. 53 and 54). \$4.98.

—Elisabeth Höngen (a); Bavarian State Orchestra, Fritz Lehmann, cond. 12-in. DECCA DL 9682 (with Cantata No. 105). \$4.98.

[—Herta Glaz (c); Chamber Ensemble, Izler Solomon, cond. 12-in. M-G-M 3156. \$3.98.]

NO. 185, BARMHERZIGES HERZE (1 Edition)

This recording was not made available for evaluation here.

[—Claire Fassbender-Luz (s); Hetty Plümacher (a); Werner Hohmann (t); Bruno Müller (bs); Swabian Choral Society; Bach Orchestra of Stuttgart, Hans Grischkat, cond. 12-in. RENAISSANCE X 36 (with Cantata No. 112). \$4.98.]

NO. 189, MEINE SEELE RUEHMT UND PREIST (3 Editions)

According to some scholars, this is an early work, written between 1707 and 1710; Spitta places it late in the Leipzig period; still others doubt that it is authentic. It consists of three arias and two recitatives and is, in the present writer's opinion, a rather routine work, for Bach. Both tenors perform it satisfactorily, Schiøtz's voice sounding somewhat drier than Ludwig's here. The Columbia recording, which was made at the Casals Festival in Perpignan, employs a flute instead of a recorder and provides only a partial translation of the text. The Decca uses the recorder and supplies no text at all. The Renaissance recording was not made available for comparison.

—Walther Ludwig (t); Chamber Orchestra, Fritz Lehmann, cond. 12-in. DECCA DL 9619 (with Cantatas Nos. 53 and 200). \$4.98.

—Aksel Schiøtz (t); John Wummer (fl); Marcel Tabuteau (ob); Alexander Schneider (vn); Paul Tortelier (vcl); Robert Veyron-Lacroix (hpsc). 12-in. COLUMBIA ML 4641 (with Beethoven: *An die ferne Geliebte*). \$4.98.

[—Claus Stemann (t); Bach Orchestra of Stuttgart, Hans Grischkat, cond. 12-in. RENAISSANCE X 35 (with Cantata No. 51). \$4.98.]

NO. 198, TRAUER-ODE (1 Edition)

Composed at Leipzig in 1727 on the death of Christiane Eberhardine, Queen of Poland and Electress of Saxony. The version recorded here is the original *Funeral Ode*, not the one with a new text for All Saints

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Day and added chorales, made by Wilhelm Rust in the nineteenth century. Bach himself used some of this music in 1731 for his *St. Mark* Passion, now lost. It is easy to see why: the *Trauer-Ode* contains some magnificent music, especially in the three choral movements; and there is a charming bit of tone painting in the representation of bells in the brief alto recitative. Scherchen molds the choral phrases beautifully, the continuo does not drag, and the soloists are all satisfactory. There is some surface noise.

—Magda Laszlo (s); Hilde Rössl-Majdan (a); Waldemar Kmentt (t); Alfred Poell (bs); Akademiechor; Orchestra of the Vienna State Opera, Hermann Scherchen, cond. 12-in. WESTMINSTER WL 5123. \$4.98.

NO. 200, BEKENNEN WILL ICH SEINEN NAMEN (1 Edition)

This is an aria for alto, violins, and continuo that is thought to be a fragment of a cantata. It was first published in 1935. It is not an important piece, and the soloist is barely adequate.

—Hildegard Hennecke (a); Chamber Orchestra of the Schola Cantorum Basiliensis, August Wenzinger, cond. 12-in. DECCA DL 9619 (with Cantatas Nos. 53 and 189.) \$4.98.

NO. 201, DER STREIT ZWISCHEN PHOEBUS UND PAN (2 Editions)

This secular cantata was written by Bach for performance by the Collegium Musicum at Leipzig in 1731. It depicts a contest between Phoebus, who represents lofty and serious music, and Pan, who stands for light, easily understandable music. It is Phoebus, of course, who wins; and Pan's adherent, Midas, is crowned with asses' ears. Yet in the music allotted to Pan, he is not given all the worst of it; in fact, the middle section of his test aria contains an amusing burlesque of the serious style. In the character of Midas, Bach is said to have intended a caricature of a young Leipzig critic of his, so that we have here a musical precedent for Wagner's Beckmesser-Hanslick. While the parody is rather mild, to modern ears, the work contains a good deal of gaiety and charm. The chorus comes through more clearly in the Bach Guild version. The soloists in that performance are more satisfactory on the whole: its Pan (Wolfram) and Momus (Schlemm) are superior to the performers of those parts in the Renaissance recording (Kelch and Nentwig); both Phoebuses, Midases, and Tmoluses are more or less equally good; and only the Renaissance Mercurius (Michaelis) is better than her counterpart on Bach Guild (Eustrati). A clear advantage of the latter version is the flexibility of the recitatives; Grischkat's singers perform them as though to a metronome. Neither recording is free from surface noise, and the trumpeters in both have difficulty with the pitch.

—Anny Schlemm (s); Diana Eustrati (a); Gert Lutze (t); Herbert Reinhold (t); Gerhard Niese (bs); Karl Wolfram (bs); Choir and Orchestra of the Bach Guild, Helmut Koch, cond. 12-in. BACH GUILD BG 514. \$4.98.

—Käthe Nentwig (s); Ruth Michaelis (a); Werner Hohmann (t); Alfred Pfeifle (t); Bruno Müller (bs); Franz Kelch

(bs); Swabian Choral Singers; Tonstudio Orchestra (Stuttgart), Hans Grischkat, cond. 12-in. RENAISSANCE X 42. \$4.98.

NO. 202, WEICHET NUR, BETRUEBTE SCHATTEN (WEDDING CANTATA) (2 Editions)

Composed probably in Cöthen (1717-1723). A tender and intimate work for soprano, oboe, strings, and continuo. Both singers handle the long curves of the phrases well. Danco's voice, as reproduced here, is richer and more sensuous but occasionally reveals a slight tremolo, of which Felbermayer's is free. More appealing singing in the London disk; steadier, if perhaps less interesting, singing in the Bach Guild. The continuo in the latter, played by harpsichord and bass, is a little thumpy.

—Suzanne Danco (s); Stuttgart Chamber Orchestra, Karl Münchinger, cond. 12-in. LONDON LL 993 (with Cantata No. 51). \$3.98.

—Anny Felbermayer (s); Orchestra of the Bach Guild, Felix Prohaska, cond. 12-in. BACH GUILD BG 513 (with Cantata No. 161). \$4.98.

NO. 203, AMORE TRADITORE (1 Edition)

Leipzig, about 1735. This is one of two surviving cantatas with Italian texts that are attributed to Bach. It is for bass voice with harpsichord accompaniment, the only one of Bach's cantatas for such a combination, and consists of two *da capo* arias separated by a recitative. Its authenticity has been questioned. Müller, normally a dependable singer, does not seem happy with this dull work.

—Bruno Müller (bs); Helma Elsner, harpsichord. 12-in. VOX PL 8980 (with Cantata No. 211). \$5.95.

NO. 205, DER ZUFRIEDENGESTELLTE AEOLUS (2 Editions)

This dramatic cantata was written at Leipzig in 1725 to celebrate the nameday of August Friedrich Müller, a professor of philosophy at the university there. The performance is said to have been intended to take place out of doors, and the orchestration of certain movements—for example, Aeolus' aria with trumpets, horns, drums, and continuo only—is adduced as evidence. One wonders, however, how such an aria as Zephyrus' (with viola d'amore, viola da gamba, and continuo) or Pallas' (with solo violin and continuo) would sound in the open air. In any case, I cannot imagine a Ph. D. who would not feel honored by a birthday gift like this, for Bach, as usual, poured fine ideas and impeccable workmanship into this occasional piece. The music may seem a bit heavy at times for its purpose, but the general mood is rather gay.

Neither performance is completely satisfactory. Grischkat favors slower tempos, and his tenor has to break a long phrase in half in his aria. As in most of this conductor's cantata recordings, the recitative accompanied recitative for Aeolus tives are too regular in rhythm. The operatic (No. 2) comes out flat and lacking in dramatic interest. The chorus has a thinner sound. In the first movement the sopranos have trouble with notes above the staff. The tenor (Zephyrus) sings the high notes

of his gentle aria in falsetto, apparently as a matter of "interpretation," because he does not do so in his duet with the alto (No. 13). Both the soprano and the alto sing acceptably, though the former's top tones are rather pale. The first trumpet has some difficulty with the pitch in his cruelly high part. Only the bass, singing the important part of Aeolus, is superior to his opposite number. Koch's performance has more imagination and vivacity. The sound of his chorus, which is clearer in the last movement than in the first, is generally rounder. Three of his vocal soloists and his first trumpet are better. His Aeolus, unfortunately, seldom strikes a tone squarely in the middle, and the pitches of the high notes in his wide-ranging part are very approximate indeed. This recording contains less surface noise than the Renaissance.

—Anny Schlemm (s); Diana Eustrati (a); Gert Lutze (t); Karl Wolfram (bs); Choir and Orchestra of the Bach Guild, Helmut Koch, cond. 12-in. BACH GUILD BG 515. \$4.98.

—Käthe Nentwig (s); Ruth Michaelis (a); Werner Hohmann (t); Franz Kelch (bs); Swabia Choral Singers; Tonstudio Orchestra (Stuttgart), Hans Grischkat, cond. 12-in. RENAISSANCE X 43. \$4.98.

NO. 209, NON SA CHE SIA DOLORE (1 Edition)

Leipzig, between 1730 and 1734. This is considerably superior to No. 203, the other surviving Italian cantata by Bach. It is scored for flute, strings, and continuo. Beginning with an interesting *sinfonia*, it continues with a rather melancholy recitative and aria, and concludes with a fine and optimistic aria. A little more bravura would be welcome in this final movement, but Stich-Randall sings throughout with a firm, pure tone.

—Teresa Stich-Randall (s); Vienna State Opera Orchestra, Anton Heiller, cond. 12-in. BACH GUILD BG 546 (with Cantata No. 51). \$4.98.

NO. 210, O HOLDER TAG, ERWUENSCHTE ZEIT (WEDDING CANTATA) (1 Edition)

Leipzig, probably about 1734-35. A gentle and very lyric cantata for soprano with flute, oboe d'amore, strings, and continuo, consisting of five recitatives and as many arias. Laszlo's voice is pleasant, and she handles her difficult part, with its two-octave range, with a good deal of skill. While the arias vary in rhythm and texture, this is a long work. Because of the regular alternation of recitative and aria and the persistence of an *andante* basic pulse almost throughout, it is perhaps advisable to listen to it in sections, which is the way it was undoubtedly performed originally, probably between courses of a wedding feast. There is some surface noise.

—Magda Laszlo (s); Orchestra of the Vienna State Opera, Hermann Scherchen, cond. 12-in. WESTMINSTER WL 5138. \$4.98.

NO. 211, SCHWEIGT STILLE, PLAUDERT NACHT (COFFEE CANTATA) (1 Edition)

The "Coffee Cantata," composed at Leipzig about 1732, is about as close as Bach ever got to writing opera—and comic opera at that. The wisp of a "plot" concerns an eighteenth-century teen-ager's addiction to

the insidious product of the roasted bean and her father's anxious attempt to cure her of that vice. Bach, characteristically, handled it as carefully as though the text were important, and the music is not easy to perform. It is nicely sung here, with the proper tongue-in-cheek solemnity.

—Friederike Sailer (s); Johannes Feyera-bend (t); Bruno Müller (bs); Pro Musica Orchestra (Stuttgart), Rolf Reinhardt, cond. VOX PL 8980 (with Cantata No. 203). \$5.95.

THE PASSIONS AND ORATORIOS

ST. MATTHEW PASSION (4 Editions)

The ideal performance of this tremendous masterwork has not yet been engraved on disks, if it has taken place at all. But one of the four available versions is about as good as we're likely to get—so good, indeed, that we have no hesitation in recommending it. That one is Scherchen's on Westminster. It takes four disks to Vox's three; one may not agree with every detail of interpretation or approve of every tempo; a soloist may not be far enough forward (as in No. 36); and the surfaces are far from noiseless. But this is a performance that results from profound insight and enkindling imagination. Each scene of the great drama is given its full value, and so is the pathos of the commentative and deliberative portions. The crowd's shout of "Barabam!" comes like a thunder-clap, while nothing could be more gentle and tender than the hushed pity of the onlookers in No. 25. Only in the stupendous final chorus does one get a feeling of excessive length, because of the slow tempo chosen. Cuenod is a first-class Evangelist, and Rehfuss sings the role of Jesus with sublime sweetness. The other soloists are not quite up to this standard but none of them is less than acceptable, and Ständen is somewhat better than that. Rössl-Majdan has been in better form on other occasions, but her recitative and aria Nos. 60 and 61 are beautifully done.

Grossman's performance is less poetic and imaginative. This is a straightforward reading, very good in some movements, rather routine in others. The chorus is clearly reproduced as a rule (it sounds a little blurred on Side 5), though the altos are sometimes a bit weak. Except for Kreuzberger, none of the soloists is quite as good as his opposite number on Westminster. The surfaces here are somewhat smoother than in that set.

The Victor version, sung in English, is not complete. It omits three alto arias (Nos. 10, 61, 70), two bass arias (Nos. 51, 75), a tenor aria (No. 41), two chorales (Nos. 23, 55), a recitative (No. 50), and a recitative and chorus (No. 76). The chorus is well balanced, but the performance as a whole is rather stodgy and has little distinction except in the final chorus, which is nicely done.

The Columbia set was recorded from an actual performance at Amsterdam in 1939. Those who like to get the feeling of a concert hall will find here the usual coughing and the strange roar made by a large chorus rising to its feet. This album, too, is incomplete. A number of movements are omitted and some others are cut. Despite its age, the recording is not inad-

quate. But even if it were up-to-date, one could not recommend this version, in spite of some fine moments here and there. For this is an example of the nineteenth-century romantic approach to Bach. The tempos are often excessively slow, and there is a retard before practically every resting point—small retards on inner cadences, big ones at the ends of movements. In addition the music is distorted by romantic accents and swellings. Almost every suspension receives an extra stress and a retard.

—Magda Laszlo (s); Hilde Rössl-Majdan (a); Hugues Cuenod (t); Petre Munteanu (t); Heinz Rehfuss (bs); Richard Ständen (bs); Symphony Orchestra and Chorus, Hermann Scherchen, cond. Four 12-in. WESTMINSTER WAL 401. \$19.92.

—Laurence Dutoit (s); Maria Nussbaumer (a); Rudolf Kreuzberger (t); Erich Majkut (t); Otto Wiener (bs); Harald Buchsbaum (bs); Akademie Kammerchor; Vienna Chamber Orchestra, Ferdinand Grossmann, cond. Three 12-in. VOX PL 8283. \$17.85.

—Lois Marshall (s); Margaret Stilwell (a); Edward Johnson (t); James Lamond (t); Donald Brown (bs); Eric Tredwell (bs); Toronto Mendelssohn Choir; Toronto Symphony Orchestra, Sir Ernest MacMillan, cond. Three 12-in. RCA VICTOR LBC 6101. \$8.94.

—Jo Vincent (s); Ilona Durigo (a); Louis van Tulder (t); Karl Erb (t); Hermann Schey (bs); William Ravelli (bs); Amsterdam Toonkunstchoir; Concertgebouw Orchestra, Willem Mengelberg, cond. Three 12-in. COLUMBIA SL 179. \$14.94.

ST. MATTHEW PASSION—CHORUSES (1 Edition)

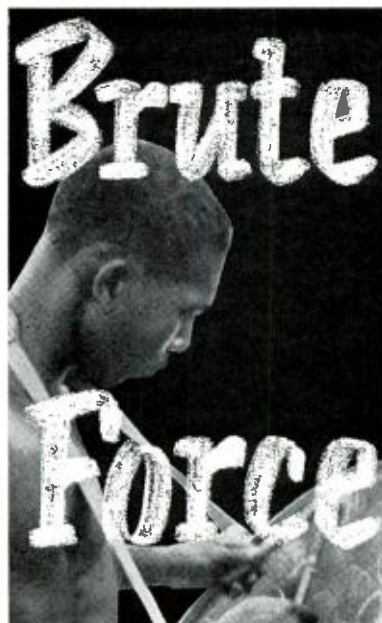
Most of the purely choral movements (some chorales are omitted), competently performed.

—Chorus and Orchestra of the Danish State Radio, Mogens Wöldike, cond. 12-in. HAYDN SOCIETY HSL 2070. \$5.95.

ST. JOHN PASSION (3 Editions)

To make a choice among these performances is not easy. Important and obvious differences may be stated at once. The Victor version is sung in English; the other two in German. Shaw and Grossmann stress the drama in the work; the contrast between the lyric, meditative portions and the choral outbursts is much sharper in their performances than in the Thomas, where the emphasis seems to be on purely musical values, on smooth, clean, well-sounding results. In the recitatives, Thomas and Grossmann use a harpsichord for the continuo when the Evangelist sings, an organ when Jesus sings; Shaw employs an organ throughout.

Thomas' chorus has a round and pleasing sound, if not the utmost clarity in contrapuntal sections. Herbert Hess, the Evangelist, negotiates the high notes smoothly but, in keeping with the rather restrained quality of this whole performance, maintains the same, somewhat detached mood in all the varying events he narrates. Paul Gümmer, in the role of Jesus, sings sweetly and with excellent intonation. Gunthild Weber and Sibylla Plate perform their arias acceptably; the latter is the only alto of the three who has a real trill. The performance as a whole has a good deal of warmth and



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fervor, but lacks the power and violence occasionally required. The recording is on a relatively low dynamic level, and the last three sides contain some surface noise and crackles. No text is supplied.

In clarity and flexibility of line and beauty of tone, Shaw's chorus is, as usual, superior to its competitors. It is free of the soprano domination found in so many recorded choral groups; even in the four-part chorales, where the melody is in the top voice, Bach's wonderful inner parts come fully alive. If, in this performance, two or three of the chorales have a weightiness that does not seem to be called for in the context or by the words, the other choral sections are very well done. The forcefulness of the dramatic portions never becomes theatrical, and such a movement as "*Mein teurer Heiland*," for bass solo and chorus, is performed with an ecstatic tenderness unequalled in the other versions. Blake Stern, as the Evangelist, sings with more color and variety than Hess. Harrell (Jesus), Slick (Pilate), and Matthen (arias) are all satisfactory. Adele Addison's voice is rather small but pleasing, and Blanche Thebom sings her arias acceptably, though in "*Von den Strikken*" (No. 11) her phrases are not always clearly articulated. At times, as in the aria just mentioned and in "*Ich folge dir*" (No. 13), one hears only the naked bass, the right-hand part of the continuo being either not played at all or played inaudibly. Only the English translation used here is provided.

Grossmann, like Shaw, brings out the intensity and drama of this Passion. He is aided by competent soloists. His soprano is in fact perhaps the best of the three. Unfortunately, however, the tone of the chorus, while well balanced, is somewhat rougher and cruder than that of the other two, and some of the chorales are done with a heavy hand. In the exquisite bass arioso, "*Betrachte, meine Seel*" (No. 31), which is beautifully performed by Thomas and especially by Shaw, the instruments are too loud for the voice. Throughout the work the bass instruments are more prominent than they need be; where they double the choral basses, one can scarcely hear those voices. This has the noisiest surfaces of the three recordings.

—Adele Addison (s); Blanche Thebom (a); Blake Stern (t); Leslie Chabay (t); Mack Harrell (b); Paul Matthen (bs); Daniel Slock (bs); Robert Shaw Chorale, Collegiate Chorale; RCA Victor Orchestra, Robert Shaw, cond. Three 12-in. RCA VICTOR LM 6103. \$11.94.

—Gisela Rathschauser (s); Elfriede Hofstätter (a); Ferry Gruber (t); Rudolf Kreuzberger (t); Walter Berry (bs); Akademie Kammerchor; Vienna Symphony Orchestra, Ferdinand Grossmann, cond. Three 12-in. VOX PL 6550. \$17.85.

—Gunthild Weber (s); Sibylla Plate (a); Herbert Hess (t); Paul Gümmer (bs); Kantorei der Dreikönigskirche (Frankfurt); Collegium Musicum Orchestra, Kurt Thomas, cond. Three 12-in. OISEAU-LYRE OL 50023/25. \$14.94.

ST. JOHN PASSION — ABRIDGED VERSION (1 Edition)

This performance is neither unmusical nor insensitive, and those who would be satisfied with only some of the important portions of the Passion on a single disk may

find this one acceptable. A harpsichord is the continuo instrument here. The numbers that are retained are given complete, except for the recitative, which is often considerably abbreviated, and for the great first and last ("*Rubi wobl*") choruses, which are cut before the repeat. The highs are very much exaggerated; I had to turn the treble control way down to achieve tone approaching reality.

—Berta Seidl (s); Hilde Rössl-Majdan (a); Erich Majkut (t); Otto Wiener (bs); Walter Berry (bs); Austrian Symphony Orchestra and Chorus, Gottfried Preinfalk, cond. 12-in. REMINGTON R 199-78. \$1.95.

CHRISTMAS ORATORIO (3 Editions)

First performed at Leipzig in 1734, the *Christmas Oratorio* contains a number of movements adapted from earlier secular cantatas and other works, as well as some new material. It is in six sections and was designed to be performed one section at a time on six days from Christmas to Epiphany. Because of this, and because of the predominantly lyric—rather than dramatic—character of the work, it is not advisable to play the whole cycle at one sitting. If the sections are set off from one another, the many splendid choruses and lovely arias will have a better chance to achieve their full effect.

Neither of the two recordings available to the writer is particularly distinguished. Of the soloists, the tenors seem about evenly matched, the soprano of Vox has a slight edge over that of Oiseau-Lyre, the Vox bass is definitely superior, and the Oiseau-Lyre alto sings with firmer intonation. Grossmann's tempos are generally



livelier, his chorus sounds better balanced (Thomas' basses are weak), and he is favored with clearer recording and smoother surfaces. No text is supplied by Oiseau-Lyre, and on the review set there are defective grooves in No. 3 of Part I. The Remington recording was not at hand for comparison.

—Elisabeth Roon (s); Dagmar Herrmann (a); Erich Majkut (t); Walter Berry (bs); Akademie Kammerchor; Vienna Symphony Orchestra, Ferdinand Grossmann, cond. Three 12-in. VOX PL 7713. \$17.85.

—Gunthild Weber (s); Lore Fischer (a); Heinz Marten (t); Horst Gunther (bs); Orchestra and Choir of the Detmold Academy of Music and the Collegium Pro Arte, Kurt Thomas, cond. Three 12-in. OISEAU-LYRE OL 50001/3. \$14.94.

[—M. Schilling (s); R. Michaelis (a); W. Hohmann (t); B. Müller (bs); Stuttgart Chorus and Swabian Symphony, Hans Grischkat, cond. Four 12-in. REMINGTON 199-118. \$7.80.]

EASTER ORATORIO (2 Editions)

The music of this work is basically the same as that of a secular cantata, *Entfieber, verschwindet*, composed in 1725 and whose

rediscovery was announced in 1942. About 1736 Bach adjusted this music to a rhymed German text suitable for Easter. The result is rather like a long cantata, without the chorales and with the chorus active only near the beginning (after two introductory instrumental movements) and at the end. In between are recitatives and arias. The expressive second movement, a fine tenor aria, and the triumphant final chorus are high points in a work that is not very impressive as a whole. Prohaska's tempos are a bit livelier than Grossmann's and seem better suited to the text. The voices of his soprano and alto soloists have a warmer quality; the two basses are about equally satisfactory; and Grossmann's tenor, it seems to me, has a slight advantage. There is a little distortion in the last movement of the Bach Guild disk, but its surfaces are quieter.

—Maja Weis-Osborn (s); Hilde Rössl-Majdan (a); Kurt Equiluz (t); Walter Berry (bs); Akademie Choir; Vienna Chamber Orchestra, Felix Prohaska, cond. 12-in. BACH GUILD BG 507. \$4.98.

