

High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

157
FEBRUARY • 60 CENTS

The Pittsburgh Symphony Orchestra

by ROSALYN KROKOVER

Roy Lindstrom

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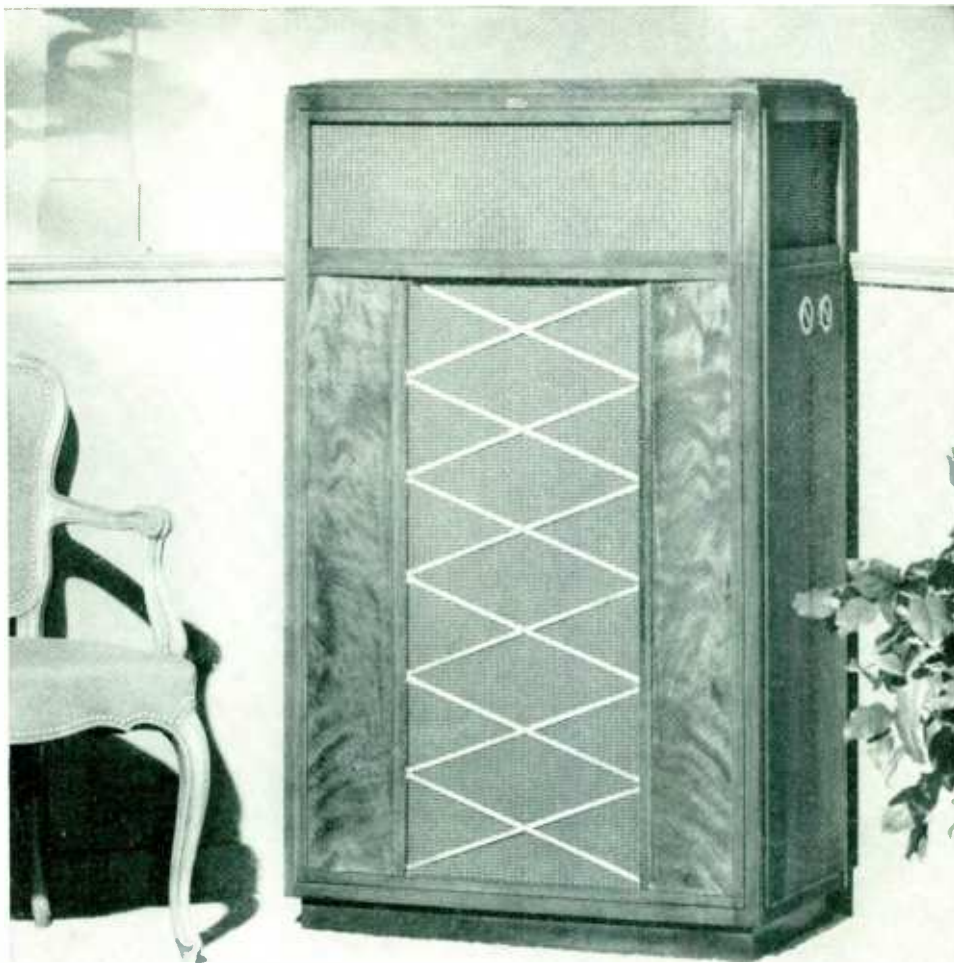
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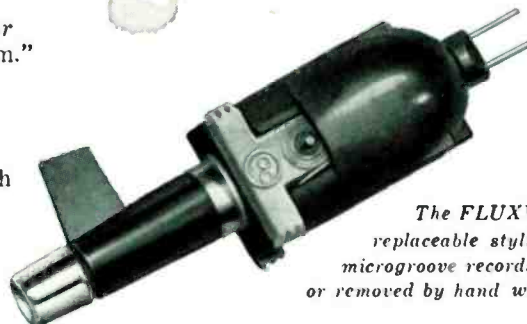
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High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

The Cover. For the sundry scenes of the Smokeless City adorning our cover this month, we are indebted and grateful to the Pittsburgh Chamber of Commerce, the Allegheny Conference on Community Development, and the Jones and Laughlin Steel Corporation, all of whom scoured their files for us with a right good will, showering us with more good photographs than we could use.

This Issue. Of this month's articles, one will have a larger circulation than the others by exactly 250. Max de Schauensee's reminiscence of John McCormack is to be reprinted and to serve as a booklet in a McCormack memorial album being issued later this month by Addison Foster, of Narberth, Pennsylvania, one of the world's leading record collectors. His repressings, incidentally, are in the form of 78-rpm discs, his theory being, apparently, that a good many McCormack devotees might never have converted to long-play. The theory seems to have stood up in practice, for the full 250 albums, at \$150 each, actually have been sold before they are ready for issuance. Mr. Foster takes the words "Limited Edition" seriously, too: he does not intend to press any more of the McCormacks. For one thing, he's too busy readying a similar album featuring Nellie Melba.

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Advertising

Chicago — John R. Rutherford & Associates, Inc., 230 East Ohio St. Telephone: Whitehall 4-6715.

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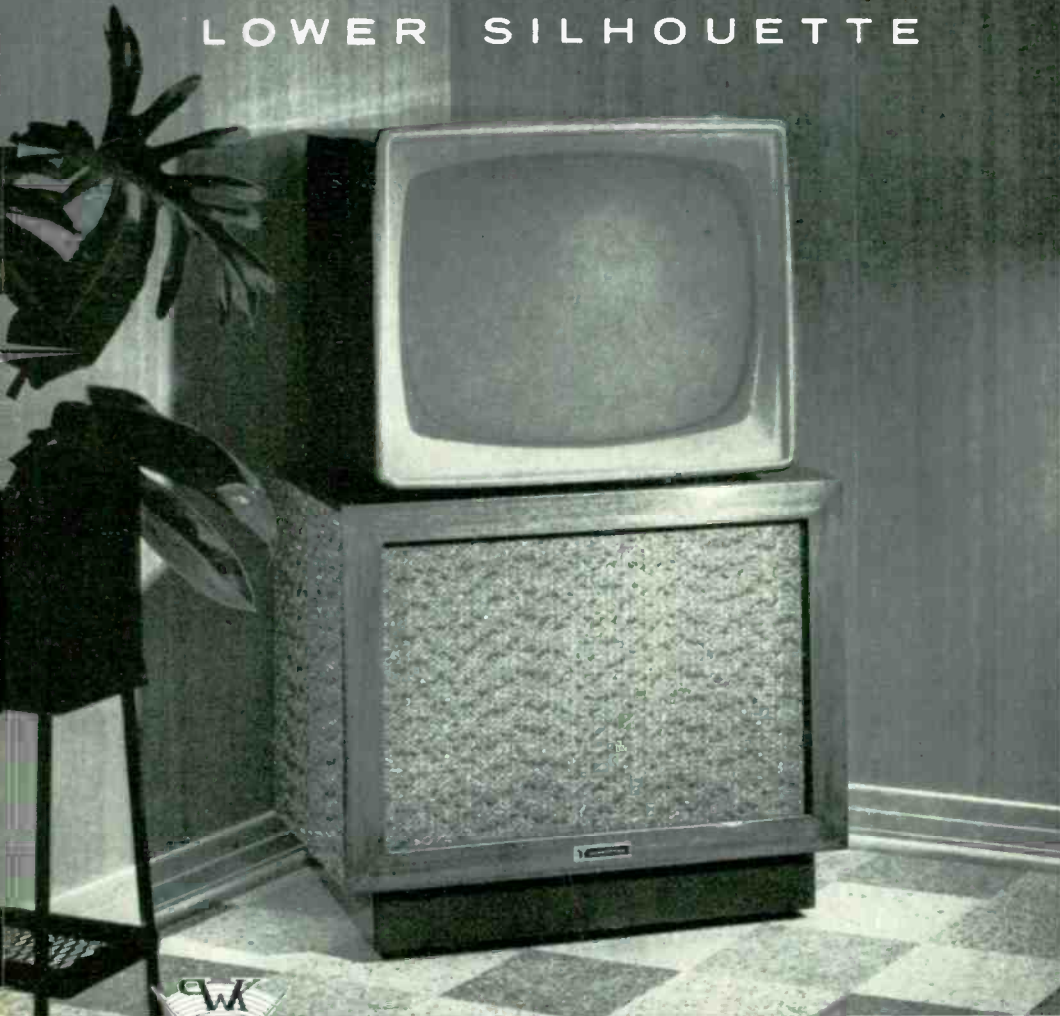
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AUTHORitatively Speaking

Rosalyn Krokover, author of the Pittsburgh Symphony portrait which leads this month's array of articles, says she still knows more about ballet than she does about Pittsburgh, but not so *much* more as she did six months ago, before she headed west (from Manhattan, Pittsburgh is west) to renew acquaintance with the Allegheny metropolis and its music makers. Born in Los Angeles, Miss Krokover was educated largely in Chicago, the terminal chapter of this process being a stint at the Pavley-Oukrainsky School of the Ballet. She danced professionally thereafter for three years, with various companies, including the Chicago Opera ballet. From Chicago she went to Pittsburgh, there to teach dancing. Miss Krokover now is a free lance writer on subjects pertaining to music and the dance, and her name, of course, is not Miss Krokover. She is Mrs. Harold C. Schonberg, wife of the *New York Times* critic and regular HIGH FIDELITY contributor. She is also author of a very good book on ballet, *The Borzoi Book of Ballets* (Knopf, New York), published last autumn.

Arthur Victor Berger is a 43-year-old, New York-born composer, whom a good many of his American colleagues regard as the best musical stylist among them. His musical output you may sample for yourself, via Columbia ML 4846, New Editions LP 1, and M-G-M 3245. He also has written a book about Aaron Copland, and a discography of the same composer's music for this magazine. He has served, too, as music critic for the *Boston Transcript*, the *New York Sun*, and the *New York Herald Tribune*, and has taught at Mills College, the Juilliard School, and Brandeis University, where he is a faculty member at present. His own musical studies were accomplished under the tutelage of Milhaud, Walter Piston, and Nadia Boulanger, among others. All of the foregoing, however, still would not suggest the likelihood that he might take an interest in writing a biographical sketch of William Schwann, the originator of the original long-playing record catalogue, or that (if he *were* interested) he would do so with such high journalistic verve and finesse as he has done. See page 38.

Long-time readers will note, perhaps nostalgically, the disappearance from among the names of HIGH FIDELITY record reviewers of that of John F. Indcox. Mr. Indcox was our first reviewer. His withdrawal, however, though we regret it, stems from nothing more tragic than the onset of prosperity. As some readers are aware, Mr. Indcox privately is a perfectionist's record dealer (mail-order only, no discounts, complete guarantees, free advice on selections, etc.). It may be of interest that he got into this according to an almost classical pattern. First he was an avocational collector (he was in the hotel business at the time); then he became a dealer; finally he tried reviewing. The last-named he has had to give up simply because of the current boom in record sales. All his time is taken filling orders. Things are tough all over.

YOU HAVE HEARD IT MANY TIMES
...how much have you missed by not knowing what to listen for?



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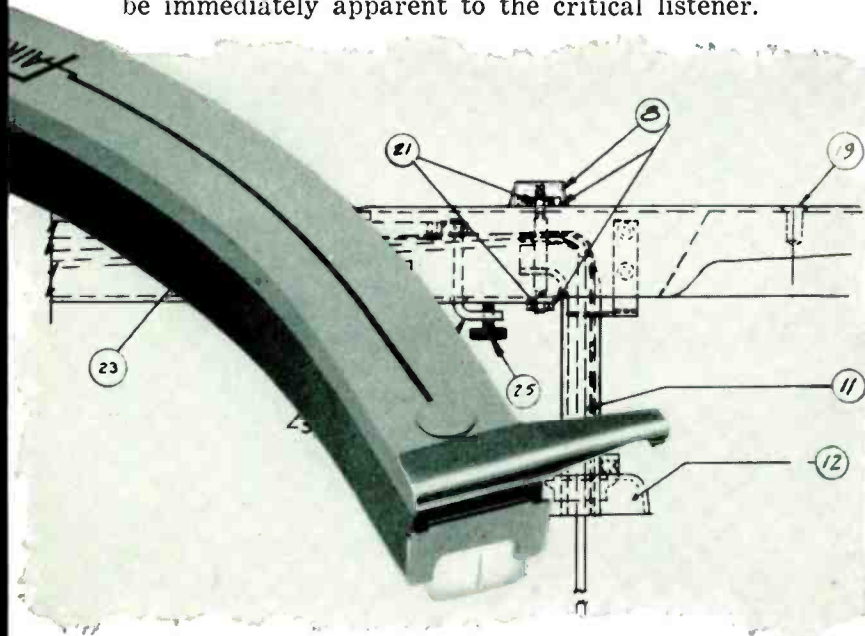
ZONE..... STATE.....

Record prices are the same in Canada, and the Club ships to Canadian members, without any charge for duty, through Book-of-the-Month Club (Canada), Ltd.

MAR 88

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We're often asked—"How will the use of the Fairchild Arm in conjunction with the Fairchild Cartridge increase the performance of my high fidelity system?" Since the 280A Arm is the housing best designed for this famed cartridge, the results will be immediately apparent to the critical listener.