—Laurence Dutoit (s); Maria Nussbaumer (a); Franz Gruber (t); Otto Wiener (bs); Akademie Kammerchor; Pro Musica Chamber Orchestra, Ferdinand Grossmann, cond. 12-in. VOX PL 8620. \$5.95.

THE MASSES, SANCTUS, AND MAGNIFICAT

MASS IN B MINOR (6 Editions)

It is very difficult to choose among the top three—Karajan-Angel, Scherchen-Westminster, and Shaw-Victor. Karajan and Scherchen have a more imaginative approach, but the former is likely to maintain a tempo-and-dynamic scheme doggedly throughout a movement; the latter, while keeping a steady basic pulse, achieves more nuance above it. Karajan's choral tenors are a bit weak, especially in the "*Gratias agimus tibi*" (No. 6) and the "*Qui tollis*" (No. 8), but otherwise his chorus has a fine, clear sound. He is favored with the best soprano of the group—Schwarzkopf, whose "*Laudamus te*" (No. 5) is a particular joy to hear. None of his other soloists is less than satisfactory, though the tenor sings better in the duet, "*Domine Deus*" (No. 7), than in the aria, "*Benedictus*" (No. 22). One might disagree with a few details of Karajan's interpretation—for example, the "*Cum sancto Spiritu*" (No. 11) is rather bouncy and the great "*Agnus Dei*" somewhat slow—but many of the other movements are extremely well done, such as the wonderfully joyous "*Et in terra*" (No. 4) and the deeply moving "*Et incarnatus est*" (No. 15). The instrumental balances are excellent, except in the "*Qui tollis*," where the first flute is too loud. The surfaces are the least noisy of the lot. As on many Angel disks, the sound here is clean and resonant but recorded at a low level (especially side 3), so that the volume has to be turned up, particularly for the solo portions.

Scherchen's chorus does not seem to have any weak spots. If it is blurred in the "*Et resurrexit*" (No. 17), the fault is the conductor's, who takes this movement so fast that the tripler figure cannot be articulated clearly. Elsewhere, however, the choral lines are pure and flexible. Scherchen takes the giant choral fugue of the

"Kyrie" more slowly and broadly than his colleagues, but builds it up to a most imposing structure. His solo soprano is first-rate (though she does not have quite the warmth or the breath control of Schwarzkopf) and the other soloists are almost as good. This is an intelligent and musical performance. With respect to balance, "presence," and clarity in general, the recording is excellent, though not new.

Shaw does not come out badly in the face of such stiff competition. His performing forces are on the same level of competence, his chorus, solo bass (Matthen), and solo violinist (Oscar Shumsky) being in some respects even better. It is in the matter of penetration into the essence of the music that he sometimes does not quite come up to Karajan and Scherchen. The second soprano is a little weak in the "Christe" (No. 2) and in various passages the sound is rather bottom-heavy. This is the only recording of the Mass in which the "Osanna" is not repeated, as it should be, after the "Benedictus." But by and large this is a performance that is far above average and, considering that it appeared on 78s in pre-microgroove days, it is rather well recorded. No text is supplied.

It will be noticed that the Bach Guild and Urania sets have the same soloists and conductor but list different choruses and orchestras. The Regent set presents an entirely different galaxy of performers (all unknown to the present writer). Now, if all three sets do not represent one and the same performance, I will eat Davy Crockett's cap, or even listen again to the Respighi transcription of Bach's *Passacaglia and Fugue*. The only differences I could discern were that Bach Guild seemed to be recorded most clearly, that the pre-echo noticeable at the beginning of some of its movements disappears in the other two sets, and that Regent has the noisiest surfaces. It is not, on the whole, a bad performance, and the solo tenor is superior to his opposite numbers. But in view of the manifest superiority in most other respects of the Angel, Westminster, and Victor sets, it does not seem worth while listing the defects of these.

—Elisabeth Schwarzkopf (s); Marga Höffgen (a); Nicolai Gedda (t); Heinz Rehfuss (bs); Chorus and Orchestra of the Society of the Friends of Music, Vienna, Herbert von Karajan, cond. Three 12-in. ANGEL 3500C. \$14.98.

—Emmy Loose (s); Hilde Ceska (s); Gertrud Burgsthaler-Schuster (a); Anton Dermota (t); Alfred Poell (bs); Akademie Kammerchor; Vienna Symphony Orchestra, Hermann Scherchen, cond. Three 12-in. WESTMINSTER WAL 301. \$14.92.

—Anne McKnight (s); June Gardner (s); Lydia Summers (a); Lucius Metz (t); Paul Matthen (bs); RCA Victor Chorale and Orchestra, Robert Shaw, cond. Three 12-in. RCA VICTOR LM 6100. \$11.92.

—Gunthild Weber (s); Margherita de Landi (a); Helmut Krebs (t); Karl Wolfram (bs); Berlin Chamber Choirs; Berlin Symphony Orchestra, Fritz Lehmann, cond. Two 12-in. BACH GUILD BG 527/28. \$9.96.

—Gunthild Weber (s); Margherita de Landi (a); Helmut Krebs (t); Karl Wolfram (bs); Chorus and Orchestra of Radio Berlin, Fritz Lehmann, cond. Two 12-in. URANIA URLP 236. \$8.61.

—Gerta Heidrich (s); Anita Brunner (a); Christian Bochner (t); Josef Kuntz (bs); Rhineland Symphony Orchestra, Alfred Federer, cond. Three 12-in. REGENT MG 6000. \$16.35.

SHORT MASSES AND SANCTUS (1 Edition each)

Each of the four short Masses consists of the Kyrie and Gloria only. The G major and G minor were put together entirely from music borrowed from earlier cantatas, and the other two consist largely of such borrowings. This is solid middle-grade Bach, the A major deserving perhaps a somewhat higher ranking than that. The four settings of the Sanctus have no connection with these Masses. They were written separately, apparently at different times. It is believed that only the D major was probably composed by Bach and that the other three may be his arrangements of works by other composers. Of these three the D minor is of considerable interest, no matter who wrote it. The performances are all on the routine side. The soloists are capable enough, but the conducting is relentlessly four-square. The instruments are often too loud in relation to the chorus. *Missa Brevis No. 1, in F; Sanctus No. 1, in C.*—Agnes Giebel (s); Lotte Wolf-Matthäus (a); Franz Kelch (bs); Swabian Choral Singers; Tonstudio Orchestra (Stuttgart), Hans Grischkat, cond. 12-in. RENAISSANCE X 44. \$4.98.

Missa Brevis No. II, in A; Sanctus No. II, in D.—Same as above. RENAISSANCE X 45. \$4.98.

Missa Brevis No. III, in G minor; Sanctus No. III, in D minor—Lotte Wolf-Matthäus (a); Werner Hohmann (t); Franz Kelch (bs); Swabian Choral Singers; Tonstudio Orchestra (Stuttgart), Hans Grischkat, cond. 12-in. RENAISSANCE X 46. \$4.98.

Missa Brevis No. IV, in G; Sanctus No. IV, in G.—Agnes Giebel (s); Lotte Wolf-Matthäus (a); Werner Hohmann (t); Franz Kelch (bs); Swabian Choral Singers; Tonstudio Orchestra (Stuttgart), Hans Grischkat, cond. 12-in. RENAISSANCE X 47. \$4.98.

MAGNIFICAT (3 Editions)

Leipzig, 1723. None of these recordings is a fully satisfactory representation of this splendid work. In all of them the faster movements jog along at a comfortable trot and the slower ones are equally unexciting. Only once, in Walter Reinhart's "*Deposuit potentes*," are we offered a flash of the drama immanent in this magnificent music. Unfortunately, the rest of his performance is not up to the level of this movement; in fact, it is inferior in most respects to the other two. Of those two, it seems to me that there is more to be said in favor of the Vox. Its soloists are better, on the whole, and it offers more music for your money. The Magnificat exists in two versions—one in E-flat, with four additional Christmas movements as interpolations, and a later one in D, without the interpolations. All three recordings here are of the later version, but Vox adds the four earlier interpolations. No text is supplied by Concert Hall.

—Friederike Sailer (s); Lotte Wolf-Matthäus (a); Hetty Plümacher (a); Johannes Feyerabend (t); Bruno Müller (bs);

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Chorus of Radio Stuttgart; Pro Musica Orchestra, Rolf Reinhardt, cond. 12-in. VOX PL 8890. \$5.95.

—Martha Schilling (s); Gertrude Pitzinger (a); Heinz Marten (t); Gerhard Gröschel (bs); Rudolf Lamy Choral Society; Ansbach Bach Festival Orchestra, Ferdinand Leitner, cond. 12-in. DECCA DL 9557. \$4.98.

—Maria Stader (s); Elsa Cavelti (a); Ernst Haefliger (t); Hermann Schey (bs); Winterthur Mixed Chorus and City Orchestra, Walter Reinhardt, cond. 12-in. CONCERT HALL CHC 60. \$4.98.

MOTETS

SINGET DEM HERRN EIN NEUES LIED (2 Editions)

Composed for two four-part choruses, possibly for New Year's Day 1746, to celebrate the conclusion of the second Silesian war. What Hindemith accomplishes with the Yale students is nothing short of a minor miracle. They sing this excruciatingly difficult piece with fantastic verve, complete surety, and attractive tone quality. Each line is given its proper place in the musical scheme; the performance never degenerates into an undifferentiated mass of sound. It is too bad that we don't have more Bach conducted by Hindemith on records. Grossmann's performance, which is in the conventional style, is acceptable, though in harmonically complicated passages of the first section the intonation is not always certain of the texture clear.

—Collegium Musicum, School of Music, Yale University, Paul Hindemith, cond. 12-in. OVERTONE LR 4 (with works by Monteverdi, Weelkes, and Gesualdo). \$5.95.

—Vienna Akademie Kammerchor, Ferdinand Grossmann, cond. 12-in. WESTMINSTER WL 5289 (with *Jesu meine Freude* and *Komm, Jesu, komm*). \$4.98.

DER GEIST HILFT UNSRER SCHWACHHEIT AUF (1 Edition)

A funeral piece for two four-part choruses, composed at Leipzig in 1729. It is sung here in English. The performance is smooth, but the recording does not have the sharpness and clarity of an up-to-date job.

—The Cantata Singers, Reginald Jacques, cond. 10-in. LONDON LPS 128 (with *Komm, Jesu, Komm*). \$2.98.

JESU MEINE FREUDE (2 Editions)

Another funeral motet, composed at Leipzig in 1723. This expressive and powerful work is written for a five-part chorus. The crack Robert Shaw Chorale sings (in English) with fine balance, impeccable intonation, and beautiful tone. Shaw brings out the drama in the fifth movement and the tenderness in the poignant ninth movement, but elsewhere there is a somewhat impersonal air about his interpretation. The Vienna chorus is not quite as efficient or as well blended, and there are moments of doubtful pitch, but otherwise this, too, is an acceptable reading. Both recordings reproduce the chorus with clarity and spaciousness. There is a higher level of surface noise on the Victor.

—Robert Shaw Chorale; RCA Victor Orchestra, Robert Shaw, cond. 12-in. RCA VICTOR LM 9035 (with Cantata No. 4).

\$3.98. (Also on 10-in. LM 11, alone. \$2.98.)

—Vienna Akademie Kammerchor, Ferdinand Grossmann, cond. 12-in. WESTMINSTER WL 5289 (with *Komm, Jesu, komm* and *Singet dem Herrn ein neues Lied*). \$4.98.

KOMM, JESU, KOMM (4 Editions)

This gentle work was composed for two four-part choruses at Leipzig between 1723 and 1734. These are all competent performances. The London is sung in English; here the soprano parts are to the fore throughout, even when other voices have more important material. The Columbia employs what sounds like a larger group than Victor or Westminster, and the lines are consequently not quite as distinct as on those disks. Victor is the only one that uses instrumental support—a legitimate procedure. Indeed, it seems probable that all of Bach's motets were performed in his time with at least keyboard accompaniment. The choice here, I should say, lies between Victor and Westminster, and will perhaps be determined by the other items on the same disk. Columbia supplies no text; London and Victor English only; Westminster German and English.

—Vienna Akademie Kammerchor, Ferdinand Grossmann, cond. 12-in. WESTMINSTER WL 5289 (with *Jesu meine Freude* and *Singet dem Herrn ein neues Lied*). \$4.98.

—Robert Shaw Chorale; String Ensemble; Robert Shaw, cond. 12-in. RCA VICTOR LM 1784 (with Schubert: Mass in G; Brahms: Three Songs). \$3.98.

—Schola Cantorum, Hugh Ross, cond. 10-in. COLUMBIA ML 2102 (with *Lobet den Herrn alle Heiden* and three chorales). \$2.98.

—The Cantata Singers, Reginald Jacques, cond. 10-in. LONDON LPS 128 (with *Der Geist hilft unsrer Schwachheit auf*). \$2.98.

LOBET DEN HERRN ALLE HEIDEN (1 Edition)

A joyful work, composed at Leipzig between 1723 and 1734, if not earlier, for four-part chorus and continuo, played here on a harpsichord. This is another acceptable performance. The melodic lines are clearer here than in the Schola's *Komm, Jesu, komm*, since only four parts are involved. No text is provided.

—Schola Cantorum, Hugh Ross, cond. 10-in. COLUMBIA ML 2102 (with *Komm, Jesu, komm* and three chorales). \$2.98.

ARIAS, DUETS, ETC.

GEISTLICHE LIEDER (1 Edition)

The *Geistliche Lieder* comprise the sixty-nine sacred songs published by Schemelli plus six songs from the notebook for Anna Magdalena Bach. They are all for a solo voice with continuo (here harpsichord and cello). Varying opinions are held concerning which of the songs in the Schemelli collection are by Bach. The consensus is that the majority are not, but he seems to have had a hand in supplying or improving the figured bass for these. In any case, there are many lovely pieces here, along with a number that are not outstanding. They are all nicely sung, but the general sameness of texture and similarity of mood make this collection valuable chiefly for occasional sampling and for reference pur-

poses. Westminster supplies the score for all the music.

—Hilde Rössl-Majdan (a); Hugues Cuenod (t); Richard Harand, cello; Franz Holetschek, harpsichord. Four 12-in. WESTMINSTER WAL 402. \$19.92.

MISCELLANEOUS COLLECTIONS

Only one of the twelve pieces on the two disks made by the Bach Aria Group ("*Ich esse mit Freuden*," from Cantata No. 84) is available elsewhere on LP. These are all well chosen, nicely varied in mood, and, on the whole, very competently performed. The soprano, alto, and bass sing satisfactorily; the tenor (who has two arias), less so. There is especially good playing by the flute (Julius Baker) and first violin (Maurice Wilk). A piano is used for the continuo throughout, an ordinary cello instead of a *violoncello piccolo* in "*Mein gläubiges Herze*," and an ordinary oboe instead of an oboe d'amore in "*Wenn des Kreuzes Bitterkeiten*." The recording is acceptable, although the bass seems a little distant in two of his arias and the alto in one of hers and the surfaces are not as quiet as they could be.

—"Six Sacred Arias by J. S. Bach" (*Süßer trost*, from Cantata No. 151; *Menschen glaubt*, from Cantata No. 7; *Nichts ist es spät und frühe*, from Cantata No. 97; *Ich esse mit Freuden*, from Cantata No. 84; *Wie furchtsam wanken meine Schritte*, from Cantata No. 33; *Handle nicht nach deine Rechten*, from Cantata No. 101). Jean Carlton (s); Margaret Tobias (a); Robert Harmon (t); Norman Farrow (bs); Bach Aria Group, William H. Scheide, cond. 10-in. M-G-M E 89. \$2.98.

—"Arias and Duets from Church Cantatas" (*Mein gläubiges Herze*, from Cantata No. 68; *Es ist vollbracht*, from Cantata No. 159; *Jesus nimm die Sünder an*, from Cantata No. 113; *Ja, ja, ich halte Jesum feste*, from Cantata No. 157; *Sei bemüht in dieser Zeit*, from Cantata No. 185; *Wenn des Kreuzes Bitterkeiten*, from Cantata No. 99). Performers same as above. 10-in. M-G-M E 115. \$2.98.

The eight selections on the Bach Guild disk are equally divided between Rössl-Majdan and Cuenod. All of them come from the complete recordings discussed in their proper places above. Both singers are represented here at their very considerable best. Highly recommended to those who want a sampling of fine sacred arias.

—"Great Arias from the Cantatas" (*Saget mir geschwinde*, from the Easter Oratorio; *O selger Tag!*, from Cantata No. 63; *Gestrot es fast*, from Cantata No. 133; *Komm, du süsse Todesstunde*, from Cantata No. 161; *Bäche von gesalzenen Zähren*, from Cantata No. 21; *So klage du*, from Cantata No. 46; *Erfreue dich*, from Cantata No. 21; *Verbirgt mein Hirte*, from Cantata No. 104). Hilde Rössl-Majdan (a); Hugues Cuenod (t); orchestras cond. by Michael Gielen, Felix Prohaska, Jonathan Sternberg. 12-in. BACH GUILD BG 526. \$4.98.

Of the seven arias in the Victor set, two are for soprano, one each for alto, tenor, and bass, one is a duet for soprano and bass, and the last a duet for soprano and tenor. Only one of these items is available elsewhere on LP (the duet "*Gott, ach*

Gott," in the recording of the complete cantata), and it is sung better here. The soloists are all competent, and there is some excellent instrumental playing. A piano is used for the continuo throughout and flutes instead of recorders are employed in "*Die Seele ruht*." These arias seem to have been recorded at a lower level than the complete cantatas in the same set.

—"Bach Cantatas and Arias" (*Die Seele ruht*, from Cantata No. 127; *Mein Gott, wie lang*, from Cantata No. 155; *Erschüt're dich nur nicht*, from Cantata No. 99; *Jesu, beuge doch mein Herze*, from Cantata No. 47; *Gott, ach Gott*, from Cantata No. 79; *Christi Glieder*, from Cantata No. 132; *Ehre sei Gott in der Höhe*, from Cantata No. 110.) Eileen Farrell (s); Carol Smith (a); Jan Peerce (t); Norman Farrow (bs); Orchestra and Bach Aria Group Chorus, Frank Brieff, cond.; Robert Shaw Chorale, Robert Shaw, cond. Two 12-in. RCA VICTOR LM 6023 (with Cantatas Nos. 60, 41, and 42). \$7.96.

Warm singing by Carol Brice is offered on one of the Columbia disks. Long phrases float effortlessly, and there are only one or two tiny spots that indicate that this artist's technique could be further improved. There are puzzling little cuts in the arias from the Mass—the instrumental postlude of the "*Agnus Dei*" and a ritornel of the "*Qui sedes*." These are surprising because each one only amounts to a few measures and because there is, on the other hand, an uncalled-for repetition of the last section of the "*Et exultavit*." Richer, more vibrant singing, by Kathleen Ferrier, is found on the London record. This has a more resonant sound than the Columbia. It is not, however, recommended as a Ferrier "Bach recital," because all four of the arias, wonderful as they are, are in pretty much the same mood. But to play one or two of them at a time is a stirring experience, if you don't mind the English texts in the excerpts from the Passions. The review copy was rather crackly.

—"Sacred Arias of J. S. Bach" (*Agnus Dei* and *Qui sedes*, from Mass in B minor; *Esurientes implevit bonis* and *Et exultavit*, from the Magnificat). Carol Brice (a); Columbia Broadcasting Concert Orchestra, Daniel Saldenburg, cond. 12-in. COLUMBIA ML 4108 (with Mahler: *Songs of a Wayfarer*). \$4.98.

—"Bach and Handel Arias" (*Qui sedes* and *Agnus Dei*, from Mass in B minor; *Grief for Sin*, from *St. Matthew Passion*; *All is Fulfilled*, from *St. John Passion*). Kathleen Ferrier (a); London Philharmonic Orchestra, Sir Adrian Boult, cond. 12-in. LONDON LL 688 (with four Handel arias). \$3.98. (Also on 10-in. LD 9096, without the Handel. \$2.98.)

Schwarzkopf presents two little gems on her Columbia record. Here we have beautifully sustained singing in "*Schafe können sicher weiden*" (from Cantata No. 208) and an elegant performance of the lively "*Mein gläubiges Herze*" (from Cantata No. 68). Flutes are used instead of recorders in the first, and an ordinary cello instead of a *violoncello piccolo* in the other.

—Elisabeth Schwarzkopf (s); instrumental ensemble, Peter Gellhorn, cond. 12-in. COLUMBIA ML 4792 (with Cantatas Nos. 51 and 82). \$4.98.

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Microphones on Parade

by J. GORDON HOLT

Anyone who has done much "live" tape recording realizes that microphone quality, placement, and directional characteristics have a profound influence on the results. This article, the first of three on the subject, delves into the significance of mike specifications as they affect the amateur user.

DYED-IN-THE-WOOL perusers of advertising have become so psychologically adjusted to fancy phrases, impressive generalities, and dangling comparatives, that when they encounter a factual advertisement published by a reputable company they are more likely to be incredulous than impressed.

So if some enterprising microphone manufacturer were suddenly to start touting his products as being capable of reducing the echo in an auditorium, or balancing an unbalanced musical ensemble, or forcing an audience to cough less loudly, the reaction would undoubtedly be twofold. The confirmed cynics, taking such ebullience at its face value, would indignantly dismiss it as a case of premeditated misrepresentation. Others, on slightly more intimate terms with microphones and their ways, would simply say, "Why, anyone's microphones can do these wondrous things!" and dismiss it as a case of advertising ingenuity.

There are some microphones that can discriminate against unwanted sounds. The matter of discrimination against sounds coming from certain directions is a mike's most important single characteristic, since it determines how the mike is to be used and what application it is best suited to. It is also what makes the selection of a microphone much more involved than the selection of, say, a phonograph pickup.

There may be many microphones available in any given price range — each of equivalent quality, but each totally different from the others. What happens to be the best one for a given application depends upon the kind of sound to be picked up, where it will be produced, how it will be produced, and what character it is desired to give the recorded sound. In other words, we must select a microphone, not only for its quality, but also for its behavior characteristics. Like a phonograph pickup, a microphone's quality depends upon its frequency response and distortion ratings, and the standards of excellence are about the same in each case.

A frequency range of 60 to 13,000 cycles, then, would be considered fairly good, while an honest-to-goodness

50-to-15,000-cycle rating would be excellent, as long as the response was smooth over the useful range of the mike. But two microphones may both cover from 50 to 15,000 cycles, one with smooth response in between and the other with a series of peaks over its range, and they will sound completely dissimilar. One will have the silky quality that bespeaks smoothness, while the other will shriek horribly and be a constant source of annoyance to the listener.

Subjectively, a mike that is smooth out to its 8,000-cycle limit is much easier to listen to than a peaky 15,000-cycle competitor. So never judge the response of a microphone merely on the basis of its frequency range; look for smoothness ratings on the specification sheets. The statement that a mike is "essentially flat" from here to there is essentially meaningless, unless the price of the unit is sufficiently outrageous to indicate that it is strictly a quality product, for the price of a microphone is usually a pretty accurate gauge of its quality.

The ear is extremely sensitive to changes in the balance of reproduced sound, and is able to detect sharp peaks as small as 2 db in the upper frequency range. So a mike that is rated plus-or-minus 3 db over its range does not necessarily approach perfection, at least not for music. For special applications, such as speech communication and public-address work, a mike with very little bass response and a rising treble characteristic is needed, but for the more exacting demands of high fidelity reproduction the flatter the response the better. This is why it is advisable to peruse a mike's published response curve before buying.

Figs. 1 and 2 are the response curves of two hypothetical microphones, both rated plus-or-minus 3 db from 50 to 13,000 cycles, but differing in the character of the high-frequency peak.