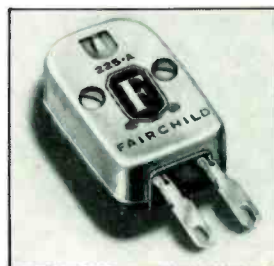


- It will reduce the fundamental resonance which is determined by the mass of the arm and the compliance of the cartridge.
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- It will minimize side thrust and hence reduce distortion.
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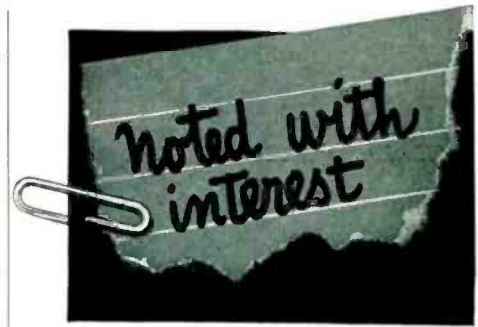
There is no question that a speaker housing is almost as important as the speaker itself. Similarly, the housing for the cartridge is equally important but often overlooked. The Model 280A Arm, the result of much experimentation and fundamental research* can properly be classified as professional in performance, yet is modestly priced at only \$33.95.

*Journal of the Audio Engineering Society, Volume 2, Number 3, July, 1954.

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AES in LA

Papers scheduled for the meetings of the Audio Engineering Society at its West Coast Convention on February 7 and 8 include ones on tape recorders, printed circuits, transformerless amplifiers and loudspeaker systems. At least one conventioneer is scheduled to brave the turbulent waters of turmoil with a paper entitled "How Much Audio Power?". To him, as the expression goes (appropriately): more power.

Music Fund Week

At a December meeting of the National Music Council, Mrs. Serge Koussevitzky, President of the International Music Fund, announced that the annual observance of International Music Fund Week will be inaugurated in February by leading symphony orchestras throughout the United States, Canada, and Europe.

The Fund was founded in 1948 by the late Serge Koussevitzky to help composers on a permanent basis through live performance, publication, recording, and broadcasting of their compositions. During the Fund Week, contemporary new works will be featured on regular concert programs.

A Matter of Grammer

It's obvious, our grammer broke down in December. We said the Mercury Dis-Charger weighed 1½ grams; true weight is ½ gram.

Bidding Budding Authors

An old friend dropped in the other day and in the course of the conversation said he'd been trying his hand at putting down on paper a few musical and hi-fi thoughts . . . and would we like to take a look. The answer to him, and to all others is, of course: you bet! We want to see all the manu-

Continued on page 9

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| <input type="checkbox"/> Songs from Walt Disney's Magic Kingdom. 12 happy songs from famous Disney films. | <input type="checkbox"/> Jazz: Red Hot & Cool. Dave Brubeck Quartet in <i>Love Walked In, The Duke</i> —5 more. |

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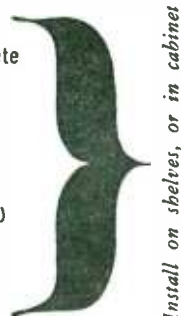
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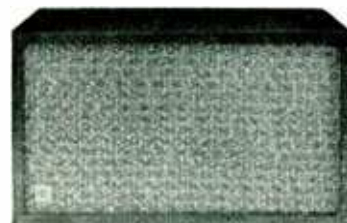
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	(phonograph only, \$224 - - \$332)



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NOTED WITH INTEREST

Continued from page 6

scripts and article ideas you have. If the manuscript is already written, send it in, along with the usual return postage, and we'll give it prompt review. If it is not yet written, but still in the idea stage, we'll be even happier. Then the thing to do is to outline the idea in a paragraph or two, and let us give you our reaction before you go to the work of making it into a finished piece. Reason for preferring this method is that we can then warn you if someone else is working up the same idea; or we can change the slant a bit or suggest a variation which might make it more acceptable.

Western FM Network

Announcement has been received of the formation of a Western network of FM fine music stations, following a meeting of representatives from KISW, Seattle; KPFM, Portland; KN-EV, Reno; KEAR, San Francisco; and of a new FM station to open in Sacramento. The network was to start in January with weekly exchanges between all member stations of high-fidelity tape recordings of program features being obtained from the East and abroad.

Additional stations in Fresno, Los Angeles, and San Diego have been invited to join future meetings of the network.

To this effort our best wishes for success and more fine music.

How Hi? Heavenly!

Topic of the sermon some months ago at the Central United Church in Calgary, Alberta was . . .

Yep, you guessed. Next, please.

Hi!

Which, this time, has nothing to do with hi-fi. Ham radio operators use the letters "hi" to express laughter, which is what we wanted to do.

(How do you express laughter in print?)

Anyway, one of our readers in New York has a good sense of humor—good enough to be able to laugh at a joke on himself. He writes: "Re the oft-mentioned superiority of tapes over records: at the business show a

Continued on page 11



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Here's the best-looking, best-performing tuner kit your money can buy. Covers 88 to 108 mc; features Automatic Frequency Control (with disabling feature for bringing in weak stations); pre-adjusted RF coils; pre-aligned IF's; cascade broadband amplifier; drift-compensated oscillator; illuminated lucite pointer. Sensitivity

is 10 microvolts for 20 db of quieting across entire band. Ideal for use with the Y-750 Knight-Kit 20-Watt Amplifier (see below), or any amplifier with phono-tuner switch. You'll enjoy building and be proud to own this custom Hi-Fi Tuner! Shpg. wt., 12 lbs. Model Y-751. FM Tuner Kit. Net **\$37.75**



Chrome Chassis

knight-kit 25-WATT BASIC HI-FI AMPLIFIER KIT

Model Y-755 Here's luxury quality at an extremely low price. This brilliant hi-fi performer rates a position of esteem alongside the most costly components. Use it with any tuner or preamp having a full set of controls. Response is amazingly wide—from 10-120,000 cps, ±0.5 db at 20 watts—distortion is only 0.15% at 30 watts. Has beautiful chrome chassis; potted transformers; balance and damping adjustments—plus time-saving printed circuit. Outputs: 4, 8 and 16 ohms. 6½x14x9". You get tubes, all parts and instructions. Shpg. wt., 27 lbs. Model Y-755. 25-Watt Kit. Net **\$44.50** Y-759. Metal enclosure for above...**\$4.25**



Chrome Chassis

knight-kit

20-WATT HI-FI AMPLIFIER KIT

Model Y-750 The ideal hi-fi teammate for our FM tuner—and an equally fine unit for use with any other hi-fi components. Its wide, clean response and ample power are your assurance of authentic reproduction. Response is ±1 db, 20-20,000 cps at 20 watts—distortion is an insignificant 1%. Inputs: Magnetic phono; mike; recorder; and tuner. Controls: Bass; Treble; Volume; Selector with compensation positions for microgroove and standard discs. Outputs: 4, 8, 16, 500 ohms. Styled in gleaming chrome. 7x13x8½". You get everything—tubes, all parts, and instructions. Shpg. wt., 23 lbs. Model Y-750. 20-Watt Kit. Net **\$35.75** Y-752. Chrome control panel. Net **\$1.40** Y-758. Metal enclosure for amplifier. **\$4.15**

ALL PRICES NET F.O.B. CHICAGO



Chrome Chassis

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Model Y-753 The price is incredibly low—tonal reproduction is genuine hi-fi. Response, 30 to 20,000 cps. Input for crystal phono or tuner—chrome-plated chassis is punched for preamp kit below, to permit using magnetic phono. Matches 8-ohm speaker. 7x13x6". With tubes, all parts, instructions. Shpg. wt., 14 lbs. Model Y-753. 10-Watt Kit. Net **\$23.50** Y-235. Preamp kit for magnetic cartridges...**\$3.10** Y-757. Metal enclosure with black finish...**\$3.95**

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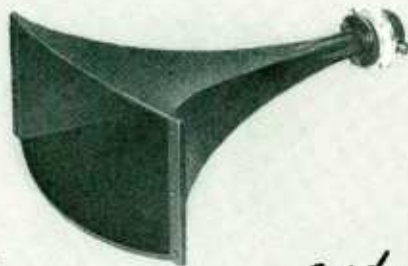
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THIS GOODMAN'S 3-WAY SPEAKER SYSTEM FEATURES 20 TO 20,000-CYCLE REPRODUCTION ...AS WELL AS RESPONSE



AUDIOM
15-inch or 18-inch Woofer

plus a



MIDAX
Mid-Range Reproducer

and a



TREBAX
Tweeter

in an

ARU ENCLOSURE

Response and reproduction are not necessarily the same thing. This is especially true at low frequencies. A speaker may respond to a 30-cycle signal, but may not reproduce it audibly. Therein lies one of the major advantages of this system. The cone area of a Goodmans 80 or 90, 15 and 18-inch woofers, is large enough to excite or move a sufficient mass of air so as to make its low frequency response audible. But, this does not mean that you can use any 15 or 18-inch woofer. The mere mass of the cone is itself likely to introduce 'hangover' distortion, unless very definite design measures are taken to counteract the inertia of the large cone.

One of the most important of these design features is for the magnetic field concentrated around the voice coil to be so intense that it acts as a 'brake' upon the voice coil and prevents it (and the cone) from making any movement, except in response to the impulse of a signal. The superiority of the Goodmans 80 and 90 woofers, in this respect, is clearly expressed in their specifications:

	AUDIOM 80 15-in. Woofer	AUDIOM 90 18-in. Woofer
Fundamental Resonance	30 cycles	35 cycles
Flux Density	14,500 gauss	14,500 gauss
Total Flux	215,000 maxwells	267,000 maxwells
Power Handling Capacity (rms sine wave)	50 watts	100 watts

These figures may mean little to a non-technical reader. But they can serve as a basis for comparing different speakers of equal size. Naturally, the lower the resonance, the more desirable the speaker for low frequency applications. Flux Density and Total Flux define the intensity of the magnetic field. The higher the value, the better. Power Handling Capacity is self explanatory.

This system divides the audible spectrum as follows: the woofer reproduces from 20 to 750 cycles; two pressure-type reproducers take over, the Midax operating from 750 to 5000 cycles, and the Trebax, from 5000 to 20,000 cycles. The three speakers plus two crossover units are contained in an ARU 'friction loaded' Enclosure—Model 1500 for the 15" woofer and Model 1800 for the 18". These enclosures are available in kit form for easy home assembly.

The total result is one of smooth, wide-range reproduction . . . solid bass fundamentals to 20 cycles . . . crisp handling of transients without 'boominess' or hangover distortion . . . and without the stridency that is characteristic of many high frequency reproducers. The sound is clean, natural and satisfying.



Audiom 80 (15")	\$95.50
Audiom 90 (18")	118.80
Midax with horn	58.80
Trebax with horn	27.00
Crossover XO-750/5000	30.00

ARU Enclosure Kits	
Model A-1500	71.85
Model A-1800	74.90

prices slightly higher west of Rockies



For complete information covering Loudspeakers and Speaker Systems—ARU Acoustical Resistance Units—Crossover Networks, and ARU Enclosure Kits, write to: Dept. YB-2

ROCKBAR CORPORATION, 650 Halsted Avenue, Mamaroneck, N. Y.
In Canada: A. C. Simmonds and Sons, Ltd., Toronto, Ontario



NOTED WITH INTEREST

Continued from page 9

few nights ago I heard a demonstration of a certain tape recorder playing through a pretty good speaker system. The selection sounded a lot like a record I have at home, *Echoes in Vienna*. Says I to myself, this is a chance to see how wonderful this is on the original tape. It did sound great, wonderful bass, etc. When I spoke to the man he took me aside and said, confidentially, that they had made the tape themselves—off the record!"

Hi!

National Songs

Once upon a time London came out with some National or Folk Song Records (*Music for School Series*, London LD 9209-9212, reviewed in *HIGH FIDELITY* July 1956). These are most interesting records, particularly for schools and children in general.

Boosey and Hawkes, 30 West 57th Street, New York 19, N. Y., has available three publications which nicely complement the records. A book giving the words of the songs is available in paper cover for only \$1.00. Words and melody: paper, \$1.50; hard cover, \$2.00. Vocal score with piano: paper, \$3.75; hard cover, \$4.50. Mr. Simon Boosey passed along to us the interesting sidelight that the words and melody book is "required reading" in most grammar schools in the British Isles. In America, on the other hand, this volume has never been introduced in our schools. Many of the songs recorded are not included in the standard collections.

What'll It Be?

Once upon a time, we needed a name for the people we thought would read *HIGH FIDELITY* Magazine. We came up with "audiophiles" which, though it irritated some people because it combines Latin with Greek, did well enough and is now quite common.

We now need another word, this time to enable us to make distinction between what has, in the past, been called "packaged" phono equipment and that which is, well, un-packaged. Time was when a disparaging snort was enough to convey a clear idea of one type of setup. But that time is passing.

Continued on next page



ON ONE COMPACT CHASSIS! FISHER FM-AM TUNER, AUDIO CONTROL AND 30-WATT AMPLIFIER!

New!

EVERYTHING YOU NEED
ON ONE SUPERB CHASSIS!

THE FISHER "500"

THOUSANDS have asked us for it—and here it is! An extreme-sensitivity FM-AM tuner, a powerful 30-watt amplifier, and a Master Audio Control—all built on one compact chassis. Simply add a record changer and loudspeaker to the FISHER "500" and, as easily as that, you have a complete high fidelity system. Its quality—in the finest FISHER tradition. Its appearance—the timeless beauty of classic simplicity. Here is the most economical form in which you can own FISHER equipment.