The broad peak in Fig. 1, which rises from about 3,000 cycles to a maximum of 3 db at 8,000 cycles, would be quite noticeable as a brightening of the sound, an increase in hardness, and a sensation of slightly reduced frequency range, because of response masking above the peak,

Figure 1

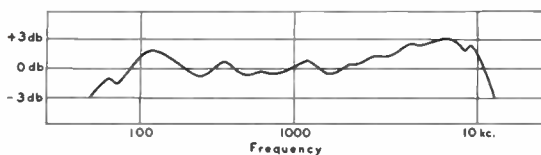
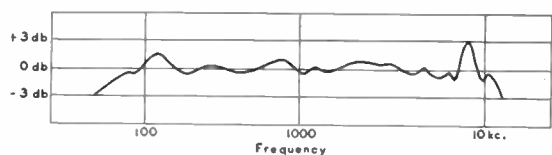


Figure 2



but it would sound better than the other. The sharp peak in Fig. 2, rising from about 6,000 cycles to its 3 db maximum at 8,000 cycles, would cause a definite metallic sound, a sort of ringing edge that hung doggedly to all sounds spanning the high end of the frequency range. The annoyance value of such a peak is likely to decrease as its frequency approaches the upper limit of the rest of the system, including the listener, and can be discounted if it falls above that limit. In such a case, the mike with the sharp peak would give better performance than the broadly-peaked unit.

There is a definite limit to the bass response requirements for a mike that is to be used with a tape recorder. This limit is set by the recorder itself, since a mike that extends below the low-frequency limit of the recorder can do no more than overload the tape, which it usually does. As a general rule of thumb, the mike should be fairly flat down to the frequency at which the recorder's response is 4 db down, if the full capabilities of the machine are to be realized.

Distortion ratings are so rarely published for microphones that it is quite pointless to labor the subject. Suffice it to say that, barring a defective unit, the distortion from a mike that is chosen to complement the rest of the equipment is probably well below that of the recorder, and need not be a source of deep concern.

The rest of the information on microphone specification sheets may be classified as characteristics, and the most important of these is the directivity or pickup pattern. This is simply a description of how a mike will behave when exposed to sounds coming from different directions. All microphones will eagerly pick up sounds originating from the front, but as the sound source begins to move around toward the rear, some mikes will behave differently than others.

For instance, one type is quite sensitive to sound coming from the front and rear, but is "dead" at the sides. This is, for obvious reasons, called a bi-directional mike, and is said to have a bi-directional or figure-8 pattern. Another type, which is sensitive at the front only and becomes increasingly dead as the sound moves toward the rear of the mike, is termed uni-directional, while a third type, which is equally sensitive to sounds coming from all directions, is termed omni-directional or, simply, non-directional.

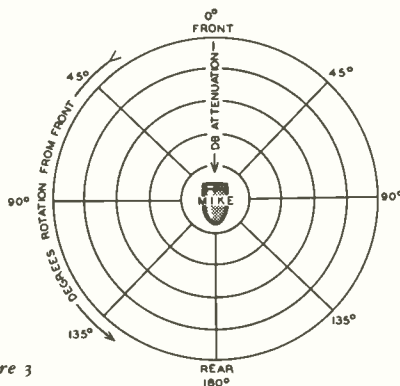


Figure 3

These are the basic types of directional characteristics, but there are also many variations of these that are much easier to show on a diagram than to attempt to describe. For this reason mike manufacturers publish polar patterns for the better units in their line, plotting the directivity on a circular graph.

Fig. 3 is the basic diagram on which a polar pattern is plotted, with the microphone placed at the center of the concentric circles and facing the top of the diagram. The outer circle represents the microphone's full output, or its maximum sensitivity, and the inner circles are marked off in steps of so many decibels loss of output level. From the front of the microphone, the figure is marked off in degrees rotation towards the rear, representing sounds of uniform intensity arriving at the mike from all directions. When we plot the directivity on this figure,

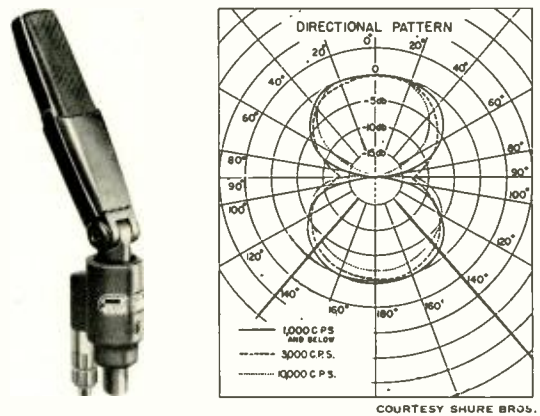


Figure 4. Shure 300 Bi-Directional.

the resulting polar pattern shows exactly how much the mike will discriminate against a sound arriving at it from any given direction. The polar pattern for an omni-directional mike, then, would be circular, since its sensitivity is constant regardless of the direction it is facing.

Figs. 4, 5, and 6 show three directional microphones with their published polar patterns. Fig. 6 is a poly-directional microphone that offers, at the flip of a switch, a choice of three pickup patterns, permitting it to be used for optimum coverage of any recording situation.

Next to directivity, the output or sensitivity is probably a microphone's most important characteristic, as this can determine whether it will increase the system noise, overload the recorder, or give perfect results with a wide range of program material.

There are definite limitations to the range of signal level that can be safely fed to a microphone preamplifier stage. A mike's volume control is almost invariably located *after* the preamplifier stage, so it does not affect the signal level that is being fed to the preamp, then, it will overload it regardless of the volume control setting. At the other extreme, a mike with insufficient output will necessitate turning the volume control up much further than usual, to give adequate recording level, and the hum and hiss from the preamplifier stage will

come up with the program, reducing the signal-to-noise ratio of the entire system.

So the output rating does have some practical significance, especially if the mike is to be used for receiving extremely loud or soft sounds.

Microphone output is rated in decibels below a standard voltage or power reference, for a standard intensity of sound, but different microphone manufacturers often use different "standard" values for sound intensity and reference level, so direct comparisons are not possible. One glimmer of hope is the fact that the Radio Electronics Television Manufacturers' Association has set up an "industry standard" mike output rating system, known as the RETMA SE-105 Microphone Sensitivity Rating (RETMA GM), but until all the current catalogues are revised, the best we can do is to calculate the RETMA rating from the non-standard output ratings. These calculations are not mathematically precise, but they are accurate to within 2 db of interpolated results, which is close enough to permit valid comparisons of mike output.

Low-impedance microphones are rated in dbm (decibels relative to 1 milliwatt) or, less commonly, in dbv (decibels below 1 volt) for open circuit output. For mikes rated in dbm, for a sound intensity of 10 dynes per square centimeter (the most common "standard" sound intensity for power ratings), simply add -94 to the output rating, to get the RETMA GM. If the power rating is given for 1 dyne per square centimeter sound intensity, add -74 instead of -94.

For those low-impedance mikes that are rated in terms of open-circuit voltage (dbv), and for all high-impedance mikes, use the following formula: Mike rating (dbv) -50 -Impedance Conversion Factor. The impedance

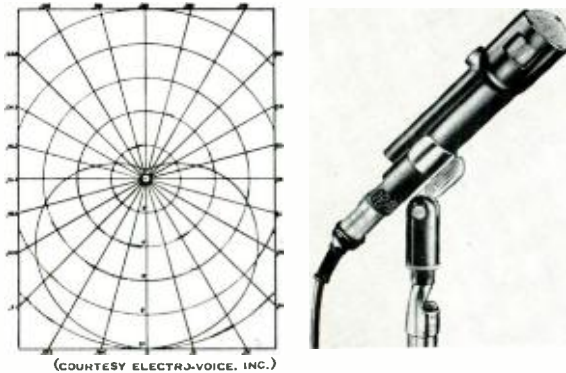


Figure 5. Electro-Voice 666 Cardioid.

conversion factor may be found in the table on page 129, or any microphone impedance rating.

Let's see how these would work with a few typical output ratings:

Mike No. 1, a high-quality crystal unit, is rated at -55 dbv for 1 microbar (1 dyne per square centimeter) sound pressure. Being a crystal unit, its impedance is well over 80,000 ohms, so the impedance conversion factor from the table will be 50. Using the dbv conversion formula: $-55 - 50 - 50$ gives us -155 db as its RETMA GM.

Mike No. 2, a low-impedance ribbon microphone, is rated at -61 dbm, and there is no mention in the specifica-

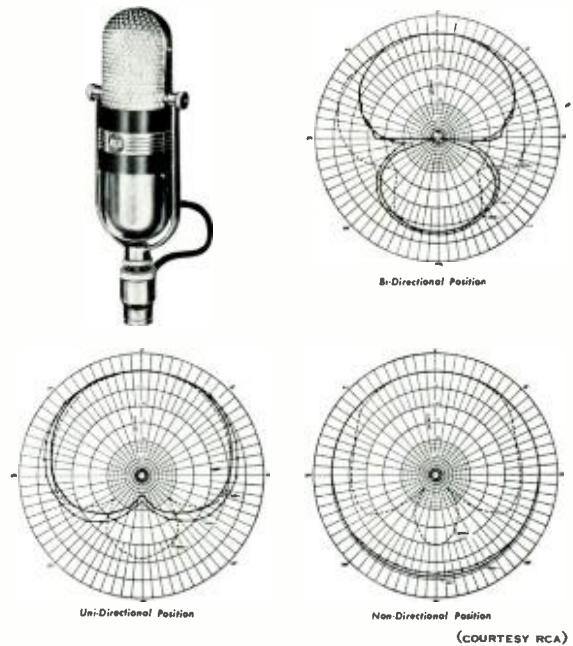


Figure 6. RCA 77-D Polydirectional.

tions sheet of the sound intensity that was used. We may rather safely assume that the rating is for 10 dynes per square centimeter, and go on from there, by adding -94 to the published rating. The RETMA GM, then, is -155 db.

Mike No. 3 is a high-impedance dynamic unit, with a rated output of -59 dbv at 1 dyne per square centimeter pressure. Its impedance rating is 35,000 ohms, which is fairly typical of high-impedance ribbon or dynamic mikes, so the conversion factor is 46. Its RETMA GM is also -155 db.

Mike No. 4, a low-impedance dynamic mike listed as 250 ohms impedance, has an open-circuit-voltage of -83 dbv. The impedance conversion for 250 ohms would be 22, so its calculated RETMA GM would be $-83 - 22 - 50$, or -155 db, which is beginning to look familiar if you've had the fortitude to plow through all this so far.

Mike No. 5, also a low-impedance dynamic type, seems at first to have an extremely low output compared with the others, until we notice that its -155 db rating is labelled RETMA GM. Any mike output rating that lies below -100 db is likely to be RETMA GM and probably will not require any calculation.

Nearly all the tape recorders available for home use have sufficient latitude to permit mikes ranging from -140 to -160 db output to be used satisfactorily with them, while professional equipment usually offers much greater latitude. But if a mike falling well outside this range is contemplated, some trouble may be encountered unless special precautions are taken. These will be dealt with in some detail in a later article.

Impedance ratings for microphones range from a few ohms to several hundred thousand ohms, and are broadly categorized as low-impedance (Lo-Z) and high-impedance (Hi-Z).

Continued on page 129

He was there too...

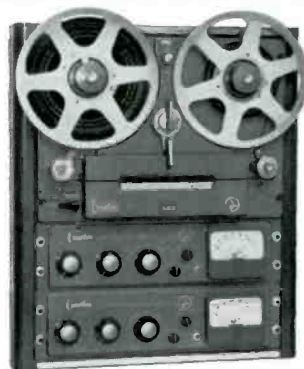
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- Recording on channel 1 only • Recording on channel 2 only
- Recording two different signals simultaneously
- Dual track recording (one track in each direction)
- Single track recording (identical signals on both channels)
- Playing back single, dual track or binaural recorded tapes
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Stephens Loudspeakers and Enclosures

For the past three weeks I have had so many Stephens speakers and enclosures around that I feel a bit like the hi-fi dealer who has just taken on a new line: no room for customers. Working with them has been a lesson in sound reproduction; it would be easy to write a 10,000-word article instead of a compact TITH report. Let's start with a comment on the line as a whole, and then philosophize at the end. Manufacturer's specifications are omitted because they will be given, in essence, in the text.

The line includes eight enclosures, two of which are for outdoor speaker systems; three coaxial speakers; three wide-range speakers; three woofers; three mid-range drivers; seven horns for these drivers; one high-end tweeter with attached horn; three dividing networks, and two high-pass filters. Characteristics of the entire line are: ruggedness; conservative, straight-forward design; ample power handling capacity; clean, rich sound with full bass from the woofers and controllable high end bite from the tweeters. Because there are so many units in the line, distinctions between two 15-in. woofers, for example, are hard to make. As a principle, however, it can be said that heavier magnets produced the expected results: cleaner sound, better damping, noticeable on careful listening to percussive sounds with the woofers and tinkling sounds with the mid-range speakers. In other words, if you know the significance of differences in specifications, you can predict with considerable accuracy the difference in quality of sound you can expect. In the Stephens line, results are highly predictable; the 103LX 15-in. woofer with a 4¼-lb. magnet does give cleaner sound than the 105LX, which is also a 15-incher but has a 2½-lb. magnet.

Other things being equal, the heavier the magnet for a speaker of a given size, the better the damping and the cleaner the sound. Remember, however, that speaker design requires many compromises; the phrase "other things being equal" is important here and throughout this discussion. Also, and o-t-b-e, distortion occurs much more rapidly below than above cone resonance frequency; hence the lower the better, up to a point where suspension is softened

so much that efficiency drops . . . which can be counteracted to a certain extent by heavier magnets, etc. With these considerations in mind, here are the specs for the three Stephens woofers:

Model	Size	Mag. Wt.	Watts	CRF*	Price
103LX	15"	4¼ lb	25	35 cps	\$67.50
105LX	15"	2½ lb	20	35 cps	\$55.50
120LX	12"	1½ lb	20	45 cps	\$29.25

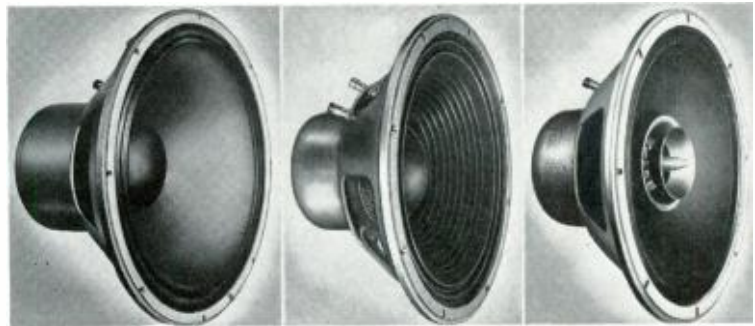
From these specifications, you should deduce that for \$29.25 you can get a good woofer, with specifications that are a little better than average for this price class. For \$55.50 you will get stronger low frequency reproduction because of increased cone size, and run less danger of distortion in the 35 to 45 cps region. For \$67.50, you will get cleaner sound because of the heavier damping provided by the bigger magnet. These conclusions are drawn from specifications; the nice part is that they can be confirmed by actual tests. The 103LX is a clean, full-sounding woofer.

promise in woofer resonance frequency when wide range is achieved by extra cones or horns as opposed to extra speakers.

Model	Size	Mag. Wt.	Watts	CRF*	No. Coils	Price
112FR	12"	1½ lb	20	60 cps	one	\$31.50
101FR	15"	2½ lb	20	51 cps	one	\$58.50
102FR	15"	4¼ lb	25	51 cps	one	\$70.50
122AX	12"	1½ lb	20	55 cps	two	\$54.00
152AX	15"	2½ lb	20	48 cps	two	\$88.50
206AXA	15"	7½ lb	25	35 cps	two	\$133.50

There you are; convert the 120LX 12-in. woofer to a wide range unit, the 112 FR, and the resonance frequency rises from 45 to 60 cps and the price goes up \$2.25. Make a coax out of it, the 122AX, and the resonance frequency goes up some but the price jumps considerably because of the extra speaker; it is also likely that high-frequency response will be better. (It is.)

You can, of course, buy separate speakers, say a 15-in. woofer plus either a small cone speaker (or a driver and horn) for the middle and high range. Stephens favors the latter course and offers a series of drivers and horns. The difference in horns



103 LX

120 LX

112 FR

None of these woofers is intended for reproduction of frequencies much above 2,000 cycles. A straight cone, for instance, is better at the bass end; a curved cone gives improved high-frequency reproduction and dispersion. To have some of both, you must compromise. One solution is to use small horns or extra cones near the voice coil end of the big cone; another (better and more expensive) is to use two speakers mounted coaxially. Stephens offers both; note in the list below the number of voice coils (two means a coaxial) and the com-

is in cut-off frequency and angle of dispersion. Stephens uses multicellular horns; the number of cells and their design determine dispersion; the overall size the cut-off frequency. For example:

Model	No. Cells	Angle	Xover Freq.	Price
814H	1 x 4	20° x 80°	800	\$21.00
824H	2 x 4	40° x 80°	800	\$36.75
825H	2 x 5	40° x 100°	800	\$46.50
826H	2 x 6	40° x 120°	800	\$51.00
625H	2 x 5	40° x 100°	600	\$75.75
425H	2 x 5	40° x 100°	400	\$136.50
436H	3 x 6	60° x 120°	400	\$231.00

*Cone resonance frequency

Selection of a cut-off frequency depends on the woofer's behavior; if it holds up well into the middles, an 800-cps mid-range driver and horn will be satisfactory. Also, special woofer enclosure designs sometimes require a low cut-off frequency. The angle of dispersion depends on particular installation requirements . . . room size, distance of listening area from speaker, etc. With cut-off frequency and angle of dispersion decided, you then select a driver, the difference between the units being in recommended crossover frequency and power handling capacity:

Model	Xover Freq.	Watts	Mag. Wt.	Price
216	800 cps	20	1½ lb	\$63.00
P-30	400 cps	30	2½ lb	\$88.50
P-35	400 cps	40	4½ lb	\$97.50



P-30 driver; 216 driver on 824 H horn.

When you buy a coaxial speaker, a dividing network is supplied with it. Some use high-pass filters, which are, in effect, half of a dividing network. A dividing network divides frequencies into two bands, the crossover frequency being the point of separation. A high-pass filter simply keeps low frequencies out of the tweeter. If you build up your speaker system, you need a dividing network with a crossover frequency at least as high as the cut-off frequency of the mid-range speaker. Stephens provides:

Model	Crossover Freq.	Price
800X	800 cps	\$30.00
600X	600 cps	\$45.00
400X	400 cps	\$63.00

and the following high-pass filters:

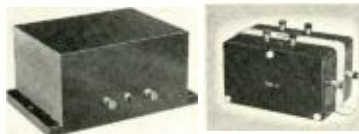
800-X-2	800 cps	\$21.00
5000-X-2	5,000 cps	\$12.00

Further, reproduction of extreme high frequencies by wide-range speakers and by mid-range speakers usually can be improved, and brightened up a little, by a high-range tweeter; Stephens provides this in the model 214, which has a cut-off frequency of 5,000 cps and comes complete with a horn. A bright unit, but easy to tone down for those who object to too much brilliance; it gives a sheen (as much or as little as you like) to brasses, violins, etc.

Cabinets? Yes indeed. The big Continental, which I worked with, is a complete system. All others are cabinets into which several different combinations of speakers may be installed. The Cavalcade (also worked with) is small: 32 in. wide, 34 high, 17 deep, but will take either one 12-incher (wide range or coaxial) or two 12-inchers (to improve bass), or a 15-in. coaxial. Comes in blonde or mahogany, with several types of grille covering. With two 12-in. units, sound is clean; projection good (utilizes primarily front radiation supported by horn rear-loading); bass more notable for cleanness and smoothness than for floorshaking lows; the highs can be bright or subdued (provided one of the 12-inchers is coaxial).

There isn't space in this report to discuss all the speaker combinations possible with the other Stephens cabinets. Send for the data sheets, which are excellent.

The Continental uses two 15-in. 103LX woofers, facing into a short, curved horn and backed by a vented enclosure design; sound above 600 cps is carried by a P-30 driver plus 625H horn, and above 5,000 cps by the 214 tweeter. Size is 21 in. deep, 38 wide, and 48 high; like the Cavalcade, it is totally enclosed so it may be used against a wall but the back corners are cut at an angle so it will fit into a corner, where bass reproduction is generally better. Price, complete, is \$618.75; weight 318 lbs. Sound: bass is full and healthy; starts falling markedly at about 33 cps according to



Dividing networks 400X and 800X.

listening tests. Mid-range is clean; definitely a middle-distance speaker; sound has the removed effect that you get when listening from row 12 to 15 or so. This is likely to be due to my room and to the fact that the speaker's only level control affected both mid-range and tweeter units. I believe the Continental could be "moved up" nearer the conductor if I could have opened up the mid-range horn more fully than was possible without getting too much high-end brilliance (which, as readers know, is one of my phobias). In other words, I would like a little more flexibility in balance or level controls to facilitate compensation for unusual listening conditions, like my room and my ears!

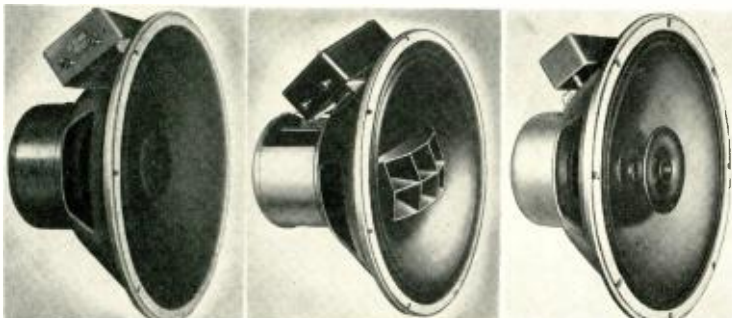


The Cavalcade enclosure.

I think you will like the Stephens line. It is complete without having so many units in it that confusion results from too wide a range of choice. If this TITH report has sounded like a recital of catalogue pages, I apologize; it seemed to me that a study of the differences in fidelity and application between the various units, as shown by their spec sheets, would help readers to buy more wisely and to design their systems with greater hope of achieving desired results. — C. F.

The Pilot Line

SPECIFICATIONS (furnished by manufacturer):
MODEL AF-724 — AM-FM tuner with switched high-level input. Controls: combined AC on-off and volume; selector (FM-AFC, FM, AM, Phono); tuning. Sensitivity: FM, 3.5 microvolts for 20 db quieting; AM, 5 microvolts for 20 db signal to noise ratio. Response: ± 0.5 db, 20 to 20,000 cycles. Distortion: 0.2% at 5 volts output. Dimensions: 11½ in. wide by 6 7/8 high by 8½ deep. Tubes: 2-6BA6, 6U8, 6AU6, 6AL5, 12AU7, 6AB4, 6X4. Price: \$89.50. **MODEL AF-825** — AM-FM tuner with preamplifier and control sections. Inputs: magnetic phono cartridge; two high-level inputs for tape recorder, etc. Controls: combined AC on-off and volume; treble (± 14 db, 10,000 cycles); phono equalizer (LP, NAB, RIAA, AES, Foreign); selector (FM, FM-AFC, AM, Phono, Tape, Aux); bass (± 17 db, 50 cycles); Tuning. On back panel are phono load, phono level, and hum balance controls. Sensitivity: FM, 3 microvolts for 20 db quieting; AM, 5 microvolts for 20 db signal to noise ratio. Response: ± 0.5 db, 20 to 20,000 cycles. Distortion: less than 0.2% at 1 volt output. Dimensions: 14¼ in. wide by 7½ high by 9 behind panel. Tubes: 2-6BA6, 6U8, 2-6AU6, 6AL5, 12AU7, 5Y3GT. Price: \$129.50. **MODEL AF-850** — AM-FM tuner with tuning meter and three switched high-level inputs. Controls: combined AC on-off and volume; variable AFC; selector (FM, AM Sharp, AM Broad, Phono, Tape, Aux); tuning. Sensitivity: FM, 1.5 microvolts for 20 db quieting; AM, 2 microvolts for 20 db signal to noise ratio. Response: ± 0.5 db, 20 to 20,000 cycles. Distortion: 0.2% at 5 volts output. Dimensions: 14¼ in. wide by 7½ high by 9 deep. Tubes: 3-6BA6, 6U8, 12AU7, 2-6AU6, 6AL5, 12AU7, 5Y3GT. Price: \$154.50. **MODEL AF-860** — AM-FM tuner with tuning meter and preamplifier control sections. Inputs: magnetic phono cartridge; two high-level inputs. Controls: combined AC on-off and volume; concentric turnover and rolloff equalizer switches (800, NAB, AES, LP, RIAA turnovers — RIAA, 20, 16, 8, 0 db rolloffs); variable AFC; selector (FM, AM Sharp, AM Broad, Phono, Tape, Aux); concentric bass and treble (± 14 db, 10,000 cycles — ± 17 db, 50 cycles); tuning. On back panel are phono load and hum controls, and a phono level switch. Sensitivity, response, distortion, dimensions: same as for model AF-850. Tubes: 3-6BA6, 6U8, 2-12AT7, 2-6AU6, 6AL5, 12AX7, 12AU7, 5Y3GT. Price: \$179.50. **NOTE:** All tuners have 10-kc whistle filters on AM, all have low-impedance (500 ohms) main outputs. Models AF-825 and AF-860 have low-impedance outputs, unaffected by tone and volume controls, to feed tape recorders; they have loudness compensation on volume controls also. **MODEL AA-410** — basic power amplifier. One high-impedance input. Controls: none. Output: 15 watts at 4, 8, or 16 ohms. Response: ± 0.1 db, 15 to 20,000 cycles, 15 watts. Distortion: at 5 watts, less than 0.1% harmonic from 30 to 15,000 cycles; at 15 watts, less than 1% harmonic from 30 to 15,000 cycles and less than 2% IM (50 and



152 AX

206 AXA

122 AX

Continued on page 100



This illustration slightly more than 1/2 actual size.