Chassis Only, **\$239.50**

Mahogany or Blonde Cabinet, **\$19.95**

Outstanding Features of THE FISHER "500"

- Extreme sensitivity on FM and AM. Meter for micro-accurate tuning. ■ Full wide-band FM detector for maximum capture ratio. ■ Powerful, 30-watt amplifier: handles 60-watt peaks. ■ Uniform response, 16 to 32,000 cycles. ■ 4 inputs, including separate tape playback preamp-equalizer. ■ 4, 8 and 16-ohm outputs match all existing speakers. ■ Recorder output ahead of volume and tone controls. ■ 7 Controls, including 9-position Channel Selector (AM, FM, AES, RIAA, LP, NAB, TAPE, AUX 1 and AUX 2), Loudness Contour (4-position), Volume, Bass, Treble, AC-Power, Station Selector. ■ Beautiful, die-cast, brushed brass escutcheon and control panel. ■ Pin-point, channel indicator lights. ■ Smooth, flywheel tuning. ■ Largest, easy-to-read, slide-rule dial, with logging scale. ■ High efficiency FM and AM antennas supplied. ■ 14 tubes plus 2 matched germanium diodes. ■ SIZE: 13 7/16" w. x 12 3/4" d. (excluding knobs) x 6 1/4" high.

Prices Slightly Higher In The Far West

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

Outperforms Them All!

THE FISHER

MODEL 80-T • MODEL 80-R

FM-AM TUNERS

HERE ARE AMERICA'S only FM-AM Tuners with TWO meters for micro-accurate tuning — just one of their many unique features. THE FISHER Series 80 FM-AM Tuners enjoy an unparalleled reputation as the leaders in high fidelity. The roster of professionals using THE FISHER tuners include the names of some of the most outstanding organizations in the research, broadcasting, and educational fields. In every case, THE FISHER was chosen because, unquestionably, it provides a level of performance that exceeds even the most critical requirements. "Performance, flexibility, and all-around 'usefulness' are excellent!"—*High Fidelity Magazine*.

Outstanding Features of THE FISHER Series 80

- The Model 80-T features extreme FM sensitivity — 1.5 microvolts for 20 db of quieting. ■ Full limiting on signals as low as one microvolt. ■ Separate FM and AM front ends, completely shielded and shock-mounted. ■ Separate tuning meters for FM and AM. ■ 72-ohm, plus exclusive balanced, 300-ohm antenna inputs for increased signal-to-noise ratio. ■ Supplied with AM loop and FM dipole antennas. ■ Adjustable AM selectivity. ■ AM sensitivity better than one microvolt for full output. ■ Inherent hum non-measurable. ■ Distortion below 0.04% for 1 volt output. ■ Four inputs. ■ Separate tape-head playback preamplifier (with NARTB equalization.) ■ Preamplifier-equalizer has sufficient gain to operate lowest level magnetic cartridges. ■ Six choices of record equalization. ■ Multiplex and cathode follower outputs. Frequency response, (in FM, within 0.5 db, 20 to 20,000 cycles. ■ Super-smooth flywheel tuning mechanism. ■ 16 tubes. (Model 80-R: 13 tubes.) ■ EIGHT CONTROLS: Selector, Variable AFC/Line Switch, Station Selector, Bass, Treble, Equalization, Volume, 4-Position Loudness Contour. ■ Self powered. ■ DC on all audio filaments. ■ Beautiful brushed-brass front panel. ■ SIZE: 12 $\frac{3}{4}$ " wide x 8 $\frac{3}{4}$ " deep x 6" high. (Model 80-R: 4" high.) ■ WEIGHT: 21 pounds. (Model 80-R: 16 pounds.) ■ NOTE: Model 80-R is identical to the above, but is designed for use with an external audio control, such as THE FISHER Series 80-C Master Audio Control.

MODEL 80-R • FOR USE WITH EXTERNAL AUDIO CONTROL



MODEL 80-T
\$199⁵⁰

MODEL 80-R
\$169⁵⁰

MAHOGANY OR BLONDE
CABINET: **\$17⁹⁵**

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in The Far West

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21-25 44th Dr., L.I.C. 1, N.Y.

NOTED WITH INTEREST

Continued from preceding page

We now have come to the day when well-known components are assembled into cabinets by their manufacturers. They look like the "packaged" equipment of yesteryear, but they certainly don't sound like it. So what do we call it? We have seen: "remote" (to indicate a separate speaker cabinet); "consolized"; "integrated"; "cabineted" (spelled with both one and two t's); and so on . . . and all these are followed by the words "high-fidelity systems."

We will welcome suggestions from readers; the time has come when we need to remove the stigma attached to the word "packaged."

Binaural . . . Stereo

Speaking of definitions, we find the distinction suggested (by us, of course!) a while ago for these two words seems to have become fairly widespread; binaural is now accepted to mean for headphone listening (microphones 6-in. or so apart) whereas stereophonic refers to two-channel sound designed for playback through two speaker systems.

Tape Equipment

Has everyone got his copy of the September-October 1956 issue of *Audio Record*, published by Audio Devices, 444 Madison Ave., New York 22, N. Y.? It's their Tape Recorder Directory Issue and is, as usual, most valuable and well done.

Curfew on Hi-Fi

The proctors' office at Princeton issued a warning this fall that hi-fi sets must not be placed near an open window and that hi-fi records must not be played after 10 p.m. Seems that one of the boys at Princeton played a hi-fi record of a jet airplane so loud that it scared a civilian.

Now if those proctors would tell us what records *can* be played after 10 p.m., we may get on the road toward a definition of what is high fidelity . . .

Tape Market

According to a Minnesota Mining and Manufacturing release, 360,000 tape recorders were sold in 1955 and there

are more than a million now in American homes. They estimate 1956 sales at perhaps 500,000. This includes the large nonhome market.

New Tranquilizer

Yes, you guessed; it's hi-fi. Only this time it's tranquil music piped through the new \$350,000 ASPCA animal shelter in New York. What's that about a dog's life?

Platters

Some years ago we corresponded with a gentleman by the name of E. D. Nunn, of Saukville, Wisconsin. He then had a fine business of his own, and a pleasant hobby: making an occasional record for himself and a few select friends. We mentioned this fact in an NWI column, which attracted a certain amount of interest and made Mr. Nunn consider the commercial possibilities of hi-fi. Most readers now know, of course, about Audiophile Records, and the superlative quality thereof. Mr. Nunn turned a hobby into a second business.

We are not sure, at this point, whether we like Mr. Nunn or not. His Audiophile Records are indeed excellent, and the quality does not waver. He used to record microgroove at 78 rpm, which caused a certain amount of confusion, but that was fun and a mild challenge. Most of his records are now microgroove at 33 $\frac{1}{3}$ rpm.

But some . . . oh no! We saw Mr. Nunn wandering around at the Chicago high-fidelity show, some months ago, looking as if he had just stepped out of a broadcasting session. The records he was carrying were strictly platters . . . nothing less than a full, cumbersome, awkward, exotic sixteen inches in diameter! What's worse, he's got the darn things listed in his catalogue. Said for us not to worry, however; he didn't expect to sell more than seventy-five to one hundred of each of the two now available. One is Dixieland Parade; the other is Easy Listening. Both are, we repeat, 16-inchers revolving at 33 $\frac{1}{3}$ rpm. They are to be played with a 1/2 or 1-mil stylus. Price is \$10; shipped prepaid.

What's the point? Primarily to get thirty minutes of music on a side, said Mr. Nunn. We remarked that this had been accomplished a good many times with only 12-inch discs. Mr. Nunn's look of scorn, for the thought of

Continued on next page



AMERICA'S LEADING FM TUNER • IN SENSITIVITY, APPEARANCE AND WORKMANSHIP

ANOTHER FISHER FIRST!

THE REVOLUTIONARY

FISHER FM-90X

Gold Cascode FM Tuner

HARD ON THE HEELS of the new Model FM-90, we are proud to present the Model FM-90X with its revolutionary GOLD CASCODE RF amplifier. Precision manufactured, this tube is the costliest of its type in the world! It carries a *two-year warranty*. The use of the gold cascode and special circuitry has brought the FM-90X to the theoretical limits of sensitivity — an achievement never before possible. *Only the FISHER has it!* The standard FM-90, with its silver-plated RF shield, already surpasses ALL other FM tuners — excepting the FISHER GOLD CASCODE 90X.

Basic Features of the Series FM-90

- TWO meters, for micro-accurate tuning.
- Revolutionary, dual dynamic limiters, assure noise-free reception where all others fail.
- Full wide-band detector for maximum capture ratio.
- *Exclusive*, variable inter-station noise eliminator.
- Full limiting on signals as low as 1 microvolt.
- Dual triode, cascode-tuned RF stage, four IF stages.
- Uniform response, 20 to 20,000 cycles.
- Three outputs (Main, Recorder and Multiplex).
- Dual antenna inputs (72 ohms or 300 ohms balanced).
- Four controls.
- 10 tubes plus four matched germanium crystal diodes.
- Special circuits for meter operation.
- Chassis completely shielded and shock-mounted.
- Beautiful, die-cast, brushed brass escutcheon and control panel.
- Dipole antenna supplied.
- SIZE: 13 7/16" w. x 6 1/4" high x 8 3/4" deep (plus 1" for knobs).
- WGT: 15 lbs.

FM-90X • Gold Cascode FM Tuner • \$159.50

FM-90 • Professional FM Tuner • \$149.50

MAHOGANY OR BLONDE CABINET: \$17.95

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THE FISHER 25-WATT

Master Control-Amplifier · CA-40

■ Complete in every respect — and it's by FISHER! A new 25-watt amplifier with *complete* Audio Controls. Less than 1% distortion at 25 watts! Six inputs. Six equalization positions. *Exclusive* FISHER TONE-SCOPE provides graph-form indication of Tone Control settings. Direct, tape-head playback and microphone preamplifier. Uniform frequency response within 0.5 db, 10 to 90,000 cycles. Less than 1% IM distortion at 15 watts. Hum and noise level better than 90 db below full output. Cathode-follower tape recorder output. Speaker output impedances: 4, 8 and 16-ohms. Nine controls. TUBE COMPLEMENT: 1-12AU7A, 3-12AX7, 4-EL84, 2-6BW4. SIZE: 12¾" wide x 10¾" deep x 5" high. WEIGHT: 24 pounds.

\$139.50

Two Great Audio Units!

THE FISHER

MODEL CA-40 · MODEL 80-C

THE FISHER

Master Audio Control · 80-C

■ "Breathtaking!"—*Edward Tatnall Canby*. The Master Audio Control can be used with any amplifier. Provides professional phono and tape-head equalization, plus full mixing and fading facilities for from two to five channels. Seven inputs. Two cathode-follower outputs. Uniform response within 0.25 db, 20 to 20,000 cycles. IM distortion and hum virtually non-measurable. DC on all filaments. Separate equalization and preamplification *directly* from tape playback head. Eight controls. TUBE COMPLEMENT: 3-12AX7, 1-12AU7A. SIZE: 12¾" wide x 7¾" deep x 4¼" high. WEIGHT: 10 pounds.

\$99.50

Prices Slightly Higher In The Far West Mahogany or Blonde Cabinet \$99.50

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



NOTED WITH INTEREST

Continued from preceding page

achieving hi-fi in such cramped groove space, would have withered Paul Klipsch. So we changed the subject.

Can you play these 16-inchers? Any good 12-inch turntable will handle them, but the problem is the arm. Before you fling your \$10 bills in the direction of Saukville, be sure you've got the necessary clearance.

Do you need a ½-mil stylus? Not needed, but it may well improve sound. We played with one a year or so ago and felt it contributed appreciably to improved high frequency response. But we're still using a standard 1-mil tip . . . for that reason: it's still standard.

Which, however, does not mean that we shall not try out the nonstandard Audiophile platters, along with —we wager— a good many more than a hundred HIGH FIDELITY readers.

Station Lists

Reader Thomas Brock of Kalamazoo, Mich., wrote recently to remind us that *Broadcasting-Telecasting Magazine* publishes an annual directory issue which includes a wealth of information about FM and AM broadcasting stations in the United States. Mr. Brock says his public library has the special issue; otherwise, it is available for \$3.00 from Broadcasting Publishers, Inc., 1735 De Sales St., N. W., Washington, D. C.

Thank you, Mr. Brock!

I T U

Which stands for International Telecommunication Union. Readers will remember our reference to this organization in our October issue, in connection with lists of broadcasting stations.

We received a very nice letter from Marco Aurelio Andrada, Secretary-General of the ITU, offering to be of help and confirming our report that the List of Broadcasting Stations, while primarily a service document for ITU members, is also on sale to the public.

The ITU dates its origin back to May 17, 1865, when the International Telegraph Union was founded in Paris. Today there are ninety-five country members and associate members. The primary purpose of the Union is threefold: to maintain and

extend international co-operation for the improvement and rational use of telecommunication, to promote the development of technical facilities and their most efficient operation, and lastly, to harmonize the actions of nations in the attainment of these common ends.

High-Fidelity Clubs

Or Music Listening Clubs . . . or what have you. Or should we say, where are you?

Because that's the information we want . . . and readers want. So they say, anyway, and with definite vigor.

So: will readers who are members of or know about hi-fi clubs, audio clubs, music listening clubs, and the like, please let us know about them. We will take a slice out of NW1 space to report. We also promise not to head the item "Klub Korner."

We'd like to have (1) name of club; (2) name and address of its secretary or other person to whom requests for more information may be addressed; and (3) primary interest (lay hi-fi, audio engineering, music, etc.).

We mentioned this matter in November, and have received a handful of letters all saying "Fine idea!"—so—please! Your help.

Meantime: any clubs in Providence, R. I. area? We have a request. Another one from Lake Worth, Fla. Another from New York City.

FORGATHERERS' NEWS

Reading, Pa.: The Audio League of Pennsylvania meets the first Tuesday of each month at 8 p.m., 359 Penn St., third floor.

That's the first item we have for this spot . . . and having gotten involved with K----, we couldn't think of a good name. Any ideas?

Tacoma Hi-Fi

Tacoma's public library offers a double feature program from time to time. They have a recorded music concert, but invite the public to come early to investigate and discuss the equipment used for the concert. The Library staff say the concerts have evoked plenty of interest—almost too much;

Continued on next page



THE FISHER FM Tuner • Model FM-40

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

World Leader in Quality

THE FISHER

MODEL FM-40 • MODEL AM-80

THE FISHER AM Tuner • Model AM-80

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

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

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THE FISHER
Lab Standard Amplifier · 90 - A

■ At your command — 90 watts of audio power, with less than ½% distortion at full output. Two power supplies assure optimum amplifier operation. *Exclusive* PERFORMANCE MONITOR meter indicates correct adjustments of tube bias, screen voltage and output balance. It also shows average power output. FEATURES: Less than 1% IM distortion at 75 watts! Frequency response ±0.1 db, 20 to 20,000 cycles. Hum and noise better than 92 db below full output. 8 and 16-ohm speaker output impedances. Power socket supplies all necessary voltages for operation of unpowered auxiliary components. CONTROLS: Input Level, Speaker Impedance Switch, Meter Switch, Bias, Screen Voltage, Output Balance, Driver Balance, Z-MATIC. TUBE COMPLEMENT: 1-12AU7A, 1-12AX7, 4-EL34 (6CA7), 1-6Y6, 1-6AU6, 2-5R4GY, plus 2-NE16 regulators. SIZE: 14" wide x 11½" deep x 8¼" high.

90
 WATTS
\$229.50

New! And Unequaled!
THE FISHER
 AUDIO AMPLIFIERS

THE FISHER
Lab Standard Amplifier · 55 - A

■ Plenty of power for your present — and any possible *future* needs. THE FISHER Model 55-A is a *laboratory* instrument designed for *home* use. Delivers 55 watts at less than 1% distortion. Drives even the lowest efficiency speaker system to full output. *Exclusive* FISHER POWER MONITOR meter shows correct adjustment of output tube bias, and indicates average power output. IM distortion below 2% at 50 watts, 0.8% at 45 watts, 0.4% at 10 watts. Harmonic distortion less than 0.08% at 10 watts, 0.05% at 5 watts. Frequency response within 0.1 db, 20 to 20,000 cycles. Hum and noise better than 92 db below full output! 8 and 16-ohm speaker outputs. Octal socket supplies all voltages for operating unpowered components. CONTROLS: Input Level, Bias, Speaker Impedance Switch, Z-MATIC. TUBE COMPLEMENT: 3-12AU7A, 2-6CL6, 2-6550, 2-5AW4. SIZE: 14¼" wide x 9¾" deep x 8¾" high. WEIGHT: 50 pounds.



55
 WATTS
\$169.50

Write For *FULL* Details
FISHER RADIO CORP.
 21-25 44th DRIVE
 Long Island City 1, N. Y.

NOTED WITH INTEREST

Continued from preceding page

they need help in arranging and presenting the concerts! (Anyone interested please contact Diane Thompson, 814 So. Polk, Tacoma, Wash.)

New Catalogue

If you haven't gotten your 1957 Heath catalogue yet, send for one. It's fun just to see how many pieces of equipment you could build, if you had the inclination. There's everything from a crystal receiver kit for \$8.75 to an analogue computer kit costing \$945.00.

The Heath Company has been kind enough so far not to ask us to do a TITH report on the computer kit, since we (and they, apparently) have been unable to dream up any good use for it in connection with home sound reproduction. But if we had lots of money and plenty of spare evenings, we'd get one just so we could (a) impress our friends and (b) accept the challenge. That's our trouble; every picture of a kit seems to say to us, "Bet you can't put *me* together!" When we come to the analogue computer, we turn the page in a hurry . . .

In case anyone is interested, the catalogue contains descriptions of approximately fourteen different pieces of sound reproducing equipment (excluding ham gear) and thirty-three kits of equipment useful in the testing and maintenance of this equipment.

Recording Service

Rounded recording service is the key to what Adrian Associates, Inc. can do for you. They, or their associated groups, will: 1) press records; 2) edit and prepare recorded tapes; 3) design and print labels; 4) design record covers (or jackets); 5) aid in packaging; 6) prepare catalogue and merchandising materials; 7) prepare liner notes; and 8) help with advertising programs.

Here's the address, in case you need some of these services: Adrian Associates, Inc., 55 West 42nd St., New York 36, N. Y.





SIR:

The article by John Ball, Jr. regarding the beauties in 78-rpm records, unequalled in perfection of detail, contained in your November 1956 issue, intrigued me because of my complete endorsement. . . .

There are many 78-rpm albums I possess (after years of collecting) that, as music, surpass the more modern LP jobs. Quite true, there may be missing highs, but the interpretation is there. And many times far better interpretation than any of the moderns, even including Toscanini—whom I admire tremendously. I welcome the article in your magazine, and I hope that collectors will not be led to neglect or dispose of the terrific jobs done during the many years of recording. If this is sacrilege, so be it. But I would rather hear a 78-rpm record of Ponselle singing "Casta diva" (from *Norma*) than the entire opera [with any current diva] on LP. . . .

The answer, of course, is the use of modern reproduction apparatus. The modern phonograph, which filters out surface noise and unwanted frequencies, brings to the ear beauties never heard and incapable of being reproduced on the old machines.

Allan W. Rhyndhart
Baltimore, Md.

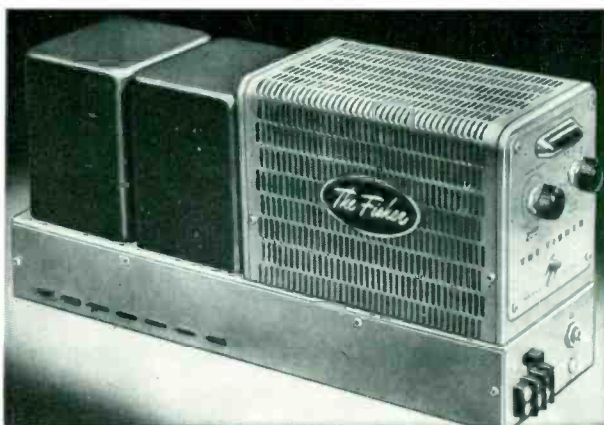
SIR:

Should you print dissent reviews [HIGH FIDELITY editorial, October 1956] in Records in Review? Good heavens, NO.

The principle of a critic of the arts, in this case the record reviewer, is to praise or to damn according to his educated opinion. It is fundamental and necessary that this be an opinion, but it is based on these concepts:

1. That the critic is a professional and qualified in his field.
2. That he is long experienced and of sound judgment.
3. That he is objective, rising above his own personal bias.
4. That the work under review has

Continued on next page



30
WATTS
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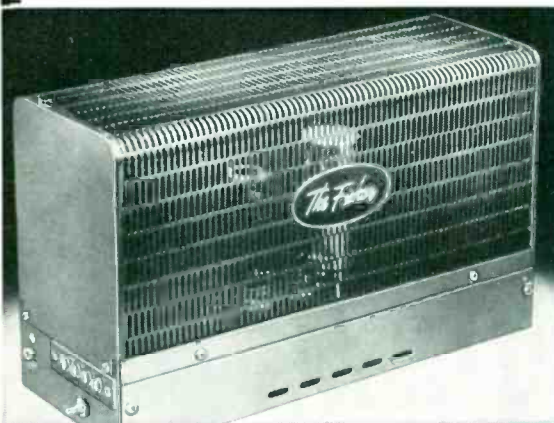
■ Here is the incomparable FISHER 80-AZ Amplifier with PowerScope, a visual Peak Power Indicator. More clean watts per dollar than any amplifier in its class. 60 watts peak! Three separate feedback loops. Less than 0.5% distortion at 30 watts, 0.05% at 10 watts. IM distortion less than 0.5% at 25 watts. Frequency response uniform within 0.1 db, 20 to 20,000 cycles; within 1 db, 10 to 50,000 cycles. Hum and noise virtually nonmeasurable—96 db below full output! CONTROLS: Z-MATIC. POWERSCOPE. Input Level. TUBE COMPLEMENT: 1-12AT7, 1-12AU7A, 2-EL37, 1-5V4G, 1-PowerScope Indicator, 1-Regulator. SIZE: 15¼" wide x 4¼" deep x 6¾" high. WEIGHT: 22 pounds.

Two Great Audio Amplifiers
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MODEL 80-AZ · MODEL 20-A

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■ Low in cost, terrific in quality! The Model 20-A is the 15-watt amplifier thousands of hi-fi enthusiasts have requested. Traditional FISHER workmanship, handsome appearance. Compact, advanced design throughout. Frequency response within 0.1 db, 20 to 20,000 cycles. Less than 0.7% distortion at full output. 0.4% at 10 watts. IM distortion less than 1.5% at 10 watts, 0.75% at 5 watts. Hum and noise better than 90 db below full output! Internal impedance 1 ohm for 16-ohm operation, gives damping factor of 16. Excellent transient response. One volt drives amplifier to full output. Octal socket provides all necessary AC and DC voltages for operating unpowered auxiliary components. Completely enclosed in a protective metal cage. Speaker output impedances: 4, 8, and 16 ohms. Input Level Control. TUBE COMPLEMENT: 1-12AX7, 2-EL84, 1-EZ80. SIZE: 13" wide x 4¼" deep x 6¾" high. SHIPPING WEIGHT: 13 pounds.

THE FISHER LABORATORY STANDARD AMPLIFIER · MODEL 20-A

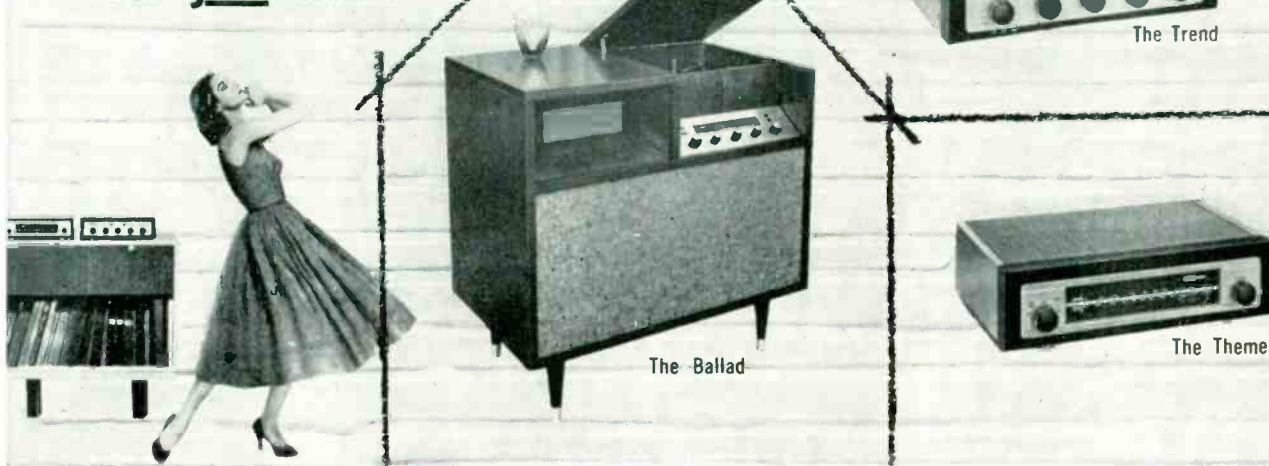


15
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High Fidelity is for your home



Because of its early cultist trappings, high fidelity remains a mystery to many people. Some see it as complex, cumbersome machinery; some think a knowledge of higher electronics is required to operate it; and some believe a large and somehow special room is needed for it to perform as it should. These are all fables.

Today's high fidelity by Harman-Kardon is uniquely good looking. The operating controls are so wisely organized that each instrument performs at its maximum in the hands of an intelligent layman. The very essence of their value is that they reproduce music IN YOUR HOME — large or small — the way the composer wanted you to hear it.

Don't consider high fidelity a substitute for the concert hall and its very special aura: the orchestra filing onstage, the burst of applause as the conductor appears, the solemn hush as he raises his baton and the presence of many sharing the experience with you.

High fidelity, in its proper setting — the home — has its own special and exciting values. The music you listen to this new way is created from perfect program material, broadcast or recorded under ideal conditions, and then retold with flawless authenticity. Where many seats in a concert hall provide a compromised performance, high fidelity in your home can be perfect every time.

Genuine high fidelity can be purchased in two basic forms: component high fidelity and integrated high fidelity.

Component High Fidelity: This form presents a system including (a) a *record player*, (b) a *tuner* for picking up AM and FM radio programs, (c) an *amplifier* to enlarge these sources of sound sufficiently to excite (d) the *speaker*.

Because Harman-Kardon component high fidelity is strikingly attractive, because it is as simple to connect as a lamp, because it is all performance with nothing spent on non-performing cabinetry, it is your best high fidelity buy.

Integrated High Fidelity Consoles: Until recently this form was only obtainable from a limited number of high fidelity specialists on a "built-to-order" basis. Today, Harman-Kardon high fidelity systems are available, fully integrated and factory assembled in fine furniture cabinets. These are not mass-produced products. They are the custom-built product of years of research by Harman-Kardon engineers.

When you buy custom console high fidelity you are buying three things: performance, furniture and the cost of assembly. In our models, as in anyone's, you pay for all three. The same number of dollars spent on components would buy more performance; but for those who desire the extra convenience of a fine system in a fine furniture cabinet, Harman-Kardon consoles are unexcelled.