A Little Fellow with a 15 Watt Wallop

BOGEN DB15G-1 AMPLIFIER

Now you can own custom audio components which combine superb quality with a mechanical design so compact that they provide the solution to almost any installation problem. This DB15 amplifier, for instance, gives you a full 15 watts with distortion of less than 0.5% at full power. As for flexibility: the DB15 features a two-section record equalizer

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BOGEN R640G FM-AM TUNER



Perfect companion for high-performance amplifiers, this tuner is especially designed to avoid duplication of controls and to fit neatly into close quarters. Features high sensitivity (5 microvolts), high selectivity, negligible distortion and flat frequency response

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The magnificent DB20 is rated the "Best Overall Quality" by a leading consumer organization as well as by thousands of audiophiles all over the world. The DB20 combines 20 watts of undistorted power with remarkable flexibility of control. Even at full rated

output distortion is only 0.3%! Other features include the exclusive 5-position Loudness Contour Selector, a 10-position input selector—phono-equalizer, output jack for tape recorders, and extremely effective non-resonant separate tone controls. \$99.00.

DB20DF. The DB20 is now available with the new exclusive Bogen Variable Damping Factor. This built-in control provides cleaner bass response by reducing speaker distortion and "tuning out" resonant peaks. \$108.00.

BOGEN DB110 AMPLIFIER



Here's Bogen's famous DB110, priced to fit any budget. This compact marvel of tone delivers 12 watts of power at less than 0.65% harmonic distortion, has a flat frequency response (plus or minus 0.5 db) from 15 to 50,000

cycles, and infinity damping factor. In addition to a built-in phono preamplifier, the DB110 features a special tape recorder output jack and a 3-position equalizer for LP, 78, and Pop. \$59.95.

Note: All prices slightly higher in the West.

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Continued from page 98

7,000 cycles, 4:1). Sensitivity: 1.2 volts input for full output. Noise: 90 db below rated output. Damping factor: 8. Dimensions: 12 3/8 in. long by 4 1/4 wide by 6 1/8 high. Tubes: 6C4, 12AU7, 2-5881, 5Y3GT. Price: \$49.50. MODEL AA-420 — power amplifier with combined preamplifier-control sections. Inputs: magnetic phono cartridge; high-level inputs for radio, tape, and auxiliary. Controls: same setup as for AF-860 tuner, except no AFC or tuning control; level-set controls are furnished for all high-level inputs. Power amplifier section: same specifications as for AA-410 amplifier. Tubes: 2-12AX7, 6C4, 12AU7, 2-5881, 5Y3GT. Price: \$99.50. MODEL PA-913 — deluxe preamplifier-equalizer-control unit. Inputs: magnetic phono, high-impedance microphone, high-level inputs for radio, tape, and auxiliary. Controls: volume (uncompensated); loudness; turnover equalizer push-buttons (800, NAB, AES, LP, RIAA); selector and AC pushbuttons with pilot lights (AC off, Phono, Radio, Tape, Aux); slide switch for switching decibel meter to record or main output; bass (≈ 17 db, 50 cycles); treble (≈ 14 db, 10,000 cycles); decibel meter on-off and range switch; microphone channel on-off and volume control; rolloff equalizer push-buttons (RIAA, 20, 16, 8, 0 db). On back panel are phono load control and input level-set controls for phono, radio, and tape channels. Outputs: two main outputs in parallel; one record output, unaffected by tone, volume, or loudness controls; all low-impedance outputs; 1 db, 20 to 20,000 cycles. Distortion: less than 0.2% at 1 volt output. Dimensions: 6 in. high by 13 1/4 wide by 9 1/2 deep. Tubes: 5879, 2-12AX7, 12AU7, 12AT7, 6X4. Price: \$119.50. MANUFACTURER: Pilot Radio Corporation, Long Island City 1, N. Y.

Pilot now has about as complete a line of tuners and amplifiers as can be found in the high fidelity field. All are characterized by conservative electrical design; many have features of convenience not found elsewhere. None of the units is in the least expensive price group, but there are items designed for both medium-cost and deluxe equipment brackets.

Let's take the tuners first. We received four of them, all AM-FM; two (AF-724 and AF-825) are moderately priced; two (AF-850 and AF-860) are in the upper cost bracket. The 724 and 850 models have tuning sections only. Complete preamp-control sections are added to the 724 and 850 tuner chassis in the 825 and 860 models respectively.

The 724 tuner has three front-panel controls — AC on-off and volume, selector switch, and tuning knob. There is no loudness compensation on the volume control, as there shouldn't be in a basic tuner. Four positions on the selector switch are for FM with automatic frequency control, FM without AFC, AM, and Phono. The last position simply selects a high-level input on the back of the tuner; there is no preamplifier or equalizer circuit. This input does go through the volume control to the cathode-follower (low-impedance) output, however. In a very simple installation the 724 could be used as a control center with a basic power amplifier and a record-player having a ceramic cartridge.

The tuner has adequate sensitivity for close and medium-distance FM and AM reception. Sound quality is excellent. Among the thoughtful design "extras" are a switched power outlet, the closely-cal-



Model AF-825 AM-FM tuner.



Model AF-860 AM-FM tuner.

ibrated logging scale on the tuning dial, the provision for switching out AFC, the excellent whistle filter on AM, and the low-impedance output circuit that permits a long cable run to the control unit or amplifier.

Because a double limiter and discriminator are used in the 825 model rather than a driver and ratio detector (as in the 724), the FM section is slightly more sensitive, limits noise better, and has a more uniform sound level from station to station. There are also input channels for a magnetic phono cartridge and two high-level inputs, labeled Tape and Aux. An input level control and a variable load control are provided for the phono channel; there is a hum balance control too. Front-panel con-

are excellent in noise suppression too. Each has a tuning meter that is compact but renders accurate indication. In each, too, the selector switch has two AM positions: AM Sharp (for long-distance reception) and AM Broad (for maximum-fidelity pickup on strong stations free from interference). There is only one FM position; another front-panel knob is furnished with which AFC can be varied from zero to maximum or any intermediate setting. Other features distinguishing the 850 from the 724 are two switched AC outlets rather than one; and three switched high-level inputs rather than one.

The 860 has also a more elaborate control section than the 825. Equalization controls for turnover and rolloff are separate — but concentric — knobs. Each knob has five positions. The turnover switch rotates from the 12 o'clock position counterclockwise, with RIAA, old LP, old AES, old NAB, and 800 cycles (old RCA). Rotating from the 12 o'clock position clockwise, the rolloff control has RIAA, 20, 16, 8, and 0 db stops. Note that the RIAA curve is obtained with both controls pointing directly upward — a good idea. And, since an AFC control knob is added in the 860, the bass and treble tone controls are made concentric but are unchanged in operation. — As in the 850 there is a continuous magnetic phono load adjustment on the back panel; the phono input level control, however, is replaced by a hi-lo cartridge level switch.



AA-410 basic power amplifier.

controls include the three on the 724 (with extra positions as required on the selector switch) plus bass and treble tone controls and a five-position phono equalizer. Relatively mild loudness compensation and high-frequency position compensation are furnished on the volume control.

Bass and treble controls on the 825 are well designed and, on the unit we tested, were right on the nose in calibrated center positions. Curves available from the phono equalizer are old LP, old NAB, RIAA, old AES, and Foreign (very little high-frequency rolloff); a good selection, and we found them to be reasonably accurate. Other differences from the 724: an extra low-impedance audio output, ahead of tone and volume controls, to feed a tape recorder; multiple pilot lights to indicate AM, FM, or external sound source.

Substantially more sensitive on both FM and AM are models 850 and 860, and they

A description of the AA-410 basic power amplifier can be terse and precise: compact, powerful enough (15 watts) for most home applications, quite conservatively rated, clean and excellent sound, and inexpensive; altogether a very good buy. The AA-420 appears to be a combination on one chassis of the AA-410 amplifier and a slightly modified version of the AF-860 tuner's control and preamp section. There are four input channels: three high-level, marked Radio, Tape, and Auxiliary, which are all supplied with input level controls; and a magnetic phono input with a continuously-variable load control and a hi-lo level switch. Front-panel controls are an AC on-off switch combined with a loudness control; concentric bass and treble tone controls; concentric turnover and rolloff controls; and the selector switch. These (with the exception of the selector switch) are identical with those on the 860. It's a capable combination. The unit is enclosed in a metal cage so that it can be used on a bookshelf or table, if desired.

Pilot's entry in the competition for the most elaborate and flexible preamp-control is the model PA-913, and a strong entry it is indeed. Looking at the back panel first,



Model AF-724 AM-FM tuner.



Model AF-850 AM-FM tuner.

Continued on page 102

CABINART '56

- MODEL 10
- MODEL 11
- MODEL 21
- MODEL 22
- MODEL 27
- MODEL 28
- MODEL 27U
- MODEL 28U
- MODEL 65
- MODEL 70
- MODEL 7112
- MODEL 7115
- MODEL 90
- MODEL 91
- MODEL 90U
- MODEL 91U
- MODEL 800
- MODEL 800U
- MODEL KR-3
- MODEL KR-3U
- MODEL KR-4-12
- MODEL KR-4-15
- MODEL KR-5
- MODEL KR-5-U
- MODEL KR-5-P
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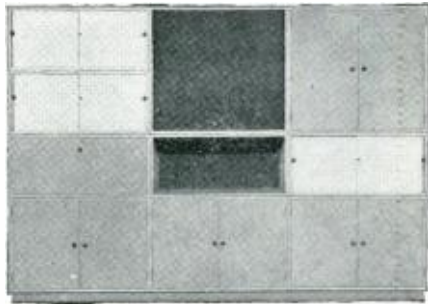
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Continued from page 100

you find five input jacks—for magnetic phono, microphone, radio, tape, and an auxiliary high-level input. Level-set controls are furnished for phono, radio, and tape inputs, and there is a continuously-variable load control for the phono input. There is one switched AC outlet. Two low-impedance main audio outputs are supplied, as well as a low-impedance output (ahead of tone, volume, and loudness controls) for a tape recorder.

In the center of the slanted control panel is a bank of five pushbuttons that serves as a selector switch, and five small pilot lights over the buttons. The first button turns off the AC power to the unit. Other buttons are labeled Phono, Radio, Tape, and Aux; pushing any of them turns on the power, selects the corresponding input channel, and lights pilot lights over the Off button and the button you pushed. The microphone channel is controlled relative to the others by a combined on-off switch and volume control at the far right center position on the panel, and sound from the microphone can be mixed with that from any other channel. Volume and loudness controls, located in the upper left section of the panel, are in the circuit after mixing takes place; accordingly, they control the microphone volume as well. To operate the microphone alone you release the depressed selector pushbutton by pushing any other selector pushbutton half-way down and letting it up; this cuts off all channels except that for the mike.

The other groups of pushbuttons at the bottom of the panel are for phono turnover and rolloff equalization. There are five curve choices in each, identical to those on the 860 tuner and the 420 amplifier. A second microphone can be operated through the phono channel by pushing the zero rolloff button and releasing the depressed turnover button, thus removing all equalization. In the upper right-hand corner of the panel are bass and treble tone controls, similar in range and design to those in other Pilot equipments. — The phono preamplifier has extremely high gain and low noise level. It should be able to handle just about any cartridge without a transformer.

Remaining controls are for the decibel meter, which reads from -10 to +2 db. The slide switch below the selector pushbuttons transfers the meter to the main



AA-420 amplifier and preamplifier

outputs or the tape recorder output. Just to the right of the pushbuttons is the meter range switch with six positions: from zero to 50 db in 10-db steps, and finally an Off position. Zero db represents 65 millivolts output; you add the reading of the range switch to that of the meter to determine output level. Not only is the meter a fas-

inating gadget to watch, but it can be useful in recording on a tape machine that has no VU meter or when feeding a remote amplifier-speaker system.

As is true of the rest of the Pilot line, the PA-913 has some features not found in



PA-913 preamp-equalizer-control unit.

competing equipment and does not have a few that others have. It is up to the buyer to decide which features are most important to him, and buy accordingly. Pilot equipment in general is well designed and well built, as we have said; it is well packaged too. Significantly, all these units were in good working order when we received them. The instruction books are complete and written clearly. These points are all more important than they may seem at first, and they serve to strengthen a most favorable impression. — R. A.

MANUFACTURER'S COMMENT: Naturally, all the features of these models cannot be explored in this report nor can they be added in this section. But we would like to point out a few distinctive features of the decibel meter used in preamplifier model PA-913.

The decibel meter has a flat frequency response over the audio spectrum. Frequency response curves of various pieces of equipment can be made using test recordings or signal generators as sources. Using the high gain of the microphone channel, and the decibel meter, the PA-913 constitutes a high-sensitivity AC voltmeter, with full-scale sensitivity of less than 100 microvolts. Such a device is very useful for checking hum levels, cartridge outputs, etc.

Further comments: present production of Model AF-860 tuners have a continuously variable phono level control, rather than a hi-lo cartridge level switch, and a three-section volume control is employed to balance the output levels between the radio and phono functions. — Provision is made for rotation of the slanted control panel of the PA-913 to a right angle with the chassis for custom-cabinet mounting.

Beam Stentorian HF 1012-U Speaker

SPECIFICATIONS (furnished by manufacturer): 10-in. wide-range low-resonance speaker. Response: 30 to 14,000 cycles. Flux density: 12,000 gauss. Magnet: 2 lb. Alcomax III. Bass resonance: 35 cycles. Power rating: 10 watts. Impedance: 4, 8, or 15 ohms. Price: \$15.95. U. S. Distributor: Beam Instruments Corp., 350 Fifth Ave., New York 1, N. Y.

This is, without doubt, the most remarkable \$16 speaker we have ever heard. It's only 10 inches in diameter, but the cone resonance is 35 cycles; this would be unusually low for a 15-in. model. Since it is difficult or impossible to get clean bass response much below the cone resonance frequency, it is decidedly advantageous—so far as this factor is concerned—to have it as low as practicable. We mounted the 1012-U in one of our standard enclosures (a 9½ cubic foot solidly-built bass reflex) with a feeling of pleasant anticipation. Results at the low end were not disappointing in the least; smooth, pure bass was obtained down to about 34 cycles. At 37 cycles response was at full strength. This from a 10-in. cone, at \$16, is really something!

Low bass resonance has its disadvantages too, and it is only fair to point them out. First, the power-handling ability of the speaker is restricted to some extent; second, the efficiency is slightly less than usual. This unit would definitely not be able to fill an auditorium. For average-size living rooms its 10-watt rating will be adequate unless you want painfully-loud sound levels. And you can, of course, use more than one in the same cabinet or in separate cabinets.

Response in the range from about 2,000 to 5,000 cycles seemed to be substantially above that of the rest of the range. This gave an overall tonality that many find exciting; for our part, we preferred to use the 1012-U as a woofer only. With a separate tweeter and a 1,000 cycle crossover network we had a system that, in our opinion, rivaled many at three times the price.

There are 9 and 8-in. models in the Stentorian line at \$12.55 and \$11.95 respectively. All have die-cast frames, low cone-resonance frequencies, and the novel three-impedance voice coils. All are available at \$1 less with 15-ohm voice coils only. — R. A.

MANUFACTURER'S COMMENT: This range of Beam "Stentorian" speakers was designed to provide good overall response at low cost. The most difficult part of this achievement is in insuring really low frequency resonance. The new patented "Cambrie Cone" construction together with the unusually large magnets are perhaps the most advantageous features.

While this series of 8, 9, and 10-in. direct-radiator speakers is individually suitable for wide range reproduction, we have also available a T10 Tweeter, response 2,000 to 16,000 cycles at \$17.95, and a half-pi crossover network at \$8.25. This makes a very inexpensive system when the HF series units are used as woofers either singly or in multiples.



Beam Stentorian HF 1012-U Speaker.

Crestwood 404 Tape Recorder

The Crestwood 401 tape recorder was discussed at length in the March 1954 TITH section of HIGH FIDELITY. The 404 is an improved version; this report will point out the differences.

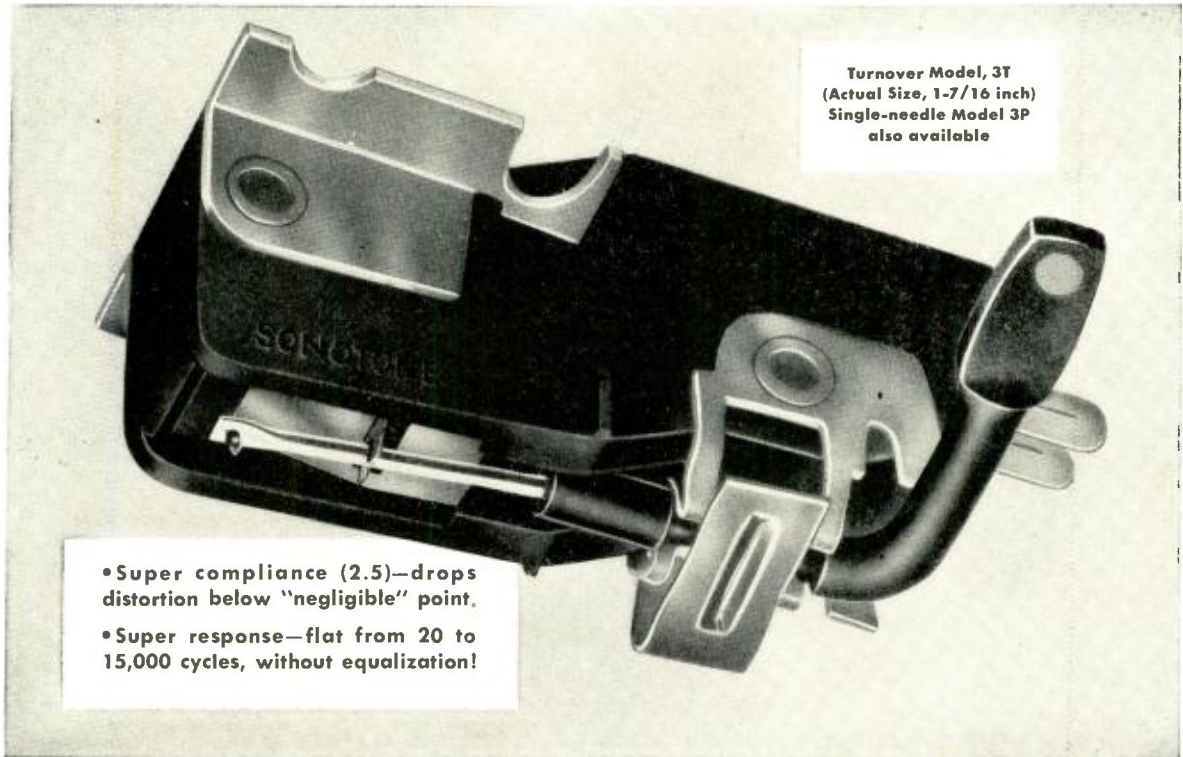
To get an approximate idea of how good the new Crestwood might be, we resorted to workbench tests (please note the distinction: these were workbench, not laboratory, tests; they are adequate for comparative purposes).

First, we ran through an Ampex alignment tape to determine the relationship between the recording curve used by Crestwood and that used by Ampex. The results are shown in Fig. 1 for 7½ and 3¾ ips. The tone control on the 404 is in the playback circuit and cannot be bypassed; it was adjusted for optimal flatness of response for

Continued on page 104

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Recently Sonotone has offered ceramic cartridges equal, by test, to most velocity types. Now, Sonotone presents the "3" Series, which set utterly *new* standards of finest performance, by all the measurements engineers know how to make. And your ears will confirm their findings.

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There is only one reason for a pre-amplifier—a velocity pickup puts out too feeble a voltage to drive your amplifier directly. But these Sonotone "3" Series cartridges deliver a whopping 0.5 volts—roughly 50 times as much as most velocity types. So you can *eliminate* the circuitry, noise, space and expense a pre-amp involves. (If you now have a pre-amp, our simple adaptor permits im-

mediate use of Sonotone "3" Series cartridges in your present system.)

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SONOTONE
CORPORATION, ELMSFORD, N. Y.

Continued from page 102

the two curves in Fig. 1. The range of control is shown in Fig. 2, which was taken at $7\frac{1}{2}$ ips using the Ampex test tape.

Second, with the tone control set for flattest response with the Ampex test tape, a Dubbings test tape was run through at $7\frac{1}{2}$ ips. The result is shown in Fig. 3. We show these data for one reason only: to impress you with the variation in response which may be encountered with prerecorded tapes. If a tape were recorded to the Dubbings characteristic and played back on an Ampex, some equalization with tone controls would be necessary.

For the Ampex tape, best results were secured with the tone control at about a one o'clock position; the Dubbings tape required readjustment of the control to about 10 o'clock.

At $7\frac{1}{2}$ ips, the 10-minute running time test provided by the Dubbings tape showed that the 404 ran slightly slow; elapsed time was 10 min., 15 sec.

The specifications for the 401 stated frequency response, through record and playback phases, to be ± 2 db from 30 to 13,000 cps. The specifications on the 404 state response to be from 30 to 15,000 cps but do not give a decibel variation. We checked frequency response by feeding a signal 20 db below recommended maximum recording level into the radio input, and playing back with the tone control in what we call the Ampex position. Results are shown in Fig. 4 and substantiate a claim (were it to be made) of ± 2 db from 50 to 15,000 cps.

Arrangement of controls has been reversed and some functions changed (for



The Crestwood 404: an improved tape recorder at moderate price.