Illustrated Harman-Kardon High Fidelity Models:

The Trend amplifier (Model A-1040) easily delivers 40 watts of hum-free, distortion-free power from the new "Controlled H" circuit and generates less heat than a conventional 20 watt instrument. A speaker selector switch permits you to add an additional speaker system elsewhere in the house. It also features: three position rumble filter; six position loudness contour selector to provide precise balance for your own hearing characteristics; Variable Speaker Damping to insure ideal matching of the amplifier and speaker; separate record and tape equalization and enormously effective bass and treble controls to adjust for the acoustics of your room. The Trend is enclosed in a brushed copper cage only 13 $\frac{3}{4}$ " wide x 9 $\frac{1}{4}$ " deep x 4-1/16" high.

The Trend price is \$125.00

The Theme tuner (Model T-1040) is the ideal companion for the Trend amplifier. It features: FM with sensitivity at the theoretical maximum; Variable Interstation Noise Gate to eliminate noise between stations; illuminated tuning meter; FM Rumble Filter; dual cathode follower outputs with adjustable level controls. Finish and dimensions are the same as the Trend.

The Theme price is \$140.00

The Harman-Kardon Ballad console provides truly remarkable performance in a compact, functional design which is equally at home in a modern or traditional setting. The cabinet is constructed of five ply, bonded, fine hardwoods and is available in mahogany, walnut or blonde finish. It incorporates a 12 watt amplifier (18 watt peak), sensitive AM-FM with Automatic Frequency Control; Garrard record changer with GE reluctance cartridge and diamond needle; ported triple speaker system with horn loaded dual tweeters; selector switch for extra speaker; record equalization; loudness contour selector; bass and treble tone controls and rumble filter.

The Ballad price is \$400.00

(slightly higher in blonde)



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harman kardon

LETTERS

Continued from page 19

cographies are far and away the most valuable reviews.

All this discussion may not have solved anything. But I do feel that any number of things can determine a reviewer's verdict. The publication of dissenting opinions should prove most helpful to the record buyer.

In conclusion, I want to thank you for a very provocative article. . . It must be admitted, though, that we record buyers are greatly indebted to the critics, and I want to express my gratitude and appreciation.

Fred A. Wild
Louisville, Ky.

SIR:

WHY hasn't some young energetic plastics engineer, who also might be a hi-fi man, devised a method for pressing multicellular high-frequency dispersion horns out of plastics—to bring the price down to five dollars, instead of the 27 to a 100 dollars we are now expected to pay?

WHY, while we are still on the subject, can't some manufacturer let us have an ordinary five-inch P.M. speaker with a stiff cone and a good husky chunk of magnet, six to eight ounces, for about ten dollars?

WHY haven't they turned E. Power Biggs loose at the console of St. John's Cathedral in New York City for a recording session to include the Toccata from Widor's Fifth Symphony?

WHY doesn't someone design an AM tuner using the old tuned radio frequency circuit along with the new high gain tubes and x'tal diode detector, to give us AM reception that is free of oscillator whistles and hiss? What an ideal construction kit this would make.

WHY can't we have a kit containing plastic spools, copper wire, condensers, and 15-ohm potentiometers to make our own cross-overs?

WHY, oh why, oh why is it that the greatest choral group in the world, The Mormon Choir of Salt Lake City, has made only three records in the past five years?

Ralph G. Bennett
Waterford, N. Y.

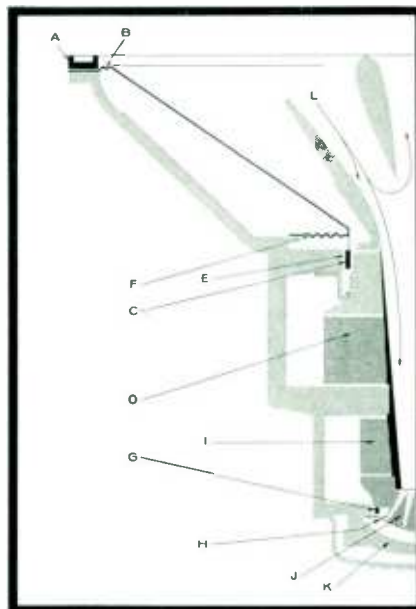
Twelve Years of Superiority

The Altec 604 Duplex®

Since its introduction in 1945 the Altec 604 coaxial loudspeaker has been considered the finest single frame loudspeaker in the world. *The 604 Duplex* has become the quality listening standard in the majority of recording studios and broadcast stations. And, since the beginning of the home high fidelity market, it has led the field in popular acceptance. More than 95% of all the 604 Duplexes built are still in service today.

The reasons for the marked superiority of the speaker are surprisingly simple. Conceived originally as a professional quality standard, the 604 was designed in a straight-forward manner and at the time of its introduction incorporated many features new to the industry. Continuing research has resulted in the constant improvement of this speaker, but it is interesting to note that the basic design features have not yet been changed; the 604 remains superior and many of the features built into the 604 more than 12 years ago are now being promoted in the high fidelity industry as "new developments" and "industry firsts."

Let's examine the 604C Duplex in detail, analyzing the design features which have made it famous.



BASS SECTION

(a) The outer edge of the loudspeaker cone is clamped between the cast frame and rigid cast clamping ring, instead of the more common glued construction. This clamping ring permits more accurate centering of the cone and assures its accurate location over a long period. (b) The compliance section of the cone is provided with a viscous anti-reflecting compliance damping, to absorb sound waves which would introduce distortion if permitted to reflect back down the cone. (c) The three inch voice-coil is made of 95 turns of ribbon copper wire, wound on edge to provide greater speaker efficiency. The ribbon is .0033" thick and .024" wide and is coated with two .00025" layers of insulation for protection against electrical shorting between turns of the coil. (d) A 4.4 pound Alnico V ring magnet provides high efficiency and precise control over the movement of the speaker cone. (e) The deep voice-coil gap sides provide a long path of homogeneous flux density permitting greater cone excursion (.75") while maintaining the voice-coil in a constant flux field. The use of a shallow gap would mean that the voice-coil would move to areas of varying flux density with resulting distortion. (f) The woven annular compliance spider and damping cone compliance (b) permit free cone excursion for a maximum natural cone resonance of 40 cycles while at the same time controlling the cone movement to avoid acoustic self resonances.

TREBLE SECTION

(g) The 1.75 inch voice-coil consists of 37 turns of double insulated edge wound aluminum ribbon .0023" thick and .014" wide for maximum efficiency. (h) The domed diaphragm is made of an exclusive fatigue resistant aluminum alloy for long life and high rigidity. To provide the lowest possible mass an integral tangential compliance is formed of the same material. (i) A 1.2 pound Alnico V ring magnet physically separated from the low frequency structure. (j) A dual-annular phasing plug automatically machined to assure complete production accuracy. (k) A mechano-acoustic loading cap to provide proper back loading of the aluminum diaphragm. (l) A true exponential throat ending in six exponential horns grouped in a 2x3 multicellular configuration to provide a 40° by 90° distribution pattern. It should be noted that the exponential horn both in its sectoral and multicellular shapes is still the only type of high frequency horn which has proved acceptable in professional use.



The 604C including network \$165.00

As you can see, the Altec 604 Duplex was a truly revolutionary development 12 years ago and today, with its many improvements, still displays a marked degree of engineering superiority and a performance throughout the entire range from 30 to 22,000 cycles noticeably superior to that of any other single frame loudspeaker.

If you are not as yet acquainted with the superb performance of Altec Duplex loudspeakers, ask your dealer for a listening comparison with *any* other units. We are sure you will hear the superiority that has made the Duplex famous for 12 years.

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What Price
High Fidelity?

If you're a musically literate audiophile—rather than just a hobbyist with sound—you're more concerned with high fidelity performance than you are with electronics.

You want predictable results—and know you must pay for professional audio engineering to get them. You'd rather leave the uncertainties—together with the expense—to the hobbyist.

You're no doubt pretty wary of advertising claims—and weary of listening to pseudo information and double talk by salesmen hot after a sale. You're lucky. Or wise. Or both.

Too many "Do-it-Yourself" schemes to make things "easy" for the uninitiated are all too often unsatisfactory . . . costly.

Who, but professional engineers, are qualified first to select—then precisely to integrate and balance the many components of a high fidelity system? Who, but experienced engineers, are equal to the exacting demands of designing and constructing horn enclosures? Who, but technically competent people—supplied with all the elaborate equipment necessary—can measure the performance characteristics of a sound system, account for its mechanical operation, see to its unimpaired functioning? All you need do *yourself* is listen.

And who, but you, can judge whether or not a sound system fits your ear . . . your recordings . . . the individual acoustical requirements of your home? There are a few superior sound systems. AMI has made one of them. It will never be "sold" to you—but you may buy it . . . *after* you've decided that it's for you. Six different models.

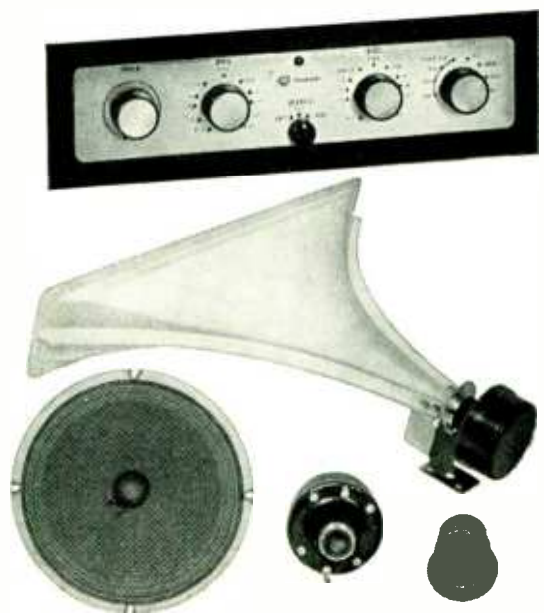
Write now for the name of a dealer nearest you. Illustrated literature and performance data will be forwarded to you.

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Books in Review

MATTHEW'S injunction, "Let not thy left hand know what thy right hand doeth!," which once tolled the knell for my youthful piano-playing ambitions, has been of constructive help in my practicing, without undue schizophrenic stress, the dual activities of book and tape reviewing. Although there always are some basic reciprocal influences between what I read and what I hear, it is seldom that they are as direct and as illuminating as they have been recently in my returning, after too long an absence, to the ambivalently "hot"/"cool" domains of jazz. Like many other idolaters of Duke Ellington, Louis Armstrong, *et al.*, in the late Twenties and early Thirties, my enthusiasm was soon dampened and remained tepid at best until just lately when I have been belatedly subjected to the dramatic impact of the New Orleans renaissance—first via several electrifying tape recordings, and now via a batch of current books, most of which are preoccupied with the seminal significance of the New Orleans and Dixieland "schools."

The two exceptions demand only brief attention here since they are primarily addressed to specialists and one of them, the Hughes Panassié and Madeleine Gautier Guide to Jazz, translated by Desmond Flower (Houghton Mifflin, \$4.00), will be reviewed in these pages—in conjunction with a companion RCA Victor LP Jazz Anthology—by John S. Wilson. In any case, my most salient comment would have been that the original title of the French and British editions (*Dictionary of Jazz*) is a more accurate one, since this is an alphabetically ordered succession of entries covering leading jazz practitioners, tunes, and terms.

Leonard Feather's *Encyclopedia Yearbook of Jazz* (Horizon Press, \$3.95) also features brief biographical and discographical sketch entries for musicians, but this 51-page section is only an amplification of the gigantic "directory" which formed the bulk of the same author's *Encyclopedia of Jazz*, reviewed in this column for March 1956. For the rest, the present "year-

book" supplement (in the same large format) is a hodgepodge likely to be considered essential only by owners of its predecessor—a pity, for it is a fascinating miscellany, notably for its survey of the last year's activities and "best" records; its statistical analyses of jazz fans' listening habits and tastes; and its extensive charting of leading jazz musicians' favorite bands and soloists. Moreover, Feather is far more eclectic in his own tastes than most of the perhaps New-Orleans-obsessed authors I'm coming to, as well as infinitely more discerning where the latest styles are concerned; and at his best (as in the superbly cool diagnosis of the "Rock 'n' Roll" craze, which "bears the same relationship to jazz that wrestling bears to boxing"), he brings uncommon commonsense to subjects usually favored only by acutely inflamed sensibilities. The thirty-two pages of photographs here demonstrate a keener eye for dramatic values than the same-sized pictorial section of the Panassié-Gautier *Guide*.

The Only True Gospel?

Jazz, like high fidelity, often seems more heavily handicapped by its fanatical partisans' adulation than by its enemies' antagonism or the neutral public's disinterest. And when the exceptionally articulate amateur *aficionado* is inspired to preach to the multitudes of unbelievers, he often alienates many more of them than he is able to convert. I suspect that this may be the fate of Stephen Longstreet's frantic efforts, in *The Real Jazz Old and New* (Louisiana State University Press, \$5.00), to proselytize for jazz in Ernest Hemingway's most portentous tauromachian vein. His series of impressions of, or paeans to, various traditions, locales, personalities, and mores (mainly revolving around the New Orleans-Chicago axis) are, according to the author, not so much written as *overheard* and tape recorded—and, in proof, nearly half of his rhapsodic materials are enclosed in quotation marks, although the sources never are specifically identified. That hardly matters, though, since

most of the purportedly quoted phrases are only more homespun variants of Longstreet's own style—which not unfairly might be exemplified by a single but characteristic sentence dealing with the legendary Buddy Bolden's playing: "Its earthy depravity, the heavy-lidded seductive pull of it, is balanced by the true blue honesty of it."