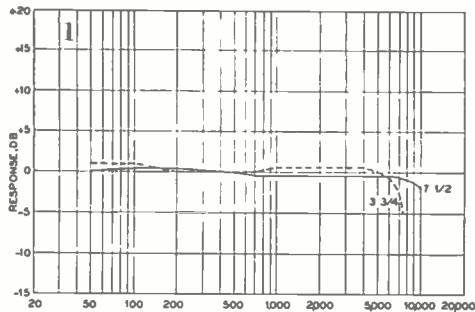
the better, in our opinion). The fast forward control (1,200 ft. in 93 sec.) now holds its position automatically. Speed change has been improved; it is now merely a knob which has to be pulled up or down. The motor has been quieted down and cooling improved. Noise level, according to Dubbings test tape, is about -41 db. This is about 5 db better than the early 401's. The phones jack used to be connected in parallel to the output jack, and volume level for both was controlled by the Monitor Output level control. This has been changed: in record mode of operation, the level at the phones jack is regulated by the record level control. You can therefore connect a VU or other meter to the phones jack to measure input level. With input to radio set at a 0.2 volt level (maximum recommended by Crestwood), the output at

the phones jack with record level control full on is 2.6 volts approximately. In the playback mode, adjustment of the monitor control changes the level at the main output (on back of recorder) but level at the phones jack is unaffected. Playback can be heard at the phones jack by varying record level control, even in playback mode. The sum total of all this is that you have two outputs, the monitor and the main; the phones output level is regulated by the record level control, and the main output level by the monitor level control.

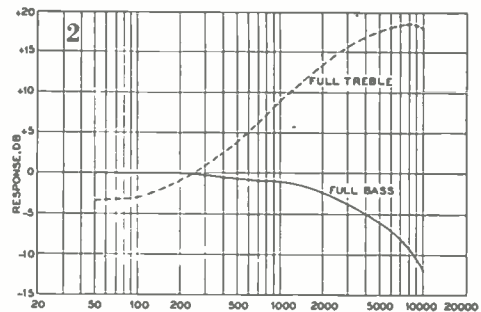
Crestwood's instruction book (excellent, by the way) states that 0.002 volt at mike input provides full recording level; 0.2 volt is required at the radio input; 0.006 volt at the phono input. As in the 401, the phono input is equalized for a GE cartridge. A 6 db margin of safety is provided in these figures; the eye (inverted V) overlaps $1/16$ th of an inch with recommended input levels. Eye sensitivity and operation has been improved.

A scale, consisting of radial and transverse lines, is engraved on the tape deck. It is a novel and very effective way of relocating a given spot in a reel of tape.

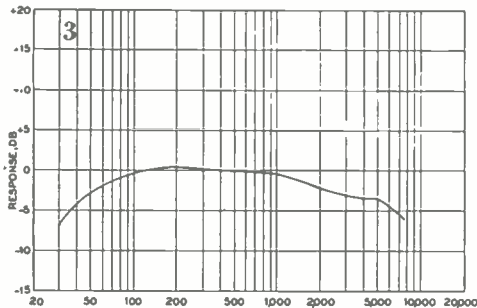
We feel that definite improvements have been made in the 404. The controls are improved and made more flexible; the noise level has been brought down without apparent sacrifice of low-frequency reproduction. This is the big bugaboo of moderate-price tape recorders. Down only $3\frac{1}{2}$ db at 50 cycles and -40 db noise for \$229.50 is quite an accomplishment. A small amount of bass boost by use of the preamp-control unit tone control will bring up the bass; the hum and noise level will still pass unnoticed. — C. F.



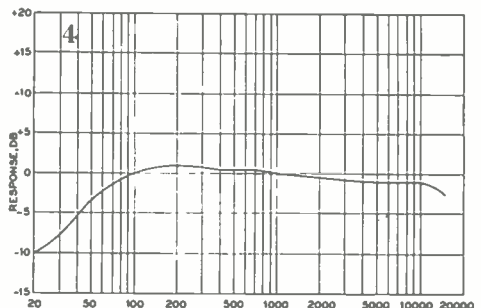
Playback characteristic using Ampex tape.



Range of playback tone control.



Response difference between Ampex and Dubbings tapes.



Frequency response through record and playback.

Dimitri Mitropoulos

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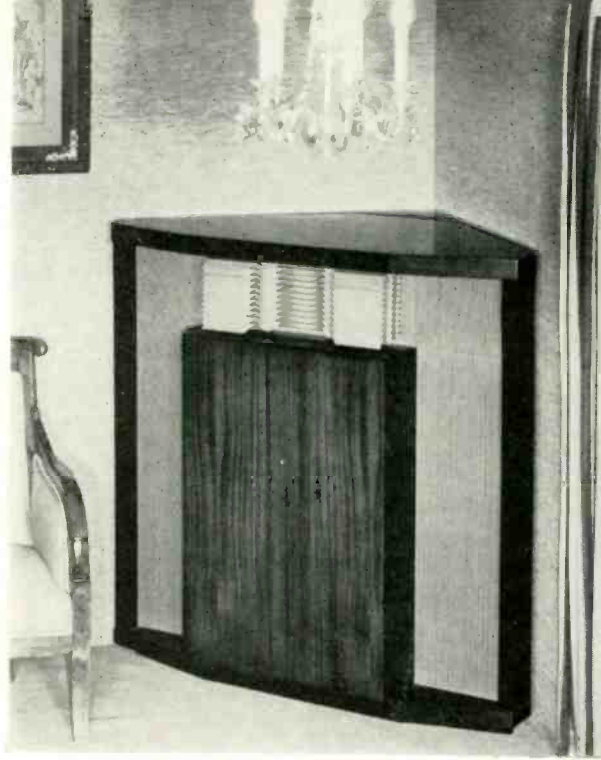
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521 N. La Cienega Boulevard
Phone: OLeander 5-8664

Midway Electronic Supply Co.
2817 Crenshaw Boulevard
Phone: RERpublic 1-2451

Minthorne Music Company
2920 West Pico Boulevard
Phone: RERpublic 4-2177

Radio Products Sales, Inc.
1501 South Hill Street
Phone: RIchmond 9-7471

Universal Radio Supply Co.
1729 South Los Angeles Street
Phone: RIchmond 9-5241

Weingarten Electronics
7556 Melrose Avenue
Phone: WEBster 5-5405 &
WEBster 6-3872

Custom Audio Products Co.
3881 1/2 East Imperial Highway
Phone: NEvada 6-8408

Telcoa
22722 Pacific Coast Highway
Phone: GLOBE 6-2611

High Fidelity Unlimited
935 El Camino Real
Phone: DAVenport 5-5689

Custom Audio
413 29th Street
Phone: HARbor 1506

Stairway to Sound
4166 Broadway
Phone: OLYmpic 3-7138

Rudi Pock — Records & Hi-Fi Sound
Euclid Avenue at F Street
Phone: YUKon 610-541

this is
The Mighty Hartsfield
the superb new sound of the century

Acclaimed spontaneously by leading magazines—picture, technical, hobby—for its precision design and construction, The Hartsfield has been recommended by a jury of impartial critics for inclusion in your "Dream Set." This system has been developed to make the most of the finest speakers ever made available to the listening public—Jim Lansing Signature Theater Components. It demonstrates what is possible when a manufacturer takes the trouble to follow exactly the basic principles of acoustical science. The Hartsfield enclosure—a folded, precision exponential horn—houses a 15" speaker with straight-sided cone; a dividing network for 500 cycle crossover; a massive high frequency driver with 4" voice coil. A Signature Koustical Lens of serpentine design provides wide horizontal and narrow vertical coverage, and is an integral part of the cabinet.



this is
The Signature C34
back-loaded folded horn

The popularity of the Signature C34 is due to its great versatility, magnificent sound reproduction and convenient dimensions. The C34 may be placed in a corner or against a flat wall. It may be used as the enclosure for a Signature D130 15" Extended Range Speaker. Or it may house a 001 Divided Network System. You may purchase this system progressively. Begin with a D130. Add an N1200 Network and 175DLH High Frequency Unit later. The six foot exponential horn path of the C34 insures clean, flat base response. 39¾" high, 23¾" wide.

this is
The Signature C37
new low-boy reflex enclosure

Purists' choice, Signature Reflex Enclosures have long been preferred by those who believe a "phase inverter" still to be the best solution to the speaker enclosure problem. Now the acknowledged superiority of Signature Reflex units is available in a sleek modern low-boy version—the C37. Engineered to match the acoustical impedance of Signature Speakers, the C37 is fabricated by the latest methods—lock mitre joints, electronically welded. Available in your choice of wood finish. Use with any Signature Extended Range Speaker or with a Signature Divided Network System.



continued

Pasadena

Dow Radio, Inc.
 1759 East Colorado Street
 Phone: SYcamore 3-1196

High-Fidelity House
 536 South Fair Oaks
 Phone: RYan 1-8171

Redding

The Service Shop
 1553 Pine Street
 Phone: 1621

Redondo Beach

South Bay Electronics
 1907 South Catalina Avenue
 Phone: Frontier 5-8215

Sacramento

Dunlop Radio & Television Supply Co.
 1628 "S" Street
 Phone: Gilbert 2-1031

Hi-Fi Sound Supply
 1910 16th Street
 Phone: Gilbert 3-6660

Santa Barbara

The Gromophone Shop
 9 East Canon Perdido
 Phone: WOODland 2-1792

Pacific Audio Supply
 2919 De La Vina Street
 Phone: WOODland 5-6422

San Bernardino

Hollywood Hi-Fi Shop
 1839 E Street
 Phone: 836101

Inland Electronic Supply
 843 Colton Avenue
 Phone: 655-71

San Diego

Breier Sound Center
 3781 5th Avenue
 Phone: CY 5-6646

San Francisco

Hol Cox Custom Music House
 2598 Lombard Street
 Phone: WE 1-3134

Hi Fi Shop
 3525 California Street
 Phone: Bayview 1-7757

Kopf Sound Supply
 104 9th Street
 Phone: UNderhill 1-7675

The Listening Post
 2290 Fillmore Street
 Phone: WALnut 1-3954

Music San Francisco
 562 Kearney Street
 Phone: SUTter 1-8587

San Francisco Radio & Supply Co.
 1282 Market Street
 Phone: UNderhill 3-6000

Stockton

Dunlop Radio & Television Supply Co.
 27 North Grant
 Phone: 7-7909

Studio City

Emmons Audio Equipment
 12608 Ventura Boulevard
 Phone: SUNset 1-2989

Van Nuys

House of Sight & Sound
 14513 Victory Boulevard
 Phone: STATE 0-6321

West Los Angeles

Bushnell Electronics
 12026 Wilshire Boulevard
 Phone: BRadshaw 2-7537 &
 GRANite 7-8847

Montclair Electronics
 12005 West Pico Boulevard
 Phone: GRANite 7-0731

CANADA

British Columbia
Vancouver

Sound Supply, Ltd.
 1115 Granville
 Phone: Marine 9058

Ontario

Toronto

Alpha Arocon Radio Co., Ltd.
 29-31 Adelaide Street, West
 Phone: EMpire 6-1591

Electro-Voice Sound Systems
 141 Dundas Street, West
 Phone: EMpire 8-8301

P.Q.
Quebec

Maurice St. Cyr
 796, Boulevard Charest Est.
 Phone: 4-6220

COLORADO

Denver

Radio Products Soles Company
 1237 Sixteenth Street
 Phone: CHerry 4-6591

CONNECTICUT

Hartford

The Nothon Morgolis Shop, Inc.
 28 High Street
 Phone: JACKson 2-0421

The Record Shop
 155 Asylum Street
 Phone: JA 2-6283

New Haven

David Dean Smith
 262 Elm Street
 Phone: UNiversity 5-1101

West Hartford

Audio Workshop, Inc.
 1 South Main Street
 Phone: ADams 3-5041

DELAWARE

Wilmington

Radio Electric Service Co., of Delaware, Inc.
 3rd and Tatnall Streets
 Phone: 5-4401

DISTRICT OF COLUMBIA

Washington

Compbell Music Co., Inc.
 1108 G Street, N. W.
 Phone: DI 7-8464

Custom Hi-Fi Radio & Television
 1642 Connecticut Avenue, N. W.
 Phone: HU 8-3336

Hi Fidelity Wholesalers
 1340 Connecticut Avenue, N. W.
 Phone: DEcatur 2-0900

Shroder Sound, Inc.
 2803 M Street, N. W.
 Phone: ADams 4-4730

U. S. Recording Company
 1121 Vermont Avenue, N. W.
 Phone: LINcoln 3-2705

FLORIDA

Jacksonville

Southeast Audio Company
 930 West Adams Street
 Phone: ELgin 6-3355

Miami

Brooke Distributors
 412 S. W. 8th Avenue
 Phone: 82-0931

East Coast Radio & Television Co., Inc.
 1900 N. W. Miami Court
 Phone: 82-4636

Electronic Supply
 61 N. E. 9th Street
 Phone: 9-4512

Flogler Radio Company, Inc.
 1068 West Flagler Street
 Phone: 3-1425

Hermon Radio Supply Co.
 1365 N. W. 23rd Street
 Phone: 64-6591

High Fidelity Associates
 3888 Biscayne Boulevard
 Phone: 82-8401

Waldor Radio & Appliance Co.
 1809 N. E. Second Avenue
Pensacola

Grice Radio & Electronic Supplies, Inc.
 300 East Wright Street
 Phone: Hemlock 3-4616

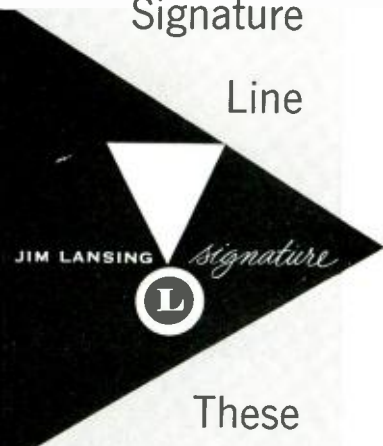
Better Listening Studio
 24 Beach Drive North
 Phone: 71-2251

GEORGIA

Atlanta

Baker Fidelity Corporation
 1140 Peachtree Street, N. E.
 Phone: EM 2156

These are the
best-selling
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Jim Lansing
Signature
Line



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are authorized
Jim Lansing
Signature
Dealers

HAWAII
Honolulu
The Audio Center, Ltd.
1241 Kona Street
Phone: 55311

ILLINOIS
Blue Island
Delta Distributing
2357 York Street
Phone: Fulton 8-4500
Broadview

Hi Fi Unlimited
1305 Roosevelt Road
Phone: Fillmore 5-1800
Champaign

The New Sound
35 East Springfield Avenue
Phone: 6-9119

**Jim Lansing Signature
Extended Range
Speakers**

*the only line of speakers
made with the remark-
ably low voice coil to
o.d. ratio of 1:4*

Only when a manufacturer has in his employ craftsmen who are skilled in working to extremely close tolerances, is it possible to produce speakers with large voice coils. A large voice coil is desirable, particularly, because it stiffens the cone to form a more rigid piston assembly. This results in crisper highs, cleaner lows, a heightened illusion of presence, and unmatched transient response. Voice coils in all Signature Extended Range Speakers are made of edge-wound aluminum ribbon.



this is **The Signature D130**
15" Extended Range Speaker with 4" voice coil

**Your
Basic
Speaker**

Use it alone when you begin to assemble your fine sound system. Use it later as a low frequency unit in your divided network system. The smooth, even response of the D130 is exceeded only by the very best two-unit divided network systems.

this is **The Signature D123**
12" Extended Range Speaker with 3" voice coil

**An
Innovation
In Speaker
Design**

"Step-down" frame configuration and close-tolerance manufacture result in a depth of only 3 3/8". This immediately suggests the D123's adaptability to wall mounting. However, its performance is greatly enhanced by mounting in a suitable enclosure. The D123 is an excellent, moderate cost loudspeaker.

this is **The Signature D208**
8" Extended Range Speaker with 2" voice coil

**A True
Precision
Transducer**

Although only 8" in diameter, the D208 is a true high fidelity loudspeaker in every good sense of the word. It is just as well engineered; it is manufactured with the same care and precision as other Signature units. Its excellence is immediately apparent when you hear it drive the mighty Hartsfield. The D208 is frequently used in multiple speaker sound systems when very high quality is desired. The D208 has a nominal impedance of 8 ohms. A 16 ohm model - the D216 - is also available.



Chicago
Allied Radio Corporation
100 North Western Avenue
Phone: HAYmarket 1-6800
Chicago Electronics
420 East 87th Street
Phone: HUDson 3-9700
Custom Electronics Associates
7121 South Clyde Avenue
Phone: BO 8-5180
Electronics Expeditors
2909 West Devon Avenue
Phone: ROgers Park 4-8640
Arthur Nagel, Inc.
918 East 55th Street
Phone: Butterfield 8-5050
Newark Electric Company
223 West Madison Street
Phone: State 2-2950
Voice & Vision, Inc.
53 East Walton Place
Phone: Whitehall 3-1166

Peoria
Klaus Radio & Electric Co.
403 E. Lake Street

INDIANA
Indianapolis
The Golden Ear, Inc.
15 East 16th Street
Lafayette
The Golden Ear, Inc.
610 Main Street

Muncie
Muncie Electronics Supply, Inc.
305 North Madison
Phone: 8837

IOWA
Council Bluffs
World Radio Laboratories, Inc.
3415 West Broadway
Phone: 2-0277
Iowa City

Woodburn Sound Service
218 East College
Phone: 8-0151

Mason City
The Record Salon
25 1st N. E.
Phone: 878

KANSAS
Topeka
Plaza Television
1408 Huntoon
Phone: 2-5007
Wichita
Excel Distributors
118 West Second Street
Phone: HO 4-4783

LOUISIANA
New Orleans
Custom Electronics, Inc.
813 Chartres Street
Phone: CA 4120

MARYLAND
Baltimore
Henry O. Berman Co., Inc.
12 East Lombard Street
Phone: Lexington 9-7002
Custom Music Systems, Inc.
2326 North Charles Street
Phone: HO 7-7192
High Fidelity House
5123 Roland Avenue
Phone: TUXedo 9-8591

MASSACHUSETTS
Boston
Lafayette Radio
110 Federal Street
Phone: HUBbard 2-7850
The Listening Post, Inc.
161 Newbury
Phone: CO 7-7530
Radio Shack Corporation
167 Washington Street
Phone: LAFayette 3-3700
Hingham

Ben Drisko
160 Central Street
Phone: Hingham 6-1582W

Springfield
Soundco Electronic Supply Co., Inc.
147 Dwight Street
Phone: RE 7-3425 or RE 7-1333

MICHIGAN
Ann Arbor
Audio Engineering Laboratories
315 Brierwood Avenue
Phone: NOrmandy 2-7113
Detroit

Hi-Fi Systems, Co.
17127 West McNichols
Phone: BR 3-8921
M. N. Duffy & Co.
2040 Grand River
Phone: WOODward 3-2270
Haco Distributing Co.
9730 Burnette Street
Phone: Texas 4-3560

Lansing
Offenhauer Company
227 West Washtenaw Street
Phone: IV 2-9896
St. Joseph
Laboratory Equipment Corporation
P. O. Box 352
Phone: YUKon 3-5534

MINNESOTA
Minneapolis
Binaural Sound Co.
5924 Fairfax Avenue
Phone: Walnut 2-1214
Electronic Industries, Inc.
2451 Hennepin Avenue South
Phone: KENwood 5749

St. Paul
Hall Electric Co.
566 North Robert Street
Phone: CAPitol 4-5696

MISSISSIPPI
Jackson
Swan Distributing Co., Inc.
342 North Gallatin Street
P. O. Box 2968
Phone: 2-5516

these are
**Signature Theater
System Kits**

the finest transducers
ever made available
to the serious listener

Designed for use in theaters with the latest stereophonic sound equipment, constant pressure by high fidelity experts and enthusiasts forced James B. Lansing Sound, Inc. to place these kits on the audio market. Examine them at your nearest authorized Signature Dealer, listed below. You will gain an entirely new concept of what a first quality speaker . . . network . . . high frequency driver should look like. Listen, and you will discover—Signature verbatim reproduction.

Low Frequency Units

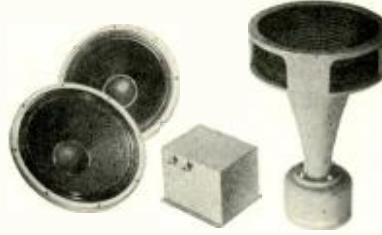
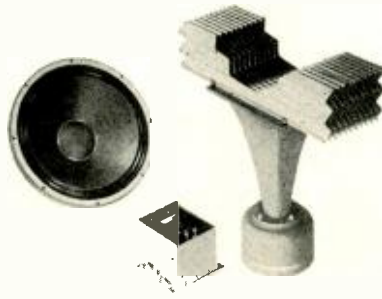
are made with straight-sided cones and 4" voice coils of edge-wound copper ribbon. This extremely rigid piston assembly delivers immaculate bass, keeps bass fundamentals under near-perfect control.

Dividing Networks

designed for 500 cycle crossover — are highly-refined units capable of effecting smooth, undetectable crossover. Simple inductor-capacitor circuits are not enough to handle this critical assignment. Signature Networks are the only units available with impedance compensating circuits for smoothest possible response. All parts — paper foil capacitors, wire wound resistors, adjustable inductance chokes — are selected for their precision electrical characteristics and long term stability.

High Frequency Units

are built around the Signature 375 Driver. This component alone measures 7" x 5½" and weighs 31 pounds — more than many low frequency units! Inside are a 4" voice coil, hydraulically-formed aluminum diaphragm, and high precision phasing plug. This unit with its costly construction and low crossover is responsible for the establishment of presence and the handling of transients which distinguish Signature Theater Systems.



086 Signature Theater System Kit

(shown in relative proportions) consists of one 150-4C Low Frequency Unit, one N500H Dividing Network, one 375 Driver, one 537-509 Horn-Lens Assembly. This kit is intended for use in front loaded folded horns other than The Hartsfield. The Hartsfield takes an 085 Kit which is similar but minus the Koustical Lens which is an integral part of the enclosure.

080 Signature Theater System Kit

consists of two 150-4 Low Frequency Units, one N500 Network, one 375 High Frequency Driver, one 537-500 assembly with round exponential horn and round Koustical Lens. Used in Signature C550 back-loaded folded horn.