This is a large (in format), handsome book, melodramatically startling for its author's own bold, scrawled, black-and-white drawings, as well as for his verbal riffs. And its forceful appeal is not diminished, except for the squeamish, by his preoccupation with the Storyville, gangster, narcotic, and other unsavory associations with which jazz history is only too richly burdened—or enlivened. But, lest I seem unduly Pecksniffian, I should hasten to concede that it is just such earthy passages which I most relished myself. While my response to the cumulative effect of Longstreet's overextended and insufficiently varied sketches is scarcely favorable, that is a misleading index to my pleasure in at least some of his most vivid and least self-conscious episodes.

I can't imagine any reader, however, finding unalloyed satisfaction in another, still more curious if also far weightier, work: William L. Grossman's and Jack W. Farrell's *The Heart of Jazz* (New York University Press, \$6.50). For this is not only frankly belligerent in its "purist" disdain of everything which departs from the strict canon of New Orleans and Dixieland orthodoxy, but it is bewildering in the dualism of its approach, through analyses from the point of view of the "concrete" and the "abstract." The former surely will please a considerable public, for even readers who do not subscribe wholeheartedly to this canon are likely to be won over, at least temporarily, by the extraordinarily persuasive stylistic exegeses in the eighteen chapters credited to Farrell. These certainly will rank high among the most direct and enlightening writings on jazz to

Continued on next page



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BOOKS IN REVIEW

Continued from preceding page

date, and not least among them is the marvelously perceptive study of jazz-record collectors' psychologies and allegiances.

It is only these "concrete" chapters, along with the some twenty pages of photographs (many of which are excellent, but all of which are strangely uncredited to specific photographers), and the many attractive black-and-white illustrations by Lamartine Le Goullon, that I can safely recommend. Yet I must admit that it is Professor Grossman's pretentious and weirdly erudite speculative (or "abstract") chapters, which absorbed me, even while they repelled, most deeply. This is the egghead apotheosis of the "lively arts" *in excelsis*. Yet despite the eccentricities of Grossman's notions and jargon, this Savonarola's unremitting concern with the aesthetic content, rather than the forms and techniques, of jazz is clearly one which warrants thoughtful, if preferably more lucid, consideration.

I even found his astonishing arguments for the Judeo-Christian inspiration of New Orleans jazz (and the comparison between its synthesis of Christian feeling and robust vitality with that of Bach) at least stimulating, even if I couldn't be carried along by his scathing attacks on the "Rousseauistic" and "mass-man" errors of practically all departures from fundamental jazz traditions. Grossman has bitten off a great deal more than he can comfortably chew, much less digest, but any writer who dares to bite into the tough aesthetic and philosophic problems intrinsic to jazz (and who has the courage to entitle one of his chapters "The Apostasy of Louis Armstrong") has my hearty, if probably minority, vote for outstanding heroism.

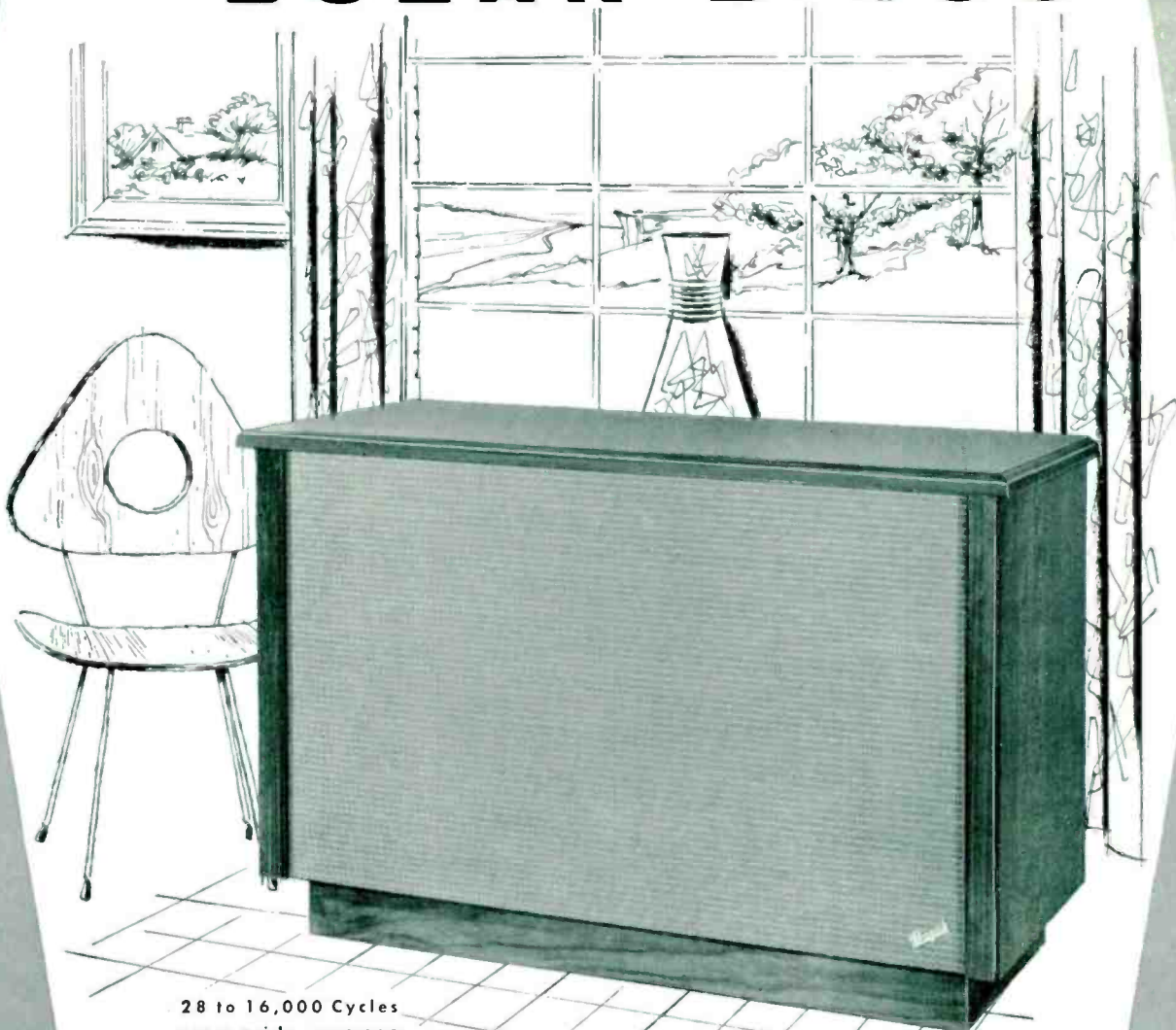
Dispassionate History

Another professor (this one in medieval literature—a field unsurpassed for the preparatory training of a jazz historian) tackles the broad and equally difficult task of tracing the whole labyrinth of jazz origins and developments. Since Marshall Stearns is renowned as the director of Jazz Studies and the foremost propagandist for a serious and scholarly evaluation of the art's achievements, his *Story of Jazz*

Continued on page 28

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room-wide coverage
8 Ohms — 50-60 Watts

Fourteen Bozak Loud-
speakers — four Bass, two
Mid-Range, eight Treble
— with infinite baffling to
preserve their unrivalled
precision, balance, purity.

For the first time — a lowboy Speaker
System that is distinguished for both
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The ultimate in listening pleasure is achieved when the McIntosh 60 basic amplifier is used with the companion Professional Audio Compensator C-8.

Here is unparalleled brilliance of performance to bring you clean, vibrant living sound. Enjoy the outstanding listening quality and ease of the McIntosh, for here is the Heart of *True High Fidelity!*



C-8
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The surpassingly versatile C-8 provides complete and precise audio control. Exclusive McIntosh engineering features bring you an accurate replica of the original program—without compromise. Quality features include great stability, wide-band frequency response, low distortion and extremely quiet operation. Superbly crafted to laboratory standards, the McIntosh C-8 is a criterion for listening pleasure and value. Hear its flawless performance at your dealers.



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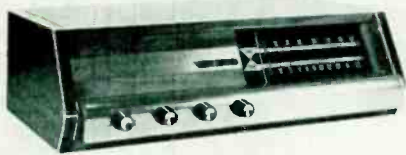
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A deluxe combination that needs only a record player and a speaker to become a complete music system.
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Now that Detroit has finished unveiling all of their dream creations, we would like to pull the wraps off of our creations, too. We compare ourselves to Detroit mainly because we have approached our engineering and styling much the same way.

We've taken some seasoned engineering circuitry, then mixed in two absolutely new circuits that we can call our very own. Our Industrial Designer, disliking the square box routine, contributed the cantilevered control panel and sloped dial for "no stoop" operation. This is human engineering that takes *you* into account. After putting all of these ideas together, we then sprinkled generously with some "tomorrowish" styling. We naturally top off each model with some of that fine craftsmanship that Sargent-Rayment is so famous for. That's our formula, and here are the models.

Actually, our new brochure will give you more details on each new model, so just drop us a postcard with the word "interested", and we will send you one.

You'll also find a live demonstration of these models at your local hi-fi store rather exciting, too.

BOOKS IN REVIEW

Continued from page 24

(Oxford, \$5.75) is plainly the most important book of the present group, as well as the only one which can be safely recommended not only to the jazz devotee, but to the general reader.

This is a substantial work, running to some 367 pages, plus photographs (only sixteen pages here, but unusually well chosen), and including some thirteen pages of source documentations as well as a fourteen-page bibliography prepared by Robert G. Reisner. (There is no discography.) But it is even more substantial in scope than in size, although perhaps somewhat unbalanced in that an exceptional amount of attention is devoted to jazz pre-history and its pre-phonographic evolution and influences, and the Jazz Age proper of the Twenties is somewhat skimmed. Otherwise, however, it is admirably balanced in its open-mindedness toward all kinds of distinctive schools and its dispassionate refusal to grind partisan axes.

To some readers, this tolerance and dispassion perhaps may seem carried over too far into the writing itself. At first acquaintance, Stearns's prose seems colorless and detached. Yet, as one reads on, the cool pedestrian sentences begin to carry weight by their sheer straightforwardness, lucidity, and freedom from pretentiousness. And even those who, like myself, are inclined to minimize the role African elements play in jazz (at least in its most characteristic final developments) are likely to be impressed by the accumulation of detailed evidence with which Stearns supports his own conviction of their significance. I wish he had analyzed and documented the non-African contributions as extensively, and I wish most of all that he at last could have clarified the nature of jazz as something distinctively new—and innately "American"—in kind. Yet perhaps that must remain the ineffable mystery, as well as the irresistible appeal, of jazz at its best.

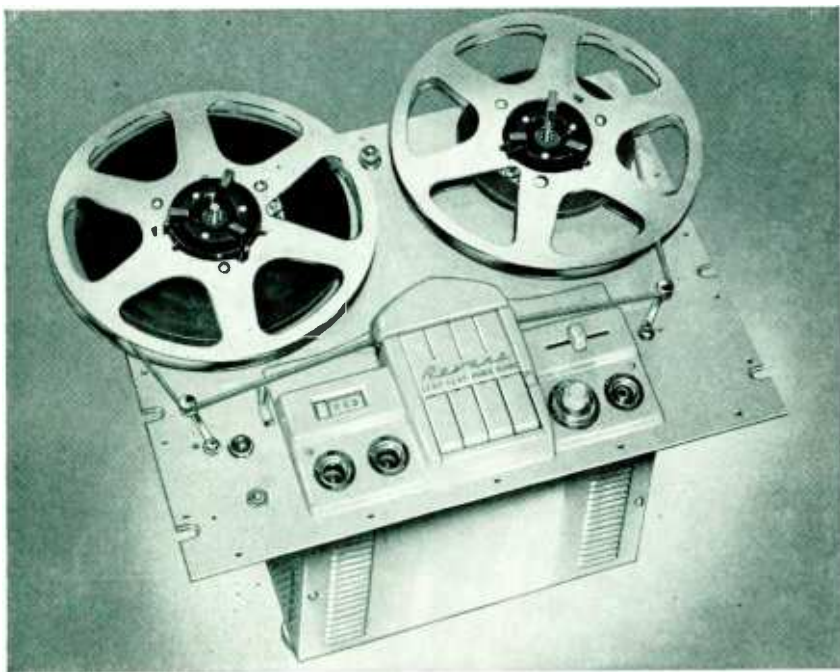
At any rate, Stearns works the lesser and perhaps more useful miracle of placing the whole story of jazz in its proper historical and social perspective. His book is not overtly calculated to change the minds of those who can find nothing in jazz to enjoy or admire (yet it well may do just that), but he is sure to enlarge the horizons—and sharpen the thinking

Continued on page 30

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BOOKS IN REVIEW

Continued from page 28

— of those already favorably disposed; and he stands a good chance of convincing any open-minded neutral observer both of the historical importance and the future promise of this strange stepchild (Peter Pan, Peck's Bad Boy, or Huckleberry Finn?) of the tonal arts.

GRACE NOTES

High Fidelity Record Annual 1956. It is with difficulty that I sternly eschew any trace of institutional pride in preparing the conventionally objective announcement of this second roundup of record reviews originally published in these pages. Like the first, 1955, *Annual* (noted here Dec. 1955), the volume is edited by Roland Gelatt; the period covered is July 1955 to June 1956 inclusive; 276 double-columned pages are devoted to works arranged alphabetically by composer, 51 to collections and miscellany, 14 to the spoken word, and 6 to tape recordings (Lippincott, \$4.50).