Other combinations of these units are available in kit form. See your authorized Signature Dealer.



continued

- Pass Christian*
The Music Box
121 Davis Avenue
Phone: 185 and 301W
- MISSOURI*
Cape Girardeau
SuedeKum Electronic Supply Co., Inc.
2215 Broadway
Phone: 5-8202
- Independence*
Don Cook's Electronic Equipment Co.
1020 West Truman Road
Phone: CL 4910
- Kansas City*
David Beatty Custom High Fidelity Sound
1616 Westport Road
Phone: JE 3110
- St. Louis*
The High Fidelity Showroom
6383 Clayton Road
Phone: PARKview 1-6500
- Van Sickle Radio Co.**
1113 Pine Street
Phone: CH 1-1814
- NEVADA*
Reno
Fleet Harrison
400 Capitol Hill
Phone: 2-0031
- NORTH CAROLINA*
Charlotte
Music, Incorporated
212 North Independence Boulevard
Phone: EDinson 4-1079
- Hendersonville*
Bradley Enterprises
Haywood Rd., 4 mi. N.W.
Hendersonville
Phone: 4549
- Winston-Salem*
Dalton-Hege Radio Supply Co., Inc.
924 West 4th Street
Phone: 2-5141

- NEW HAMPSHIRE*
Manchester
Worthen Lab.
21 North Main Street
Phone: 2-8993
- NEW JERSEY*
East Orange
Creative Audio Associates
214 Glenwood Avenue — Studio 207
Phone: ORange 6-5229
- Montclair*
Perdue Radio Company
8 South Park Street
Phone: MO 2-0680
- Newark*
Lafayette Radio
24 Central Avenue
Phone: Market 2-1661
- Magnetic Recording Co.**
528 Central Avenue
Phone: Mitchell 3-1111
- Paramus*
Music Age, Inc.
171 West Route 4
Phone: Dlamond 3-8200
- Patterson*
Magnetic Recording Co.
344 Main Street
Phone: MULberry 4-8800
- Plainfield*
Lafayette Radio
139 West Second Street
Phone: Plainfield 6-4718
- Princeton*
Princeton Listening Post
164 Nassau Street
Phone: Princeton 1-4933
- Wildwood*
The Music Center
239 East Oak Avenue
Phone: 2-5641
- NEW YORK*
Amsterdam
Adirondack Radio Supply
185 West Main Street
Phone: VI 2-8350

- Binghamton*
Audio Service Co., Inc.
130 State Street
Phone: 4-4494
- Buffalo*
Buffalo Audio Center
161 Genesee Street
Phone: MOhawk 1368
- Frontier Electronics, Inc.**
1503 Main Street
Phone: Garfield 5727
- Long Island, East Meadow*
G-R Associates
695 Richmond Road
Phone: IVanhoe 6-8670
- Long Island, Glen Head*
The Pine Shop
26 Glenwood Road
Phone: Glen Cove 4-3676
- Long Island, Hempstead*
Island Radio Distributors, Inc.
412 Fulton Avenue
Phone: IVanhoe 1-8160
- Long Island, Manhasset*
The House of Hi-Fi
605 Plandome Road
Phone: MA 7-1376
- New York*
Asco Sound Corporation
115 West 45th Street — 3rd Floor
Phone: JUDson 2-1750
- Harvey Radio Company**
103 West 43rd Street
Phone: Judson 2-1500
- Lafayette Radio**
100 Sixth Avenue
Phone: Rector 2-8600
- Sun Radio & Electronics Co., Inc.**
650 Sixth Ave. (Ave. of Americas)
Phone: ORegon 5-8600
- Terminal Radio Corporation**
85 Cortlandt Street
Phone: WO 4-3311
- Rochester*
Craig Audio Laboratory
12 Vine Street
Phone: BAKer 1345

- Troy*
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331 Middleburg Street
Phone: Ashley 4-4481
- White Plains*
High Fidelity Center
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Phone: White Plains 8-3380
- OHIO*
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Groschan Camera Center, Inc.
331 Cleveland Ave. N. W.
Phone: GL 4-7651
- Cincinnati*
Customcrafters Audio, Inc.
2259 Gilbert Avenue
Phone: CA 1-3153
- Herrlinger Distributing Co.**
15th & Vine Streets
Phone: CH 1-2773
- Cleveland*
Audio Craft Co.
2915 Prospect Avenue
Phone: Cherry 1-5560
- National Audio Center**
1000 Hamilton Avenue
Phone: Cherry 1-1079, 80, 81
- Pioneer Electronic Supply Company**
2115 Prospect Avenue
Phone: Superior 1-9410
- Columbus*
Anderson High Fidelity Center
2244 Neil Avenue
Phone: AXminster 9-1549.
- Shaffer Music Company**
849 North High Street,
Box 157-Station A
Phone: AXminster 4-4614
- Dayton*
Custom Electronics, Inc.
1000 South Main Street
Phone: ADams 3158
- Dayton Sound Associates**
1357 Philadelphia Drive
Phone: RANDolph 5844

These are the
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units in the
Jim Lansing
Signature
Line

JIM LANSING

Signature



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Lima Radio Parts Co.**
604 North Main Street
Phone: 3-9816

Massillon

M. H. Martin Co.
1118 Lincoln Way East
Phone: TE 2-7467

Toledo

Jamiesons' High Fidelity
840 West Central
Phone: CHerry 3-2248

Torrence Radio, Inc.
1314 Madison Avenue
Phone: CHerry 1-7116

Youngstown

Creative Audio
4039 Hillman Way
Phone: ST 2-5247

Signature Divided Network System Kits

Given a good amplifier, good source material, good enclosure . . . the greatest single improvement you can make in your high fidelity sound system is the installation of a Signature Divided Network System.

The improvement you hear is only partly due to the extended range which results. Of more importance is the way in which frequencies above the point of crossover are handled by the high frequency driver. Sounds in this range are reproduced much flatter than is possible with the very best — even theoretically best — cone-type driver. The small mass of the diaphragm permit: instantaneous response to the sharp wave front of a transient. Paper cone resonances are eliminated.

It should be remembered, too, that in this region (say from 800 to 4,000 c.p.s.) the ear is extremely sensitive to distortion. Here the ear can hear deviations from perfect reproduction that are difficult, if not impossible, to measure with ordinary equipment.

Low Frequency Units

shown on this page are made with 4" edge-wound copper ribbon voice coils and curvilinear cones. The large voice coil stiffens the piston assembly for crisp, clean bass. The curvilinear configuration permits good distribution of highs up through the region of crossover.

Dividing Networks

are built for 1200 cycle crossover. They incorporate impedance compensating circuits for smoothest possible response. A three position attenuation switch — 0, -3, -6 db — permits adjustment to the acoustics of the surrounding.

High Frequency Unit

included in these kits is the famous Signature 175DLH — the first assembly ever placed on the market with a true acoustic lens. The lens consists of 14 separate elements and distributes sound smoothly over a 90° solid angle. The driver is made with a 1¾" voice coil, hydraulically-formed aluminum diaphragm, and precision-machined pure iron phasing plug.



001 Two-Way Divided Network System Kit

consists of one 130A Low Frequency Unit, one N1200 Dividing Network, one 175DLH High Frequency Assembly. This kit is used in the Signature C34 and C37 Enclosures shown in these pages, and other reflex and horn enclosures.



050 Two-Way Divided Network System Kit

consists of two 130B Low Frequency Units, one N1200 Dividing Network, one 175DLH High Frequency Assembly. This kit is used in the Signature C37 Enclosure shown in these pages, and other reflex and horn enclosures.



James B. Lansing Sound, Inc. 2439 Fletcher Drive, Los Angeles 39, California

OREGON
Portland

Hawthorne Electronics
700 S. E. Hawthorne
Phone: BE 4-9375

Salem

Cecil Farnes Co.
442 North Church
Phone: 4-3289

PENNSYLVANIA
Bethlehem

Audio Laboratories, Inc.
808 Mohican Street
Phone: UN 7-3909

Harrisburg

Music Box
1325 Derry Street
Phone: CE 2-8988

Philadelphia

Danby Radio Corp.
19 South 21st Street
Phone: RI 6-5686

lectronics
City Line Center
Phone: GReenwood 7-9535

**Radio Electric Service
Co., of Penna., Inc.**
7th & Arch Streets
Phone: LO 3-7390

ten Cate Associates
6128 Morton Street
Phone: GE 8-5448

Pittsburgh

Concerto Room, Inc.
642 Grant Street
Phone: ATlantic 1-2312-3

Wolk's High Fidelity Center
306 Diamond Street
Phone: EXpress 1-0220

Reading

George D. Barbey Co., Inc.
2nd & Penn Streets
Phone: 6-7451

State College

Alvo Electronics Distributors, Inc.
103 South Pugh Street
Phone: ADams 8-6277

York

Carl E. Sheffer
734-36 East Market Street
Phone: 97-218

RHODE ISLAND
Providence

Audionics Co. of America
790 North Main Street
Phone: Dexter 1-4242

TENNESSEE
Kingsport

Radio Electric Supply Company
245 East Market Street
Phone: CIrcle 5-1471

Memphis

Bluff City Distributing Co.
234 East Street
Phone: 36-4501

Nashville

Electra Distributing Co.
1914 West End Avenue
Phone: 5-8444

Oak Ridge

The Music Box
Jackson Square
Phone: 5-3759

TEXAS

Charles H. Lucas
Electronic Engineering
1247 Georgia Avenue
Phone: WE 2576

Houston

Audio Center
1633 Westheimer
Phone: JACkson 9-4778

Wrye Company Ltd.
2410 West Alabama
Phone: JACkson 3-7874

VIRGINIA

**Charlottesville
Charlottesville Music Center, Inc.**
117 East Main Street
Phone: 2-2331

Norfolk

Electronic Engineering Co., Inc.
316 West Olney Road
Phone: MA 2-6403

Richmond

Walker C. Cottrell, Jr.
408 East Main Street
Phone: 3-2402

WASHINGTON
Seattle

Olympic Engineering Company
2008 Westlake Avenue
Phone: ELiott 4650

Spokane

20th Century Sales, Inc.
1021 West First Avenue
Phone: MA 0801

Tacoma

C & G Radio Supply Co.
2502 Jefferson Avenue
Phone: Broadway 3181

WEST VIRGINIA
Charleston

Electronic Speciality Co.
Virginia Street West @ Park Ave.
Phone: 3-5656

Huntington

Singer Electronics
1555 3rd Avenue
Phone: 3-7439

WISCONSIN
Madison

Satterfield Electronics, Inc.
328 West Gorham Street
Phone: ALPine 6-0267

Milwaukee

The Hi-Fi Center, Inc.
2630 North Downer Avenue
Phone: Woodruff 4-3344

**Raynard High Fidelity
Installations Co.**
Bay Shore Center
Phone: EDgewood 2-8123

HI-FI FANS and CRITICS AGREE:

"Still the Safest and Best Record Cleaner Known!"

WALCO
STATI-CLEAN



Anti-Static
SPRAY

Praised like this in High Fidelity, Audio, Sat. Review of Recordings and American Record Guide:

"...deserves its fine reputation..."
"...of considerable help..."
"...nullifies static very effectively..."
"Best product!"

- Your Best Defense Against Dust— #1 Enemy of Records and Needles
- Absolutely Safe— Non-Residual— Contains No Soaps or Detergents
- Adds Years to Record Life—With No Loss of Presence or Brilliance
- Laboratory Tested. Unconditionally Guaranteed

Nothing stops dust as *safely* and *effectively* as STATI-CLEAN. No other cleaner has the *permanence* of STATI-CLEAN — one quick spray stops dust for *months!* Chemical-impregnated cloth cleaners are temporary and become useless after dirtying, washing, or short exposure to air... but with STATI-CLEAN, you use the *free* applicator cloth indefinitely. It may be *washed repeatedly*, is *continually restored* by use! Further, unlike clip-on devices that reduce static but do not *clean* the record (and are dangerously radioactive), and brushes that just generate more dust attracting static in use — STATI-CLEAN does the *whole job*, sensibly and safely.

Ask for STATI-CLEAN — the original anti-static spray cleaner — next time you visit your record dealer.

BY THE MAKERS OF THESE OTHER FAMOUS RECORD PRODUCTS:

WALCO Contoured Bottom
DISCOVERERS
Protective Polyethylene Sleeves for Records

LOOK FOR NEW
WALCO
RECORD
ACCESSORY
BAR
AT YOUR DEALERS

FREE Write for free sample DISCOVER, plus free \$1 book on record care, indexing, etc. Enclose 25c to cover postage and handling.

Walco PRODUCTS, INC.
60-A Franklin St., East Orange, N. J.
AT LEADING RECORD SHOPS

HOFMANN

Continued from page 39

that Hofmann never was a pianistic anarchist, the way a near-genius like Ignaz Friedman was. His rubato was carefully measured; it flowed freely and naturally. His playing always had breathing space. His bass always had extreme clarity (Hofmann used to despise what he derisively called "right-hand" pianists). Never does the playing lag, never are there dead spots, never does the tensile quality slacken.

As an indication of what Hofmann could do with the most familiar of pieces, listen to the way he freshens the A-flat Waltz. He starts it fairly slowly and deliberately, the two-against-three meter bouncing along in clear definition. Then the repeat, somewhat faster. Listen to the crisp, punched-out descending and ascending staccato of the left hand. In the C minor section the theme flows with restrained elegance. Then a touch of intuitive genius: just before the return to the running passages, Hofmann slips into a tantalizing Viennese rhythm, *à la* Johann Strauss. The effect makes you wiggle with pleasure. More repeats, still faster; and in the coda there is a sensational build-up where Hofmann, in high spirits, lets his fingers run wild. He makes of this waltz a brand-new experience.

And so it goes. In the G minor Ballade is an ever-singing line coupled to a development of sheer power (the sea-surge of the octaves in the bass). The coda for once has rhythmic security; nearly every pianist before and since lets it get out of hand. In the *Butterfly* Etude notice the humor of the playing and the magnificently controlled decrescendo toward the end. Note the string of pearls at the end of the E-flat Nocturne; or the perfect articulation of the *Minute* Waltz; or the resilient attack and the marvellous



inner voices that sound through the familiar Rachmaninoff G minor Prelude (another new experience, this). The *Capriccio Espagnole* is, for bravura and excitement, in a class by itself, and the concluding measures are among the great examples of delirious

Continued on page 113

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HOFMANN

Continued from page 111

virtuosity ever put on records. This *Capriccio Espagnole* is a salon piece that has always been a favorite of Hofmann's. No concert was considered complete unless he played it as an encore, and he had made a recording of it around the time of the first World War.

Even when Hofmann was responsible for a musical aberration, as he is here in Chopin's *Berceuse*, there is so much authority that one is tempted to surrender. The *Berceuse* is the one unconvincing thing on this disk, and one of Hofmann's few real eccentricities. His tempo is surprisingly flip, and the prominent, repeated emphasis on the low A-flats in the last few measures, while an interesting idea (Hofmann wanted to suggest something like the rolling of a bell) is not warranted by the music. Here Hofmann's intellect got the better of his instinct. Yet one is held by the personality of the conception.

Nothing is more difficult than to pin down and describe that elusive concept known as style. In general it can be said that Hofmann's style was

romantic but not ultra-romantic; that it represented the grand manner; that it was spontaneous-sounding (he seldom played the same piece twice exactly the same way; and often ideas seemed to come to him while he was actually on stage); that it stressed tone, dynamics, and rhythm. To say it was personal means little; every great pianist's style is personal. To say that it was the quintessence of aristocracy may mean a little more. The finish and refinement of Hofmann's style were unique. Only Godowsky approached him in that finish, and Godowsky never had Hofmann's red blood.

For Hofmann, though not a thundering virtuoso on the order of a Horowitz or Friedman, had equal musical force and could thunder with the best of them. He also could match fingers with any of them. Those who were fortunate enough to hear his Carnegie Hall performances of Liszt's *Don Juan Variations*, around the middle Thirties, have memories of technical feats that even so stupendous a workman as Barere, in the same piece, later failed to approximate.

Nor did any pianist of our time have Hofmann's incredible control of dynamics. His pianissimo was ethereal;

Continued on next page

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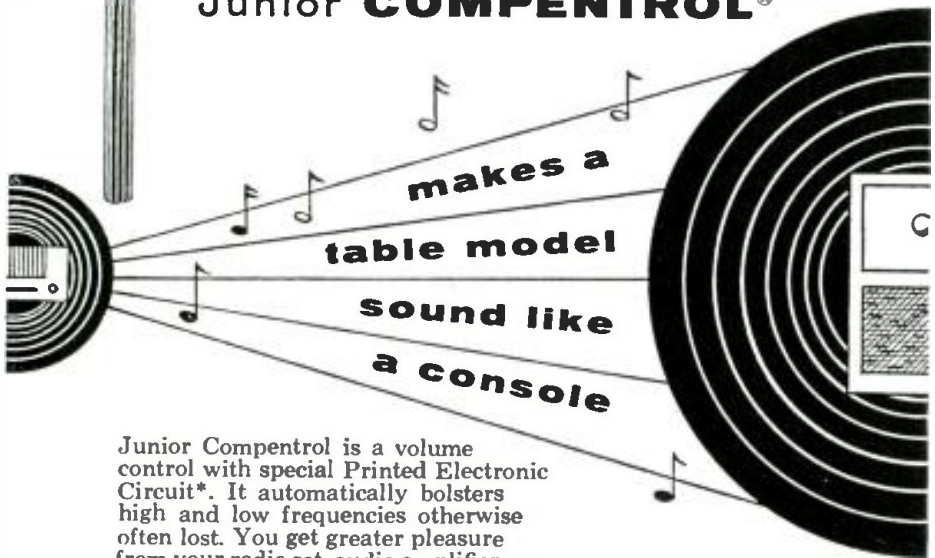
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HOFMANN

Continued from preceding page

he had complete command at any level; and when he wound up and let go, his fortissimo had a savage quality. There was something frightening about it, all the more in that he used it sparingly and with meaning. Make no mistake about it, Josef Hofmann, the little man with the little hands, was a giant, and his like does not walk the earth today.

LIVING WITH MUSIC

Continued from page 43

art of speech, because when they are not acting they seldom have anything to say worth hearing, and nothing worth listening to.

Noise is often worth listening to. The noise of New York, for instance, ought to be listened to now and then, and not just overheard. It is frequently rewarding. And of course this goes for any city or town.

Music, then. I turn on the radio when I get up in the morning because I do not have anything better to overhear, or listen to, at the time. That is what it comes to. I turn on The Good Music Station because the other stations are caught up in a hysterical pattern of selling, and overhearing this hysteria is soon annoying and painful.

The radio remains on while I am at work, writing, revising, planning to write.

The presence of music in the midst of work is not so much an adventure as it is any or all of the following things: a necessity, a companionship, an example of an evolved and completed work while I am trying to achieve a similar commonplace or miracle, a diversion which is deeply satisfying without making any demands on my concentration, a source of ideas. It is also a number of other things, but perhaps best and most of all it is a useful reminder that the very greatest achievements of the mortal soul are commonplace.

Turn on your radio, for instance, and the human soul begins to pour forth in astonishing variety and richness, in the form and pattern, texture and rhythm, of a language named music — composed in anguish or joy, anger or love by men who have been dead several hundred years, or by men who

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are presently dying — of whom a little something may remain alive for quite a little time in the form of music. Nor forever, of course, but for a moment or two. And as the music is overheard or listened to, anybody is likely to hear a little music of his own.

In short, music is the natural, the inevitable, the proper companion of all human activity, whether it is the writing of poems or plays, or the making of cigars or automobiles. It is a great comfort to cows as well, as it most certainly should be, and to all other animals, most likely.

But what about the phonograph? Well, the long-playing record is a fine thing, but somebody has got to do something about making a good needle that won't cost too much and will last a reasonable amount of time — say, three thousand hours. The three-minute record is still O.K., especially for jukeboxes in saloons, but the symphony or concerto on one or two sides of an LP is great. I listen to the phonograph too of course, but only to stuff I am never apt to hear on the radio: Armenian, Turkish, Kurdish, Arabic, Israeli, and other folk songs and dances, for the most part.

What about music outside of the home? Well, you get music at the movies, even though you seldom notice that you're getting it. Symphonies, as such, are fine enough, but more as something to go to, to have gone to, rather than an event of music pure and simple, as music at home is. Opera, however, is another matter, and ought to be gone to for itself, since it is theater, sets, costumes, production, direction, and performers. Still, opera on the radio isn't bad, either — especially to overhear.



What is the free availability of so much music apt to do to the business of composing new music? Nothing. Certainly nothing more than or different from the availability of so much free silence or noise half a century ago did to the business of composing new music at that time.

What about the relative familiarity of more and more people with more and more music? Isn't that apt to have an effect on contemporary composers?

Continued on next page

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LIVING WITH MUSIC

Continued from preceding page

Isn't that apt to impel the composers to try for new stuff in new ways?

Of course it is, and they're doing it all the time, and a lot of it is very good, too.

To sum up, when I get up I turn on the radio.

I have two suggestions: one for newspapers, the other for radio stations:

1. The around-the-clock program of any station broadcasting good music should appear in a daily paper.

2. The music of one composer should be played chronologically insofar as it has been recorded: an hour a day, or two hours a day, until the recorded music of that composer has been played by that radio station.

Why?

Why not?

Is there anything wrong with getting a little order into the wonderful chaos?

WALLS AROUND

Continued from page 42

you've had a chance to hear them.

If, on the other hand, the room seems too dead and echo-free, add some hard surfaces, such as pictures covered with glass. Use draperies made of light rather than heavy material. Even putting hard-surfaced lamps and vases around will help break up the sound and spread it around the room so it has a chance to bounce.

If the lows seem weak (as they often do) there isn't too much that can be done in the way of acoustic treatment, other than to enlarge the room, an undertaking which we agreed we would consider impractical. The sound source should be in a corner for optimum low frequency reproduction. Low frequency propagation—given identical sound sources—is so dependent on room size and on the position of the sound source that I would suggest devoting a small amount of time to experimenting with different positions of sound source and listening chair. But otherwise, you had better accept your fate. (Admittedly, you can change loudspeakers, if that is the sound source; we'll discuss that later. Right now we are talking about conditions for either live or reproduced sound.)

Contrariwise, if excessive or mud-

Continued on page 118

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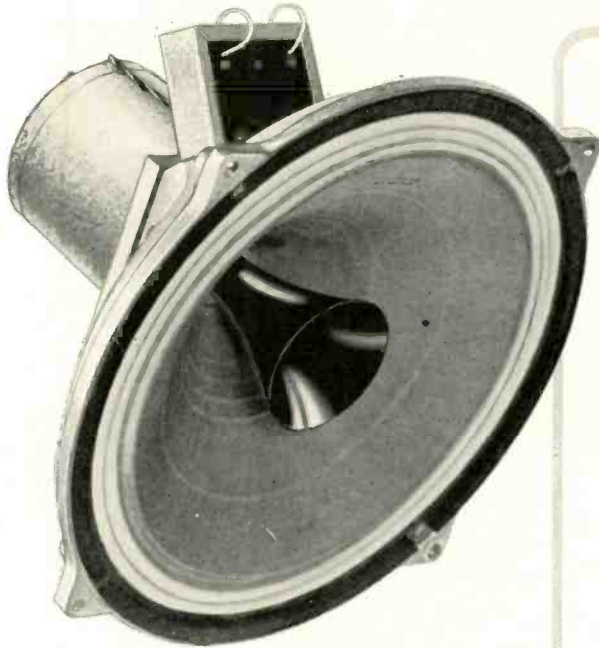
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Continued from page 116

dled lows are the problem, some measures can be taken. Remember, however, that in general the low frequencies are much less amenable to corrective action than the highs. Moving the sound source out of a corner will help here; the problem is not only of reverberation but of another matter—room resonance—which we shall discuss next issue. Also, heavy drapes are indicated—and hang them away from the wall (or window) by 6 to 12 inches. They won't have too much effect, but may help some. If your decorative scheme permits, panels of light material will absorb surprisingly large amounts of low frequency sound. The trick is what size and type; experimentation is the only way to find out because what you want are panels which will resonate at the desired (rather, at the *undesired!*) frequencies, and that depends on the effective mass and stiffness of the panel. Try, if it is feasible, 1/8-inch plywood (or even 1/16th) mounted on a 1-by-2-inch furring-strip frame, 2-by-4 feet in size and larger. Start off by hanging them near the corners of a room, near the ceiling or near the floor. I can't think of any decorative use for such contraptions, but maybe you can, particularly if the low frequency muddle is severe enough.

Another panel idea is to use a very thin panel, even one made of metal, in which small holes have been punched, spaced apart from one another three to four times the diameter of the hole. For example, 1/8-inch holes spaced 3/8-inch apart. I cannot find any authority which has stated what the acoustic effect is of the pegboard panel which I have mounted over my workbench, but I am sure it contributes to the satisfactory reproduction I achieve. There is enough hard surface to bounce back some of the highs, and the small holes, with an air space plus barring behind, act to absorb the lows. Furthermore, the single big panel is attached to furring strips so that the panel effect is that of several units of various sizes. As a matter of fact, panel areas are just about the best low-frequency absorbers available. Under somewhat extreme conditions, this can apply to floor areas and more particularly to wall areas where lath and plaster attached to studs can behave as a panel.

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Continued on page 120

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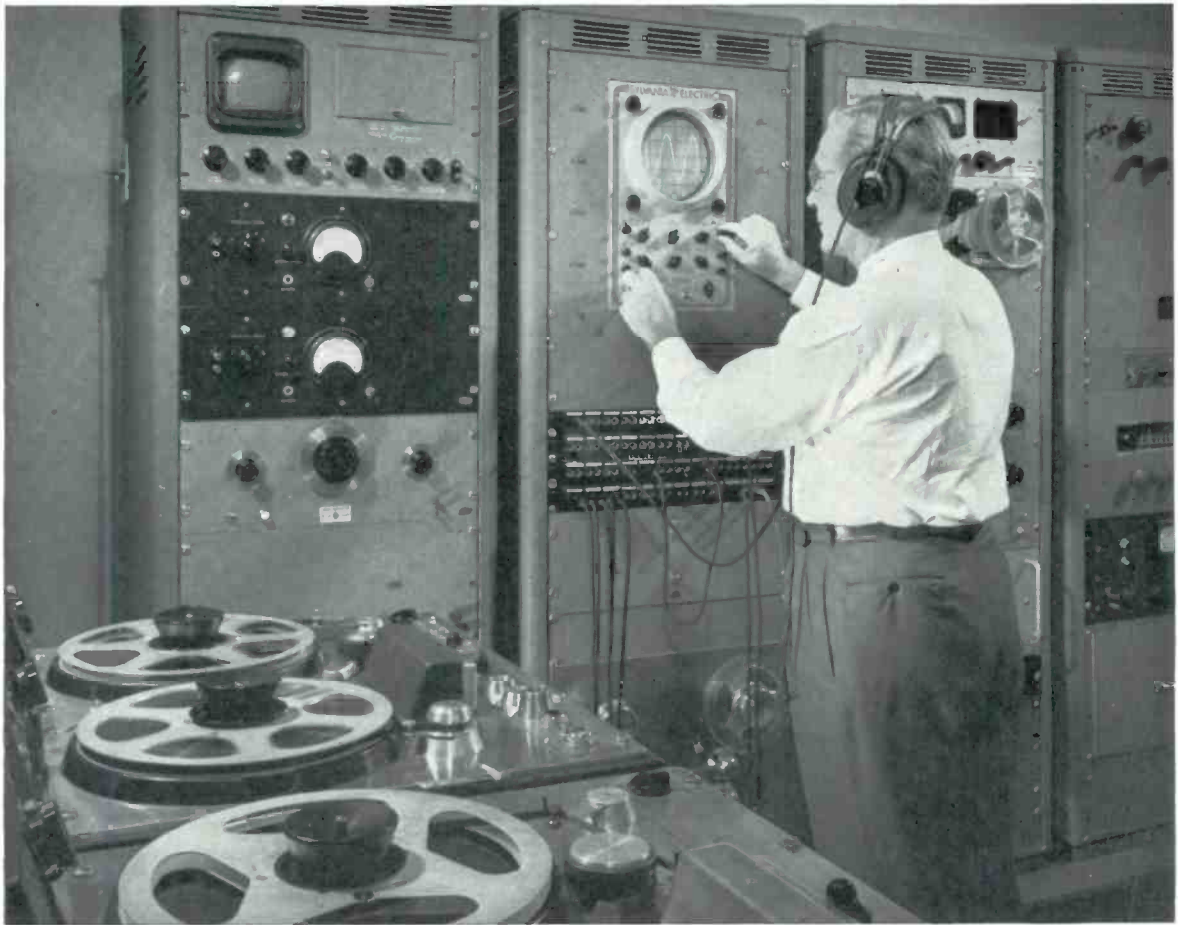
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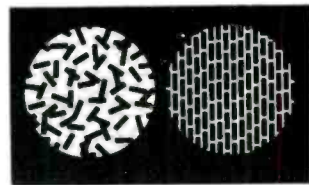
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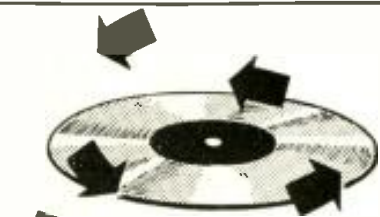
WALLS AROUND

Continued from page 118

connection with treatment of rooms for excessive reverberation time: beware of the neighborhood contractor who suggests acoustic treatment of the ceiling only. This may be an answer, but it may not. The trouble is that sounds decay gradually, and the rate of decay may change during the decay period. That is, the rate may start at a rapid decay rate and then slow down toward the end of the period. Two examples may be cited: one is that of a man who built a new house with huge plate glass windows along one end of the living room. The other three walls were mostly concrete, as was the floor. Furnishings were sparse, and sound really went haywire; reverberation never seemed to end. A contractor plastered acoustic tiles on the ceiling. It helped, in a way. But there seemed to be an undercurrent of remaining sound which decayed very slowly.

The second example is all too familiar and is found in many offices. Linoleum floor, four hard-surfaced walls, "sound-proofed" ceiling. The problem here, and in the example just cited, was that only those sound waves which struck more or less directly on the ceiling were absorbed; the others kept bouncing around endlessly. The moral is: if treatment as drastic as acoustic tiling of the ceiling is required, be sure that at least two other surfaces (such as the floor and one wall) are also treated in one way or another: rugs on the floor, draperies on a wall.

Finally, before we leave reverberation, one more consideration: remember that broadcasting and recording studios and halls have their own acoustic and reverberation characteristics. These will be apparent on wide-range reproducing equipment and may augment or counteract the acoustics of your listening room. G. A. Briggs, reporting on a demonstration given by him in London's Royal Festival Hall, said that he had to exercise great care in choosing records for reproduction in the Festival Hall to obtain ones which were as free as possible from the coloration of the hall or studio in which the recordings had been made. While the Royal Festival Hall is probably as free from coloration as any existing live music hall, what little it did add plus that already on the record made for unsatisfactory reproduced sound.



after the
music
goes all
around

It Comes
out best
here



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For a superlative 3-way speaker system now, or at some future time, add a 214 Super tweeter and attenuator with 5000X network.

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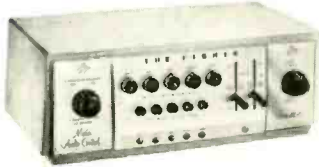
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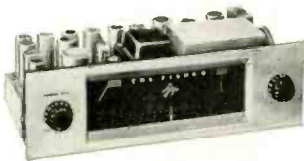
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Model 255
**25 WATT
POWER
AMPLIFIER**



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Complete with tubes **\$89.50**

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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 ± 2 db, and to 15,000 cycles ± 4 db.

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**

AMPEX 620 PORTABLE AMPLIFIER-SPEAKER SYSTEM

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 $\pm .25$ db. Speaker is housed in built-in acoustically matched enclosure. An external speaker jack is also provided. Power supply is built-in, and front-panel controls included for volume level, equalization **\$149.50** and power. Complete with tubes.



The New **MIRACORD**
Model AA-100
RECORD CHANGER

Embodying many innovations, the Miracord features the 'Magic Wand Spindle' designed in such a manner that at no time does it support a load greater than one record. Four push-buttons provide wide control flexibility. The **START** button also acts as a 'reject', for the purpose of switching to the next record. A **PAUSE** button permits a variation in the change interval between records: from 5 sec. at 78 rpm to 328 sec. at 33 1/3 rpm. The **FILTER** button introduces a 'scratch filter' that suppresses surface noise of old records. The **REPEAT** button replays the whole or any part of a record.

Both the turntable and arm are mounted in double ball-bearing races. A hum-shielded 4-pole motor further reduces vibration rumble and 'wow' to an inaudible minimum. Plug-in heads accommodate most standard pickup cartridges. A single-play spindle is also furnished which may be used for repeating a single record, over and over.

Complete with 6' line cord and 4' phono cord **\$67.50**

Famous Imported Output Tubes
Hi-Fi Special MATCHED KT-66's
for Balanced Push-Pull Operation per pair
Replace: 6L6, 1614, and 5881 tubes **\$6.95**

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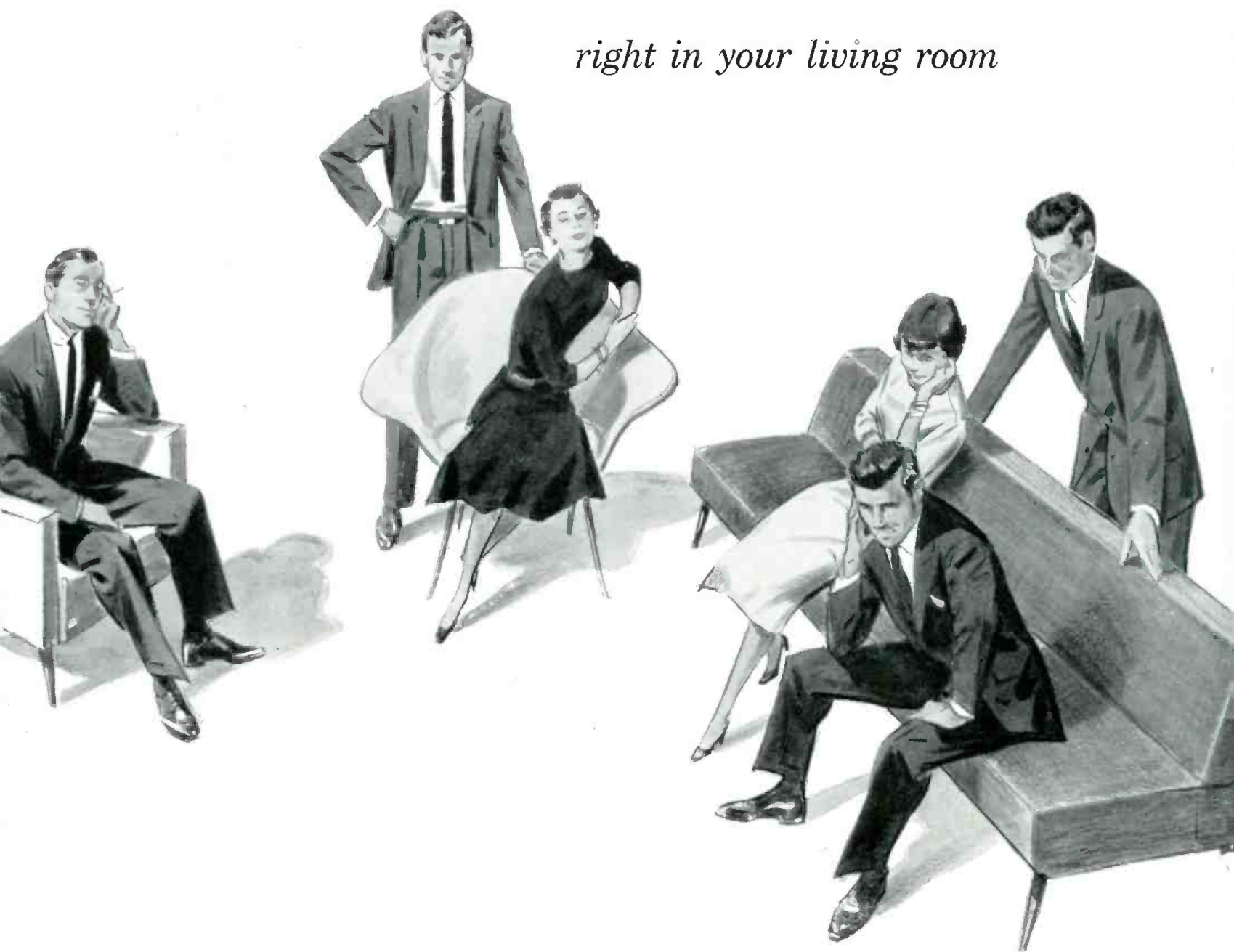
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This is the most exciting development yet in music listening. You will hear a startling difference in realism. This is stereophony as only a superb tape machine can provide it.

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With Ampex quality it reproduces all types of recorded tapes—half-track, full-track or the exciting two-track stereophonic tapes. The Ampex 612 gives you the fullest listening pleasure from stereophonic tape recorded music in your own living room.

STEREOPHONIC TAPES ARE ALREADY AVAILABLE

Major recording companies for some time have been recording all important sessions stereophonically as well as conventionally. Stereophonic tapes from many of these performances are now on the market, and more are continually being released for your selection.

BE SURE TO HEAR A DEMONSTRATION

You aren't up-to-date in the field of recorded music until you've heard the Ampex 612. Your local Ampex dealer will demonstrate it to you with some of the stereophonic tapes you can buy right now. Call and make a date today.

Prices: \$395 in contemporary furniture cabinet or Samsonite portable case; \$10.00 extra for blonde contemporary; \$379.50 for chassis for custom installation.



934 CHARTER STREET • REDWOOD CITY, CALIFORNIA

Distributors in principal cities (see your classified telephone directory under "Recording Equipment")
Canadian distribution by Canadian General Electric Company.

NEWPORT

Continued from page 48

the Festival concerts were held this year, and where, the first night, it was hard to hear anything at all unless you were sitting almost in the musicians' laps. The situation was much improved on the two nights following, to my own low-fidelity ear, and it was apparent that George Wein, who produced the Festival, was much happier also. ("I never want to live through a thing like that Friday night again in my whole life," George said to me, a look of suffering on his face at the mere thought.) Mr. Hammond, a man in the habit of speaking freely, ended his ten-minute tirade on the topic like this:

"The responsible genius, I believe, was a man who might be qualified to install a record player in somebody's home, but who was totally incompetent to handle anything like this job. Certainly you can quote me. I think this kind of thing *should* appear in print—the sooner the better. Why, on that first night two of his 70-watt amplifiers were completely dead, and this man didn't even *know* it.

"It was 'helicopter sound'—you would have had to be hovering over the field at a height of 500 feet to hear anything at all. At 500 feet, it was probably perfect. He had those banks of speakers pointed up in the air *from the top of the band-shell*—with the natural result that no one in the center of the audience could hear a single note. Even the two large speakers, which cut off at 200 cycles for bass response, were virtually inaudible except in the farthest rows of the bleachers at the rear, which were never filled during the concerts. Distortion was complete at all times; and the fact that no basic changes were ever made in the main speaker setup even after the first-night fiasco was nothing short of a major scandal. Quote. John Hammond."

Since I myself did most of my listening, as aforesaid, practically in the musicians' laps, I cannot personally vouch for all the acoustical horrors described by Hammond. From where I was, most of the time, the music was mostly magnificent, and frequently thrilling. I think it was a crime not to

Continued on page 125

For more information about advertisements in HIGH FIDELITY use the Readers' Service Cards facing page 124.

Hi . . . Mr. Hi Fi
This is It . . .

The BRADFORD Perfect BAFFLE*



Radically new idea in loudspeaker enclosures. Not a bass reflex or folded horn.

The primary purpose of a loudspeaker enclosure is to prevent destructive sound cancellation that takes place at low frequencies, when the front and rear waves, emanating from both sides of the speaker cone, merge.

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Since this action conforms to an ultimate scientific principle, the BRADFORD Perfect BAFFLE is the only enclosure that can give you the utmost in sound reproduction.

And that, specifically, is . . .

ALL THE BASS, full, rich, clean bass, clearly distinguishing each contributing instrument, down to the lowest speaker frequency.

NO BOOM. Absolutely no boom. Boom, or "one note" bass, is not high fidelity.

NO FALSE PEAKS. Does not "augment" bass by false peaks that are really distortions.

ANY SPEAKER. Accommodates any speaker . . . any size, weight, shape or make.

NO TUNING. No part turning or speaker matching.

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COMPACT. 20" w x 20" h x 15" d for 12s & 15s . . . @ \$69.50. Unfinished birch . . . @ \$49.50. 12" w x 12" h x 10" d for 8s, 9½s & 10s . . . @ \$39.50. Unfinished birch . . . @ \$34.50.

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MORE **Terminal** SOUND VALUES

BETTER RECEPTION WITH **BOGEN** R765 FM-AM Tuner



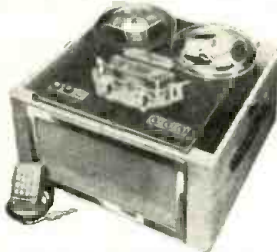
With **AUTO-LOCK TUNING CIRCUIT** for Ease and Accuracy of FM Tuning

Unbeatable reception! No chance for drift! The **BOGEN AUTO-LOCK** Tuning Circuit takes over, makes precise adjustments, locks into position. No chance for a strong signal to dominate the AFC. . . AFC will not operate until you have selected FM station. Panel light indicates AFC is on.

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Positive-action speed control permits selection of any of three speeds: 7½" per second for highest fidelity; 3¾" per second for home movies, music practice; 1¾" per second for lectures, meetings. Dual track recording head — up to six hours of sound on single reel! 3 inputs, 2 outputs, extra-large speaker. Simple tape loading, will handle all reels 7" and smaller. Equalized to play pre-recorded tapes. Response on 7½" — 30 to 12,000 cps.

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TERMATAPE Highest Quality RECORDING TAPE
 Red oxide — plastic base — full 1200 ft. reels. Individually boxed. Fully guaranteed. A scoop value!
SPECIAL — 5 reels \$9.95 postpaid

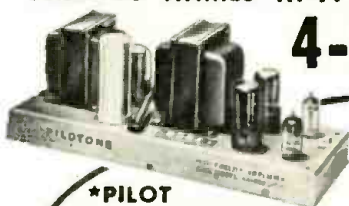
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This is it . . . a radically new Speaker Enclosure — the Bradford Perfect Baffle, with real, rich bass, variable damping, no boom or false peaks. Will accommodate any speaker, without matching or special tuning. Compact, decorative and inexpensive. Available in Mahogany, Korina Blond, Satin Ebony, Walnut Mandarin Red or Unfinished.

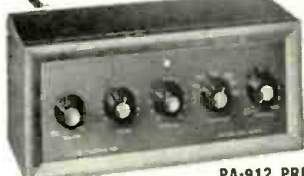


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 Amazing transcription-quality performance, complete frequency range. Precision arm with convenient weight adjustment has GE tripleplay pickup already mounted. Dimensions 10½" x 12¾" Net \$43.60



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This outstanding, low-cost 4-Star System is loaded with high-price features: PILOT AMPLIFIER is easily mounted, takes only minimum space. Frequency response 15 cps. to 40,000 cps. PILOT PREAMPLIFIER has separate microphone input control for radio, television, phono and tape recorder effects. MIRAPHON RECORD-PLAYER is completely assembled to plug in ELECTRO-VOICE SPEAKER incorporates revolutionary E-V Radax Principle for optimum response.

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 ONLY **\$132⁶⁵** COMPLETE
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 Discover the distortion-free, wider range 35 to 15,000 cps. reproduction of this compact Triaxial Speaker! Phenomenal bass response, full-bodied mid-range, silky-smooth upper octaves. ADJUSTABLE CONTROL TO MATCH INDIVIDUAL ROOM ACOUSTICS! Dimensions: Depth behind mounting panel 7½".
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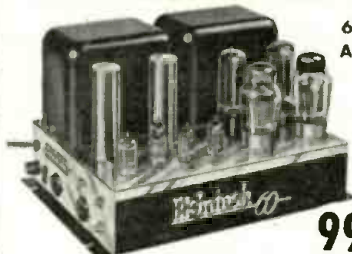


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 Absolute acoustic perfection, the superlative Bradford 25 Watt 15" Triaxial Speaker, mated with the Bradford Perfect Baffle, providing clarity, sensitivity and realism heretofore unknown!
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 Baffle and Speaker, completely assembled.
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NEW! **McIntosh MC60** 60 WATT AMPLIFIER



99⁶⁰/₁₀₀

PERFECT AMPLIFICATION!
 The new McIntosh Amplifier sets a new standard of excellence — 99-60/100% perfect amplification is the theoretical limit of quality and efficiency — and is the only power amplifier which will produce 60 Watts of power at less than 0.5% harmonic distortion, from 20 to 20,000 cycles per second! DESIGNED AND BUILT FOR THE DISCRIMINATING LISTENER!
 MC60Net \$198.50
 MC30 like above, with 30 Watts output. Net \$143.50



McIntosh C-8 PROFESSIONAL AUDIO COMPENSATOR

A complete control center for professional and home entertainment systems. Features laboratory-standard performance in your home: 10 switch phono compensator for unlimited equalizing — never before achieved; precision tonal balance for any type program . . . AM or FM radio, TV, tape or records, attuned to your most critical listening judgement.
 C-8 less cabinet.....Net \$88.50
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GUARANTEE: You are fully protected against any financial loss if any part arrives in damaged condition or becomes defective within 90 days. Every shipment is insured in transit and every item is FULLY GUARANTEED by the manufacturer and Terminal Radio.

NEWPORT

Continued from page 123

find some way to make it available to the record-buying public — a crime, so far, without a culprit.

Instead of trying to find one, however, it would seem more productive to do everything possible to plan for an appropriate recording of next year's Festival. George Wein, his backers the Lorillards, the musicians, the record companies, the A. F. of M., and the music listener at large, owe it to themselves and to jazz history not to let such an occasion go to waste a third time.

CHILDREN'S RECORDS

Continued from page 49

discussion on growing, brought on by the fact that his last summer's shorts were too short this summer, he announced: "You grow when nobody is looking." Besides some vivid images of surreptitious sprouting (turn your head quickly; you might catch him), his remark provoked thought. I think he is right. Growth is a personal affair. And it is something to keep in mind in this era of parental awareness. In our concern, and with all the props at hand — special toys, projects, schools, camps, and ubiquitous television — we may not leave children enough privacy in which to grow.

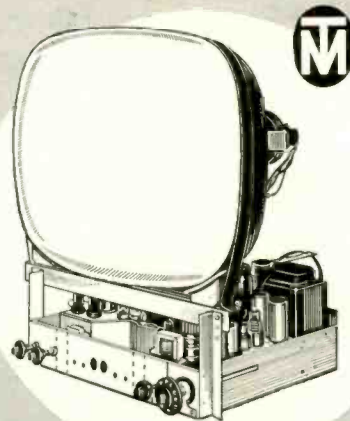
Just as adults gain welcome oblivion from good music or good books, children can gain it from phonograph records. There are some such records. The most popular in this house is a long, straightforward recording of the play, *Peter Pan*. (Columbia ML 4312, 33 1/3 rpm.) The children play it about once a month. They are always absolutely quiet while they play it. They have played it about thirty times. Yet when Tinkerbell's life is at stake, their clapping is as desperate as ever.

I do think there is great room for educational records. By these I mean records which increase a child's factual knowledge. For example, Enrichment Records' series dramatizing events in American history; or records acquainting children with the names and sounds of musical instruments. But a record of this kind is used most effectively in the classroom, or at least under adult supervision. Children, for the most part, don't play them on their own.

I think it would be wise and practi-

Continued on page 127

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Featuring such classics as "Jelly Roll Blues," "Honeysuckle Rose," "Basin St. Blues," etc.