Handbook of Tape Recording. Although published by a leading tape manufacturer and not unnaturally featuring that company's tape brands and accessories (happily without high-pressure sales pitches), *How to Make Good Tape Recordings* is outstanding in its overcrowded field of first-aid guides to novice recordists for its combination of a wealth of lucidly conveyed practical information with, for once, complete technical reliability—a point that needs no laboring, since the author is C. J. LeBel, founding father and present secretary of the Audio Engineering Society, and *the* authority in this field. Included are special sections on using microphones (by Vincent J. Liebler of Columbia Records), tape editing (by A. A. Pulley of RCA Victor), and sound effects (by Herman Haverkamp of Station WNYE); and an especially valuable 15-page Glossary of Terms (Audio Devices, Inc.: cloth, \$2.50; paper, \$1.50).

Instrumental Classifications. In the quick survey of exceptionally useful books on instruments (October 1956 Bookshelf) I unaccountably neglected to mention one of my own most heavily thumbed reference sources:

HIGH FIDELITY MAGAZINE

Francis W. Galpin's *Textbook of European Musical Instruments: Their Origin, History, and Character* (1937). Out-of-print lately in the Dutton American edition, its original Williams & Norgate British version has just been reissued here by John De Graff—which gives me a welcome opportunity both to atone for my oversight and to recommend Galpin's work as an extremely concise and authoritative study, particularly notable for its systematic classification scheme and its wealth of fascinating details on instrumental evolutions and their musical utilizations (De Graff, \$5.00).

Musical Catechism. The British must be more accustomed to the catechetical mode of instruction than we are, for Charles Proctor's grab bag of basic musical information must strike most American readers as rather childish—if not ridiculous in such a masterpiece of the obvious as: "Q. What is a Double Concerto? A. A concerto for two solo instruments." Yet what is obvious to experienced listeners well may be just the plain facts that the complete novice wants and needs. If so, he is sure to be delighted as well as informed by the multitude of data (on so-called musical "theory," terms and abbreviations, instruments, biographies, etc.) packed into these some 280 pages. But they're definitely for beginners and music-quiz specialists only (*Mus-ic*, "Reason Why" series; Roy, \$2.50).

Orchestral Accents. Can you imagine a whole book devoted exclusively to the problems of interpreting accents in orchestral scores? Well, the young conductor, Richard Korn, not only could, but did—and miraculously got it published in 158 pages of text plus some 114 more of reproduced miniature-score illustrations of his analyses of more than thirty-eight basic factors implied or desired when various composers write a "simple" *sf* or other accentual symbol. And Korn claims (I'm sure rightly) that he has by no means exhausted the subject—which reminds me of Chesterton's remark that, "even if one set out to write the religious history of East Rutlandshire in a large number of volumes, one will inevitably be compelled, sooner or later, to . . . reject a great deal that seems to be of secondary importance." (Farrar, Straus & Cudahy, \$3.50.) R.D.D.



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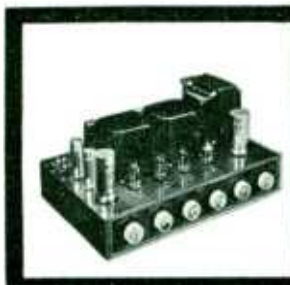
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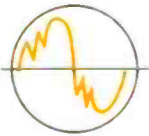
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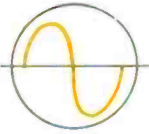
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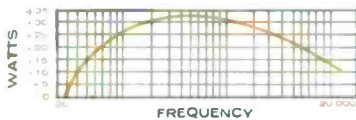


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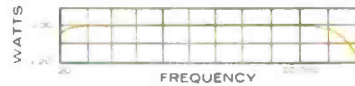


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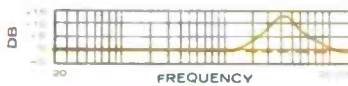


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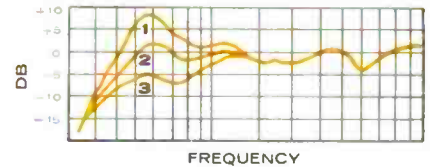
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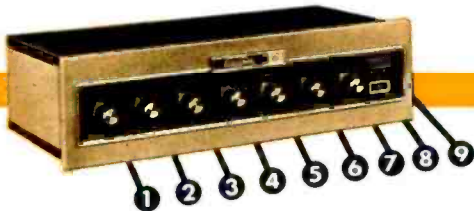
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The Composer's New Tool

LAST DECEMBER London Records released in America a disc which by now has been a revelation to some thousands of people, and which certainly will be a revelation to many thousands more. It is called *Panorama of Musique Concrète*. It was recorded by the company's French subsidiary, Ducretet-Thomson, under the auspices of the International Music Council of UNESCO.

Put that last fact out of your mind. Scholarly sponsorship commonly (if regrettably) implies dullness. This record is not dull. It is exciting. Indeed, it is, from time to time, quite literally hair-raising, and not alone through simple sonic impact, though it delivers plenty of that, too. But its grip goes deeper.

As perhaps most readers know, *musique concrète* is a kind of music synthesized from recordings of real sounds (not electronic in origin, wherein lies the difference from the purely artificial music of the Cologne composers). These are taken down on tape and then treated in various ways easily imagined by any tape enthusiast—they are speeded, slowed, clipped of their attacks, reversed, extended, compressed, blended, superimposed, patched, spliced, and so forth.

This sort of thing has, of course, been done playfully by many a private experimenter, and even has been presented on records, the most fetching examples being the compilations by Jim Fasset of CBS: *Strange to Your Ears* and *Symphony of the Birds*. There also has been issued a ten-inch record of American tape recorder music, composed by Otto Luening and Vladimir Ussachevsky of Columbia University. The last is a serious offering, but in a somewhat pedagogical vein; the source sounds are conventional flute and piano, and the works aim chiefly at demonstrating the techniques of tape composing.

What distinguishes the collection from France is not chiefly the technical mastery it displays, but the driving musical intent which informs it, and which comes across irresistibly. The composers represented, in eleven short works and one long one, are Pierre Schaeffer, pioneer of the art, Pierre Henry, an early convert, and Philippe Arthuys, a new and youthful adept. (Missing is Pierre Boulez, Schaeffer's first collaborator, who now devotes himself to twelve-tone composition for conventional performance.)

The record does have, of course, technically illustrative aspects, since this is a "panorama." There are even examples of Schaeffer's 1948 work, disc-recorded on eight variable-speed turntables with a closed-groove (i.e., circular, not spiral) technique. And there are demonstrations of what may be contrived from the sound of a piano, or a Mexican flute, or four drums. These should be listened to twice, in different ways. One cannot forbear to marvel

at the time and attention the composers must have spent, learning tape-sound manipulation so well that finally they could imagine in advance the effects they might seek. It is food for further thought, too, that now there exists a kind of music making that does not rely on human musicians for performance: the young symphonist no longer need find an orchestra to play his work. This is the true meeting of high fidelity and the Muse.

However, proof of its significance had to wait upon the production of some real music, worth hearing not by reason of its novelty, but for its content and effect. Here lies the importance of the Parisian production. When one listens to Schaeffer's *Study for Piano*, it is quite easy, almost at once, to forget the piano, to listen instead to the forge of Vulcan (anachronistically served by locomotives), or whatever else your fancy evokes directly from the music itself. In Henry's *Concerto of Ambiguities*, the hearer's curiosity soon is drawn away from any quest after the nature of the sound sources by the jungle happenings in the music, which become almost uncomfortably absorbing, for among the piping of the exotic birds there is suddenly a dragonfly of Mesozoic proportions—and surely that is a dinosaur coughing hugely out yonder . . . ?

However, it is in the long selection, Henry's cantata *The Veil of Orpheus*, that the new expressive possibilities of this new music make themselves fully felt. I do not mean to say that a very similar assault on our listening responses could not be made with conventional forces; indeed, Honegger achieves something like it in the Witch of Endor section of *King David*. But there is a range of strangeness available to Henry that is denied Honegger. Behind Orpheus' tortured voice and tortured lyre there are choristers truly *bodiless*, and there are enormous renderings, creakings, gnashings, and there is a mounting, indescribably menacing *bubblation*,* from the caverns far below, which is an inspired sound and which will curdle your blood, or at least it did mine. Further, distortions can be applied to the human voice on tape that could not possibly be imitated by a live actor or singer, and these distortions—as when the voice of Fate stutters, shatters, destroys itself—can have immediate and vivid symbolic effect, of complete dramatic legitimacy. Henry's *Orpheus* is not the best music ever written, or even the best Orpheus music (there was a man named Gluck, you will recall), but it *is* music, and good music.

Its success, which will be considerable, will doubtless also produce some very bad and hasty tape composition. But certainly there will be also some that is good. The main thing is, the potential of tape music now is proven. Let us thank the hard-working Frenchmen. J.M.C.

*Believe me, the neologism is called for.



BENJAMIN SPIEGEL

Music for a Renascent City

The Pittsburgh Symphony Orchestra

The most ambitious job of face-lifting ever applied to a major American city is under way in Pittsburgh. The smoke has gone, the rivers flow clear, new parks have come into being. And the beautification is not all physical. Art, learning, and recreation also are fostered by the business community. One beneficiary of this attention is the Pittsburgh Symphony, of which you will hear more and more.

SAN FRANCISCO has its Golden Gate. Pittsburgh has its Golden Triangle, formed by the Monongahela and Allegheny Rivers flowing into the Ohio. Pittsburgh's Allegheny County also, according to the last statistics, had a population of 1,515,237. Certain other statistics are rewarding. In Pittsburgh repose, among many, many industrial headquarters, those of Allegheny Ludlum Steel, with current assets of \$92,400,000; Gulf Oil, \$817,800,000; Westinghouse Electric, \$888,700,000; Aluminum Company of America, \$352,200,000; Jones and Laughlin Steel, \$268,300,000; Pittsburgh Plate Glass, \$280,000,000; U. S. Steel, \$1,343,000,000. Thus says the Fitch Stock Record (October 1, 1956), a monthly guide passionately devoted to financial truth. There's gold in the 330 acres of this Golden Triangle, one of the most compact business districts in America.

A lot of that gold is being spent on what residents like to call the renaissance of the city. Pittsburgh once had the reputation of being the dirtiest city in the United States. In 1945 the industrialists realized that, after a century or so of pollution, the city was in no condition to attract the kind of personnel they needed to man their burgeoning factories. Something had to be done.

A great deal was done.

The Allegheny Conference on Community Development was formed, and immediately started work to be completed in time for the city's bicentennial, in the fall of 1958. It is estimated that it will take over two and a half billion, repeat, billion, dollars to do the job, and that is not hay, even for Pittsburgh. But to an observer who left Pittsburgh before 1940, the change that already has taken place seems nothing short of a miracle.

The point of the Golden Triangle, which had been covered with railroad sidings

by ROSALYN KROKOVER

and antiquated, begrimed buildings, is now a park backed by a handsome cluster of stainless steel skyscrapers put up by Equitable Life. A block in the center of town has been cleared and is now Mellon Square, a park with walks, plants, and multicolored fountains. Under the park there is a garage on six levels that can handle up to a thousand cars at one time. The park is flanked by four important buildings, most famous of which are the thirty-one-story Alcoa Building, America's first aluminum skyscraper, and the forty-one-story Mellon-U.S. Steel Building. All over the city new buildings are going up, old ones coming down. Others are getting their first sandblasting job. Nothing is too much. When a new boulevard was needed, the old Boulevard of the Allies, along the Monongahela, was moved over the cliffs. A new interchange from Parkway East to the Boulevard of the Allies makes the World of Tomorrow at the old New York World's Fair look like something from the horse-and-buggy days. There are new bridges, new tunnels. There is no longer smoke. Pittsburgh air is cleaner than New York air. Motor boats now speed up and down the formerly rusty, muddy rivers. There is talk that in a few years the Conservation Department will stock the river with black bass, something not seen there since the Indians were in control. Everything, in short, is being taken care of — including, though at the bottom of the list, a concert and opera hall that eventually will go up in the Lower Hill Redevelopment Project.

For Pittsburgh has a symphony orchestra, and a very good one, as record listeners know. Since 1952, it has been recording regularly for Capitol, with notable musical and hi-fi results. And when it visited New York last November, under its musical director, William Steinberg, even the harried gentlemen of the New York press paused to smile happily. It is a major orchestra, with a budget, in 1955-56 of \$584,200 (and a commensurate deficit of \$342,500), and an estimated 1956-57 budget of \$665,000.

Its history dates back to 1873, when a music lover named George Toerge gathered together thirty-five of his friends and formed an organization called Germania. This gave way to a society formed by Carl Retter and the composer Fidelis Zetterbart, which flourished through the 1880s. By 1895 a group of Pittsburgh citizens decided that it was high time the city had a permanent orchestra. An organization of fifty musicians was formed. Frederic Archer was the director, the first soloist was Emma Juch, and during the first season Edward MacDowell came to town to be piano soloist in his own A minor Concerto.

Three years later Victor Herbert was engaged as conductor. Those were great years. Herbert was handsome, popular, and full of ideas. His symphony was supported by the public, all the more because he backed it up with some of the world's greatest artists as soloists. Among these celebrities were Gadschi, Schumann-Heink, Homer, Casals, Kreisler, and, as guest conductor, Richard Strauss. During Herbert's tenure the Pittsburgh Symphony was considered one of the nation's topmost orchestras, along with the Boston and Chicago Symphonies.