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You are not obligated ever to buy another record from us. You do have the right to try — free of

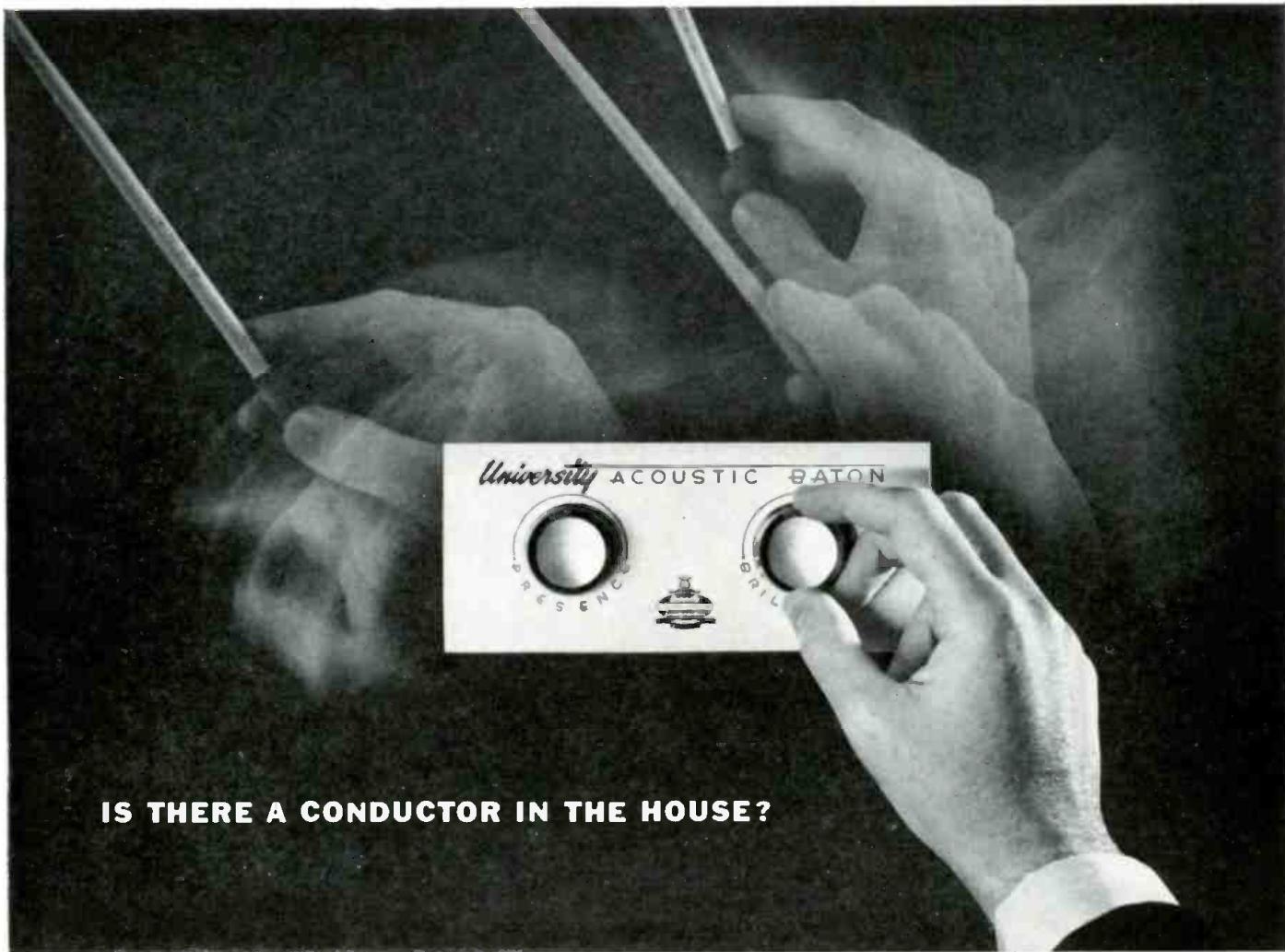
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charge—any of the Society's monthly selections you wish. You receive prior notice of these and pay nothing in advance. Those you want are sent to you for FREE trial. After 5 days, the records you decide to keep are billed you at the special low Members Price of just \$2.75, plus a few cents shipping and excise tax, for each 12-inch long-playing record (average playing time one full hour). You save over 40% of the usual retail price! Start your jazz library with these ten classics for only \$1. Mail coupon with a dollar now while supply lasts! Money-back guarantee.

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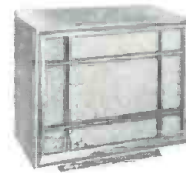
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CHILDREN'S RECORDS

Continued from page 125

cal for record companies to distinguish between the classroom record and the record for home listening. The latter should be entertaining and preferably inexpensive. Stories should be good, exciting stories. Music, particularly for very young children, should be rhythmic, good for bouncing or pot-banging. The classroom record should be based on the curriculum of the various age groups and used in schools just as films are used to complement books. For example, first graders study means of transportation. A record of train sounds and boat sounds would make the lesson vivid. Fourth graders have begun to study geography. A lesson on a particular country could include a record of music and conversation in the language of that country. Historical dramas would make the most listless student sit up and take notice. For courses in Music Appreciation, of course, records are indispensable.

I even think with such judicious selectivity of content record producers could forego the big name performers they now have to hire—or feel they

have to hire—to sell their records. It's getting so no celebrity is immune. Besides the well-known singers, Jackie Gleason, Claude Rains, Danny Kaye, Art Carney, Red Buttons, and Jerry Lewis have all been featured on children's records recently. It's sort of ridiculous. The material doesn't justify these performers (except the latter two, and that's a personal reaction).

However, as we admitted, this whole article is a personal reaction. Having composed it, I decided to do some research in the form of an interview with another parent, a lady who *buys* phonograph records for her children. It was a brief interview but meaningful. It took place on the fifth tee of a golf course we frequent. (I had just dubbed my ball off to the right—total distance, twenty-five yards—the explanation being that my mind was on this article.)

"Betsy," I said. "What do you think is wrong with children's records?"

"Nothing," she answered. "I think they're just dandy." And drove onto the green.

Some people are so *blind!* And I shall tell her so. I am about to write her a letter.

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BOOKSHELF

Continued from page 13

know about them and their work in two little publications written in decent, clean, admirably craftsmanly fashion and sticking straightforwardly to the task at hand, not excluding detailed discographies as well as the conventional complete catalogues of works. Perhaps Broder does a somewhat superior job (the Persichetti half of the other team gets overly involved in technical analysis), but each book is thoroughly satisfying — that is, if you have any inclination to read them at all. And there's the rub. Sample first at a public library.

While, personally, I'm no special advocate of either Barber's or Schuman's music, I always can listen to it, on records or off, with considerable interest, if seldom profound pleasure. But when it comes to the "unforgettable" melodies of that dearly beloved Irish-American hero of the operetta stage, film tracks, and Telephone Hour broadcasts, I gag in immediate and complete revulsion. To rank Victor Herbert with, or even within miles of, Offenbach, Lehár, Gershwin, or Sullivan is outrageous aesthetic heresy in my book. But exorcize him as I will,

he won't go away; I'm probably just beating my (egg) head against an indestructible an "American" institution as the St. Patrick's Day parade. Probably I'd feel quite differently if I'd ever had the opportunity of encountering his personal magnetism. For that must have been irresistible: his friends still reflect the warm glow of his per-



sonality, and it suffuses the closely packed some 650 pages of the present monumental and obviously definitive biography over which Edwards Waters has labored for many years.

Happily the labors involved are not themselves reflected here. Waters writes plainly, but with no less love than care. And he has the inestimable advantages of source-materials gleaned from the composer's daughter as well as many former associates, and from the National Victor Herbert Collection at the Library of Congress, where Waters is Assistant Chief of the great Music Division.

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MICROPHONES

Continued from page 95

The Hi-Z units, ranging from 1,000 to over 500,000 ohms, are designed to be fed directly to the grid of the pre-amplifier stage, but Lo-Z mikes, from 15 to 600 ohms, must always be used with a matching transformer between the mike and the preamplifier.

Also, any microphone that contains a transformer in its case, as do all but the crystal types, will exhibit some tendency to receive hum interference when placed near an alternating magnetic field, as might be produced by a power transformer or electric motor, and Hi-Z mikes are categorically more prone to this form of interference than Lo-Z units. Actually, the likelihood of hum trouble is relatively small with either type of mike as long as the mike is operated at a reasonable distance from the associated equipment. Crystal mikes, lacking the in-case transformer, are not nearly as hum-sensitive, but they are more susceptible to hum pickup in the mike cable, as are all Hi-Z mikes.

So if there is much chance that many of the contemplated recording jobs will entail running long cables, it is highly advisable to choose a Lo-Z mike, and if the recorder doesn't happen to be equipped for it, a cable-type input transformer can be added at the recorder end of the line. Of course, this will somewhat increase the cost of the microphone system, but the improved quality and flexibility should be more than adequate compensation. As with every other aspect of choosing a microphone, it is just a matter of how much value you put on quality, and how demanding are the requirements of the tape recorder the mike will be used with.

It is obviously ridiculous to put more money into a microphone than you paid for the tape recorder but, on the other hand, there are very few recorders whose performance cannot be improved by improving the mike.

Rated Impedance of Microphone	Conversion Factor
15 to 75 ohms	16
76 to 300 ohms	22
301 to 1200 ohms	28
1201 to 4800 ohms	34
4801 to 20,000 ohms	40
20,001 to 80,000 ohms	46
80,001 to Inf. ohms	50

Impedance conversion factors for calculating RETMA GM from voltage output (dbV) rating of a microphone of any nominal impedance.



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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.

Those who demand the finest always choose Bell

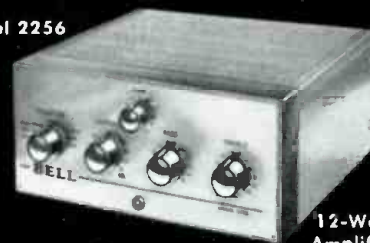


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Model 2255
AM-FM Tuner



Model 2254
FM-only Tuner

AUDIO FORUM

SIR:

In your March '55 "Noted With Interest" column you mention new installation improvements on Garrard record changers.

I have an RC-80 that I can't find out how or where to have fixed. The stylus always lets down on the second or third groove of the music instead of on the lead-in grooves.

Can you advise me what adjustments to make?

Kenneth Schmelzer
Issaquah, Wash.

If you will look just in front of the arm base pivot cover, you will see a small hole in the deck plate. Just under this hole is a small screw. Turning the screw to the right will make the arm set down farther in on the record; turning it to the left makes it set down farther out toward the edge. You will have to make only a small adjustment, since it is quite sensitive.

SIR:

I have been troubled for years by the lack of pilot lights on hi-fi gear and your statement of the problem ["Is There an Edison in the House," February '55] has inspired the following solution which may be of interest to others. My tuner has two power outlets (for the power amplifier and the turntable) which are controlled by the volume-control switch. Using a three-way receptacle I plugged a 25-watt lamp, mounted in a suitable reflector, into one of these outlets. The lamp illuminates the corner behind the cabinet when the set is on, and is an unflinching reminder to shut it off before retiring. In addition to its decorative value, this lamp is a convenient illuminant when one wishes to make adjustments at the back of the set.

B. B. Bauer
Vice-President, Engineering
Shure Brothers, Inc.
225 West Huron St.
Chicago 10, Ill.

SIR:

I have read with interest your Audio Forum columns as well as the articles by Irving Fried on the diagnosis of the

troubles that beset even the best of high fidelity installations from time to time. I have been unable to find mention of one that is presently troubling me: lack of bass coupled with a mid-frequency peak and a bit of "squeal." I find that to achieve even an approximation of balance between the woofer and tweeter I must keep the tweeter turned down from 60% to 75%. Re-phasing the tweeter as suggested by Mr. Fried has aided to some extent. It has been noted that on very low notes, organ pedal notes for example, the speaker seems to "break up" resulting in a very low frequency buzz or rattle, while a piano note in the region of an octave and a half to two octaves above middle C is excessively pronounced, harsh and rattling. This phenomenon occurs in both FM and on records in equal measure.

Warren H. Corning
939 Ash St.
Winnetka, Ill.

If you had not said in your recent letter that the rattling and speaker break-up symptoms occurred on both FM and phonograph, we should have said it was probably the cartridge's fault. However, this is impossible if the trouble is apparent on FM reception too. This would seem to indicate that the speaker system or the amplifier is defective. The speaker can be checked easily by replacement with any common speaker in proper working order. More likely is trouble in the amplifier — very possibly, only one half of the circuit is working; you are getting push but no pull. The trouble may be a bad tube or a weak tube, although it is possible that some other circuit element is giving the same effect. We should say the first thing to do would be to have your amplifier checked out thoroughly.

Incidentally, high-frequency tweeters are ordinarily much more efficient than other types, and it is normal to have to turn them down somewhat. But it is also true that an amplifier with high distortion will seemingly exaggerate treble shriek.

Continued on next page

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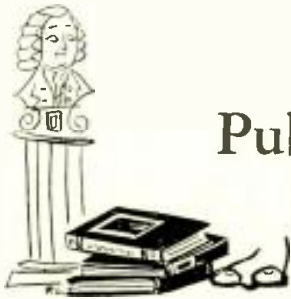


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Publisher's Bookshelf

AUDIO FORUM

Continued from preceding page

NEW BOOKS

THE FABULOUS PHONOGRAPH: Roland Gelatt. A history of the phonograph tracing its progress from Thomas Edison's curious tin-foil apparatus to the astounding high fidelity sound systems of today. Here is the story of the inventors who developed it, the entrepreneurs who promoted it, and the musicians who turned it into a musical instrument of tremendous impact. As one of this country's outstanding music critics, Roland Gelatt has a keen appreciation of the phonograph's importance. As a sensitive social historian, he has a discerning eye for the flavorful fact, or the pungent quotation that sets a scene and illuminates an era.

No. 154.....\$4.95

THE HIGH FIDELITY READER: edited by Roy H. Hoopes, Jr. Introduction by John M. Conly. An anthology of outstanding articles originally appearing in *HIGH FIDELITY* Magazine covering various aspects of the high fidelity phenomenon. Among the contributors are Charles Fowler, Roy Allison, Fernando Valenti, Peter Bartok, Emory Cook, and David Sarsar.

No. 155.....\$3.50

HIGH FIDELITY SIMPLIFIED: Harold Weiler, 209 pages, 194 illustrations. A most understandable discussion of the fundamental theories of high fidelity sound reproduction. Working designs for speaker enclosures.

No. 101.....\$2.50

THE LANGUAGE OF MUSIC: Klaus Liepmann. A practical guide to the understanding of music. Emphasis is placed on understanding the elements and formative principals of music facilitated by detailed analyses of selected pieces of great music. A good addition to your reference library.

No. 118.....\$5.00

HOME MUSIC SYSTEMS (Revised Edition): Edward Tatnall Canby. 302 pages, illustrated. This popular guide to high fidelity has been completely revised. *Home Music Systems* explains the operation of a radio-phonograph, where to buy the separate parts, and how to house them. One chapter is devoted to suggested combinations of equipment.

No. 151.....\$3.95

SOUND REPRODUCTION: Third Edition of G. A. Briggs' famous book. Many new chapters and 175 new and original illustrations. Mr. Briggs, aided by hundreds of photographs and drawings, brings his usual flair for lucid, readable explanation to all the essential elements of high fidelity reproduction.

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NAME

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CITYZONE.....STATE.....

SIR:

I have a speaker system composed of an Altec woofer with a Western Electric tweeter and crossover network — nominal impedance is 4 ohms. It is connected across the 4-ohm amplifier terminals. A subsequent addition is an Altec 400B in enclosure — impedance 8 ohms. The 400B, used as a plug-in extension speaker, is connected in parallel with the main speaker, with no change in amplifier connections. A speaker switch permits me to use either or both systems.

I'm building a new room on my house in which I plan to install a Bozak B207 (8 ohms) built into the corner of the room. The main speaker system is also built into the corner of a room, exhausting into the underside of the house.

What degree of impedance mismatch is noticeably deleterious? (I am unable to hear any difference in the main speaker with the extension switched in or out.)

What are the respective effects of speaker impedance higher and lower than amplifier output? How about a multiple speaker installation where the amplifier is presented with a lower impedance than it is set for, and the speakers are also presented with lower impedances?

Should I consider equalizing the speaker load with fixed resistors in series with the speakers to bring the speakers up to 12 ohms? What disadvantages are there other than power loss — which I believe my amplifier can handle? I plan to insert SPDT switches to substitute fixed resistances for the speakers when they are switched out of the system.

Each speaker will be provided with a T or L pad for local control of volume. How about using 8 and/or 16 ohm L pads to present the proper impedance to the amplifier? Or will that confuse the speakers?

Robert K. Deutsch
225 Iriquois Ave.
Green Bay, Wis.

First, it is generally agreed that an impedance mismatch up to 50% is not objectionable.

Second, the effects of speaker impedance mismatch depend on the type of output circuit in the amplifier. If you have a triode output circuit, in-

Continued on page 135



BR-14 and BR-25 Amplifiers

Highest performance and extreme versatility are combined in these 14 and 25 watt amplifiers at surprisingly moderate cost. Advanced design features include a record compensator with 36 separate correction curves, printed circuits on government approved Epon glass, three feedback loops, "thickness adaptor" for easy installation in cabinets of varying thickness, detachable pilot light, beautiful table display housing at no extra cost and the exclusive BRAINARD ACOUSTIC BALANCE CONTROL.

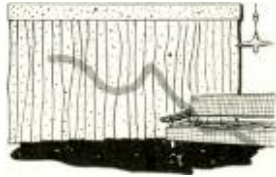


ITA-14 and ITA-25 AM-FM Tuner-Amplifiers

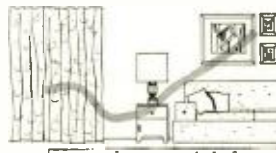
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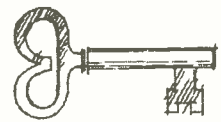
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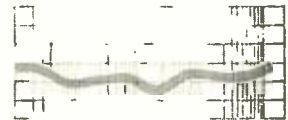
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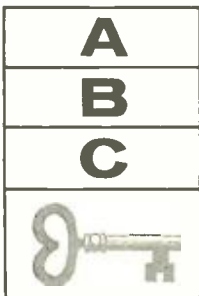
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AUDIO FORUM

Continued from page 132

creasing the speaker impedance decreases the maximum power output and distortion. If you decrease the speaker impedance, you may be able to get slightly more power but the distortion increases. Exactly the opposite effect occurs with a tetrode or a pentode output stage. Adding another speaker in parallel with the main speaker will have no effect on the main speaker other than that caused by the decreased impedance presented to the amplifier. Also, you should remember that two 8-ohm speakers connected in parallel to the 4-ohm amplifier output tap will represent exactly the correct load to the amplifier. In the same way, if you have an 8-ohm speaker and a 16-ohm speaker, you can obtain proper impedance matching by connecting the 8-ohm speaker to the 4-ohm tap and the 16-ohm speaker to the 8-ohm tap.

Third, do not put resistors in series with the speakers to bring up the total impedance. By connections of the individual speakers to the proper taps, you can work out a reasonably correct impedance match. Also, since you are going to substitute fixed resistors for the speakers when any particular speaker is switched off, you can maintain the proper impedance match at all times.

Fourth, the same considerations apply when using a T-pad or an L-pad. These pads are used to maintain a constant load regardless of setting; they cannot do this unless they are terminated in the proper load. Consequently, you should use a 16-ohm pad for a 16-ohm speaker, and you should connect the pad to whatever terminal is proper considering the total number of speakers to be used. In this regard, refer to the answer to your second question.

SIR:

Have you any information on speaker enclosures for use with both a hi-fi record system and an electronic organ?

I have a corner horn which I like but it is not practical for use with my electronic organ, because vibrato must be accomplished in this unit by mechanical means. I must have an enclosure which will permit this feature and still be non-resonant for hi-fi ser-

Continued on next page

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AUDIO FORUM

Continued from preceding page

vice. My present preference is toward a 15-in. wide-range speaker without crossover network in a totally-enclosed cabinet. Could I revolve such a speaker on a 2-foot counterbalanced disk with not more than 1/16-in. rim clearance and retain much of the infinite-baffle feature of the enclosure?

Ben L. Harris
16738 27th Street, SW.
Seattle 66, Washington

Extended high-frequency response, which is an essential part of high fidelity reproduction, tends to add a definitely unpleasant edge to the sound of an electronic organ. On the other hand, placing any object in front of a high fidelity loudspeaker attenuates the high-frequency response and introduces unpleasant cavity effects between the cone and the intervening baffle.

The only way you might be able to solve your problem would be to mount a removable perforated or segmented disk in front of the speaker cutout on the cabinet, where it could be rotated by an electric motor to give the desired 10 to 20-cycle modulation of the signal for vibrato effects. A thin layer of felt covering the rear surfaces of the modulating disk would supply sufficient high-frequency attenuation to give the organ its proper timbre, whether or not the modulator were revolving. Then, when the speaker is to be used for high fidelity reproduction, the disk may be removed from its shaft to allow full-range performance from the speaker.

Make the revolving disk out of some light, non-warping material such as thin Masonite, and space it about 1/2 to 1 inch in front of the speaker cabinet's front panel. The disk should revolve at a relatively slow speed, otherwise you will have trouble balancing it and keeping wind noise from it at a reasonably low level. Select a motor of the desired speed, or a quiet-running gear box to reduce the motor speed, and be sure the shaft you mount the disk on is sufficiently stout that it will not bend off-center when the disk is revolving at full speed. The motor may be mounted permanently behind the cabinet's front panel, and should have some sort of additional or integral circulating fan on it for ventilation.

Then note the rotational speed of the disk, and calculate the number of

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apertures it must have to give the desired vibrato frequency. Remember that the size of the apertures will determine the amount of vibrato that will be introduced, and that as the apertures are enlarged the vibrato effect will increase.

Mr. Kenneth Knoblock
Timber Lane
Lake Geneva, Wisconsin
(Copy to HIGH FIDELITY)
Dear Mr. Knoblock:

I just read your letter in the May issue of HIGH FIDELITY Magazine, relative to FM interference.

It would have been better if the magazine had given you a different answer. The poor overworked FCC should be called in only as a last resort.

By all means, first contact the local Amateur Radio Club, and ask to be put in touch with their Television Interference Committee (TVI committee). The trouble could be due to an amateur radio station, and this committee would be in a position to recommend (and take) steps to alleviate the condition. If the trouble is due to some other cause, they will likely determine it in short order.

If the fellows refuse to co-operate, which is not likely, or if nothing is done after a considerable period of time — then, and only then, should the FCC be contacted.

Bill Case, W5FNA
Box 66
San Antonio, Texas

SIR:

I should like to know if I could use a radio trap or electrode suppressors to stop the static caused on my radio by our oil burner. Is it possible for me to install whichever is the best thing? What are the costs? Where can they be obtained?

Stanley M. Searles
R. F. D. No. 1
Rockville, Maryland

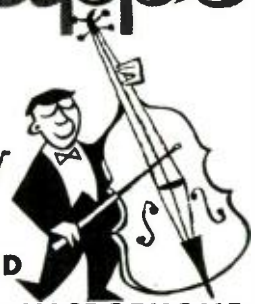
There are interference suppressors generally available at any radio service organization, or from the large parts houses such as Radio Shack, Terminal Radio, etc. They are very inexpensive. Some are inserted in the wall power plug lead, and some are for use at the antenna terminals of the receiver. If the interference is carried over the power line, the former will usually take care of it; if, on the other hand, the interference is radiated and picked up by the receiver's antenna, the latter type should be used.

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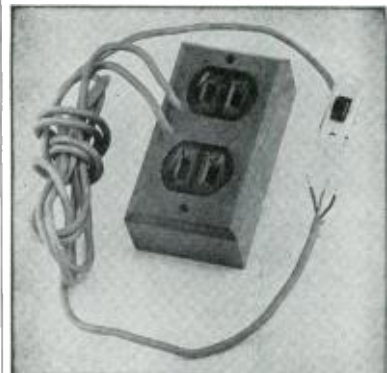


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Is Setting
New Quality
Standards



The
Rondine **High Fidelity**
TURNTABLES

It is relatively simple to define 'high fidelity' in a turntable or a record changer. It is expressed in three terms: Rumble, Wow and Flutter...the presence of which tends to affect the quality of sound reproduction unfavorably.

Rumble is noise caused by some form of mechanical vibration introduced into the pickup cartridge. Wow and Flutter are slow and rapid changes in pitch which occur because of variations in turntable speed. It follows then, that the lower the rumble, the wow and the flutter, the better the quality of reproduction. It is the general practice to express rumble in decibels (db) below average recording level. Wow and flutter are expressed in percent of speed deviation.

The National Association of Radio and Television Broadcasters has set quality standards for turntables and record changers. These can be expressed as follows: Rumble -44db below average recording level (20 cm/sec.). Wow and flutter \pm .20%.

It is significant, that all of the Rondine turntables surpass NARTB standards prescribed for speed regulation. Wow and flutter never exceed \pm .12%, and in most instances are kept at \pm .10%. Equally sensational, is the success achieved by Rek-O-Kut in keeping the rumble

content of the Rondine and Rondine Jr. turntables at NARTB levels: -44db or better. The Rondine Deluxe provides unmatched rumble characteristics with a rating of -54db.

These figures were not obtained from specially selected units. To the contrary, each and every turntable that comes out of production is individually tested for rumble, wow and flutter and these measurements recorded. With such quality control, it is no wonder that the Rondine turntables are considered... the finest ever designed for home music systems.

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Watch for future advertisements which will explain the parts played by the motor, the pulley, the idler, and the rotating turntable. Reprints of this and other ads in this series may be obtained by writing to Dept.K.J.-2



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