Emil Paur came in as conductor in 1904. Paur, a grim and dedicated man, cut down on soloists and tried to keep the programs on a "high and educational" plane. The three Bs, plus Wagner, prevailed; no more did Pittsburghers receive Herbert's recipe of light music mixed with classics. The result was that by 1909 the orchestra was disbanded. No support. To fill the gap, Mrs. William Thaw founded the Pittsburgh Orchestra Association, a pick-up group, calling in men like Mahler, Nikisch, Monteux, and Mengelberg to conduct it. Not until 1926 did Pittsburgh gird itself to create another permanent orchestra. This was the Pittsburgh Symphony as it is known today.

At first the musicians not only worked without pay but also contributed cash. Elias Breeskin, a violinist, was elected conductor of the group. Soon afterward a board was set up. Edward Specter (a lawyer and a trumpet-playing union member in good standing) became manager and held the position until 1952. Concerts were given on Sundays and there was no charge for admission. Then came the great Blue Laws crisis.

It seemed that in 1794 a law had been passed prohibiting certain kinds of work on Sunday. Some Pittsburghers, law-abiding citizens, held that a law was a law, and who were musicians to break it? Shame! Members of the Sabbath Association of Pittsburgh called in the gendarmes, and had nine members of the executive



board and orchestra committee arrested after a Sunday concert on April 24, 1927. Found guilty and fined, the group carried their fight to the county court. They were acquitted, and this was the beginning of the end of Pittsburgh's Blue Laws.

Until 1936, with conductor Antonio Modarelli, the orchestra struggled on a hit-and-miss basis, getting up to eight concerts a season. That year, the Pittsburgh Plate Glass Company engaged it for a thirteen-week national broadcast series, with a renewal for the following year. Civic pride was aroused, and in 1937 Otto Klemperer was brought to form a first-class orchestra. One of his guest conductors was Fritz Reiner, who became musical director in the fall of 1938. With his appointment Pittsburgh felt that it had re-entered the first group of orchestras in America.

During the ten years that Reiner was in charge the orchestra's stature steadily increased. By 1941, for the first time, it was on records. Reiner himself was under contract to Columbia, and those were the years when American recording companies (of course, there were only two at that time in a position to record an orchestra) were ogling American symphonic organizations. There happened to be a war on in Europe. Columbia first recorded the Pittsburgh Symphony on January 9, 1941 and released the results two months later. The music was the *Tannhäuser* Bacchanale (X-MX-193). Nearly three dozen works were recorded during the Reiner tenure, ranging from the *Carousel* Waltzes to Strauss's *Ein Heldenleben*, *Bourgeois Gentleman*, and *Don Quixote*, Bartók's *Concerto for Orchestra*, and the Brahms D minor Piano Concerto, with Rudolf Serkin. Best sellers in this series were a set of eight *Hungarian* Dances by Brahms coupled with some Strauss waltzes, a Wagner concert, and Mozart's G minor Symphony. Several Reiner-Pittsburgh discs may still be found in the current LP catalogue, the first two best sellers mentioned among them.

Reiner left Pittsburgh in 1948, the Year of LP. None of his work with the orchestra was originally issued on micro-groove, though quite a few items were transferred to that medium and retained a few years before being dropped.

And yet, despite all the national recognition, interest at home was on the decline. Attendance and backing were falling off. The financial goal was not reached, and in 1948 the board had the unhappy task of cutting the season from twenty-eight to twenty-five weeks and reducing the personnel of the orchestra. When Reiner was informed of this decision, he let it be known that he felt his "ten years' work was in vain"; and, convinced that he had "nothing left to fight for," he resigned.

His associate conductor and first violist, Vladimir Bakaleinikoff, took over as musical adviser and served in that capacity during four years of guest conductors. Included were Rodzinski, De Sabata, Leinsdorf, Paray, Munch, Bernstein, Kubelik, Stokowski, Cantelli, Maazel, Hilsberg, Abravanel, Klemperer, and Steinberg. Steinberg's success was such that he was invited to become musical director and conductor, which he did in the fall of 1952.

It was before Steinberg signed his contract that William D. Benswanger (son of one of the owners of the Pittsburgh Pirates and an active worker in the Pittsburgh Symphony) let it be known to Richard Jones, Director of Classical Artists and Repertory at Capitol Records, that the orchestra was not under contract to any record company and would like to nestle somewhere. Jones was greatly interested, especially if it meant working with Steinberg. Capitol signed a contract with the Pittsburgh Orchestra on January 31, 1952. The first recording session took place less than two weeks later on February 9 and 10. Steinberg, who was guest conductor at the time, led the orchestra in Schubert's Second and *Unfinished* Symphonies and Beethoven's *Pastoral*. In October of that same year, when Steinberg became the regular conductor, he also became an exclusive Capitol artist.

The union of Steinberg with Pittsburgh and Capitol has been happy and productive. He is a man of medium height and weight, bald on top, and has small, piercing, but humorous black eyes. Now an American citizen, he was born in Cologne in 1899, was a violinist at ten, a virtuoso pianist at fifteen, and a prize winner in conducting at nineteen. He followed the path of most European conductors, from opera house to opera house, settling in Frankfurt in 1929. In 1936 he went to Palestine to reorganize the Palestine Symphony, and there he met Arturo Toscanini, who became his great friend and sponsor. He came to America in 1938 and, at Toscanini's invitation, became associate conductor of the NBC Symphony in 1939. Most major American orchestras saw him at one time or another, and he has also been associated with the San Francisco Opera since 1944.

There has been a steady supply of Pittsburgh Symphony in Capitol Full Dimensional Sound since that first session in 1952. Not only are there standard repertory items, but also such relative esoterica as Stravinsky's *Sacre*, Bloch's *Concerto Grosso*, and Vaughan Williams' *Five Tudor Portraits* (the last-named recorded at a live performance and hence not full Dimensional Sound). The American public



PITTSBURGH CHAMBER OF COMMERCE
Mellon Square Park conceals a thousand-car parking garage.



BENJAMIN SPIEGEL

Steinberg, Firkusny, and Richard Jones (back to camera).

has enthusiastically supported, among the PSO recordings, the Rachmaninoff Second Symphony, and two collaborations with Nathan Milstein—the Brahms and Beethoven Violin Concertos.

The orchestra plays and records in the Syria Mosque, a strange and garish building erected in 1916 by the Shriners. The Mosque, as everybody calls it, is in the Schenley district, which is the real cultural center of Pittsburgh. This is roughly midway between the downtown area and the residential district of Squirrel Hill. In Schenley are the Carnegie Institute, a landmark of old Pittsburgh with its black stone (it houses under one roof Carnegie Museum, the Department of Fine Arts, the Music Hall, and the Carnegie Library of Pittsburgh); the Carnegie Institute of Technology, a school of many buildings scattered over acres of beautiful green lawn and trees bordering Schenley Park; Forbes Field; the Cathedral of Learning, a thirty-six-story structure, started in 1926 and still not quite finished, which is part of the University of Pittsburgh; the Stephen Foster Memorial Auditorium; and the old Schenley Hotel and not-so-old Apartments. Both of the last two have been purchased by the University, the hotel for a student activities center and the apartments for dormitories. Up on the hill are the many schools of the University of Pittsburgh. In this area, too, are the Mellon Institute, a medical center, an educational television studio, the Masonic Temple, the Soldiers and Sailors War Memorial Auditorium, and some of America's snazziest clubs.

The Mosque is not a small hall. It seats 3,730 and is oval in shape. To call it inadequate for stage productions would be the understatement of the year. Pittsburgh still lacks a decent concert hall or opera house. Further, the acoustics of the Mosque are such as to send recording engineers into intense melancholy. The Capitol men have had much to overcome to bring out the bright-sounding discs featuring the Pittsburgh Symphony.

About four months ago Capitol recorded the Brahms D minor Piano Concerto with Rudolf Firkusny as soloist. Almost a ton of equipment had been sent down the previous week, escorted by two engineers—Frank Abbey, the chief, and Irving Joel, his assistant. They had worked

for the better part of that week setting up the equipment, and until 2 p.m. the very afternoon of the session they were still debating microphone placements.

This is the setup they finally evolved: one mike, a Telefunken, was placed in the first row of the second balcony (the best listening spot in the Mosque) and set for 180-degree coverage. This was the main over-all mike. Another Telefunken mike was placed in front of the stage, about four feet above the piano and eight feet away. On stage there were three iron bars or booms, the center one with an RCA No. 77 mike as "sweetener" for woodwinds, brass, and percussion. The other two mikes, on either side, were RCA No. 44s, acting as "sweeteners" for the string choirs.

Like all modern companies, Capitol also makes stereophonic tapes at all its recording sessions. For this stereo setup Capitol used Altec 21 B condenser mikes, each one with a separate recorded track. They were suspended in V formation about eight feet in front of the stage and twelve feet high.

When the recording session started, Joel was hidden in the first-aid room of the Mosque, crooning over Ampex stereo equipment. In another room, hidden away at the side, was Abbey, operating a couple of single-channel Ampex recorders simultaneously. (The two recorders are a safety measure; one tape is shipped by plane, the other by train.) Seated beside him was Richard Jones, presiding over a score, an intercom mike connected to the podium, and a speaker.

Jones, who is known as "Balance Regardless Jones" (but who does not hail from Dogpatch), is a pianist, arranger, conductor, and composer. Before every session he does his best to memorize the score. He is a stickler for detail and wants every last eighth-note in place, just so. He watched Abbey give a few final pats to his equipment and then picked up his mike. Much testing followed.

"Brahms Piano Concerto in D minor. First Movement. Part one. Take one," he announced. Everybody went to work.

"Timpani too loud. Piano blurred with too much pedal," said Jones, remorselessly.

The section was repeated.

"Part one. Take two." And so they went, section by section, ironing out minutiae as they proceeded.

Jones and Abbey were keeping their fingers crossed. "Acoustical conditions change with the weather, you know," Abbey said. "In order to get the best results an entire work must be recorded the same day because conditions may shift the following day. And maybe the atmosphere will change the *same* day. Then there's trouble."

A union man holding a stop watch was seated in the auditorium throughout the entire session, making sure that the orchestra had its twenty-minute break every hour. At every break, Steinberg and Firkusny hustled back to the control room and listened intently to the playback. Steinberg's wife, Lotti, would follow along with fruit juice and sandwiches. Everybody listened to the playbacks, with content or pain as the case might be. There was no discernible outburst of temperament at any time. Generally everybody was in agreement upon whether to re-do a take or let it go through.

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by Arthur Berger

The task of Mr. W. Schwann . . .

a census every month

The troubles of record cataloguers began to interest the author, a noted young American composer, after he visited Schwann's offices with queries about the listing of certain works of a noted young American composer.



JOHN BROOK

The discal deluge has failed to dismay smiling Schwann.

FOR THE FIRST TIME since its establishment in 1949, the *Schwann Long Playing Record Catalog* came out—last December—with two issues in a single month, both of them for distribution by record dealers in the usual fashion to customers and browsers. One of them, the *Artist Issue*, has a precedent in the issue of June 1953. At that time it replaced the regular monthly catalogue, which is mainly a composer index, with provision in the appendixes for performers, collections, etc. But by June 1953 dealers relied so much on the regular catalogue that they were at a loss without it, and complained. The new *Artist Issue*, consequently, has been made a supplement to the twelve monthly catalogues proper; and shortly after the composer index for December was in the mails, the separate listing of LPs by performers and performing groups followed it as a bonus. This supplement, which is very useful indeed, is now planned as an annual feature.

It is a comforting thought that Schwann should have favored an index by composer. Until about a century ago, music news consisted mainly in reports of what was being done by the creators of music, who were often their own performers. But in our age of specialization the virtuoso has the ascendancy. One goes to hear Horowitz or Gilels, Munch or Von Karajan, sometimes without even knowing what is to be played until one reaches the hall. An orchestra's prospectus is apt to list only conductors and soloists for the season.

Record collectors tend towards a more enlightened point of view, and the example of the composer index may contribute to it. But this is the least of its contributions. Its main service, a listing under one cover of

available LPs of all companies, we often take for granted, since it is almost as old as LP itself. Let us consider, however, the difficulties which may be encountered in a field where no such guide exists—the field of music publishing. The classics or widely used teaching pieces may be obtained or ordered with ease. But where music that lies off the beaten path is concerned, the dealer, more likely than not, will appear quite helpless and refuse even to trace it.

The demand for scores, of course, is much smaller than that for records, and a comparable catalogue for printed music even on an annual basis would be a doubtful commercial venture. Yet the very affluence that keeps the Schwann catalogue going—the large record-buying public and phenomenal number of releases—makes it a most problematic venture to maintain. Watching the incredible growth of the LP catalogue, we may be inclined to wonder: "Did its founder anticipate the immensity of his project when he started out?" And from here it is but a step to further curiosity: "What gave him the idea in the first place?"

When we seek answers, we find ourselves with little to go on because the man whose name has become a household word among LP collectors remains a curiously remote figure even to those engaged professionally with recordings. "Who is Mr. Schwann," I have heard my colleagues ask, and even, though less soberly, "Is there a Mr. Schwann?"

These four questions place before the reader the considerations that motivated this article. For obvious reasons, not the least of them chronological, I shall deal with them in reverse order.

That there is a Mr. Schwann I determined easily enough, for the gentleman was accessible and altogether genial when I saw him in his handsomely appointed offices, decorated in contemporary style, on Boston's expansive Newbury Street. One reaches for the overworked epithets "shy and retiring" to describe him. He confesses to being at a loss on occasional visits to New York when the day's work is done. But as personified by his catalogue, he is not retiring at all. He simply prefers to promote it rather than to exploit himself personally. Nowhere in his publications does he even print his first name—William, if you are curious.

The answer to the question, "Who is Mr. Schwann?" casts light on this attitude. I gathered that his happiest moments are those when he can hide away in the organ loft, and it gives him particular satisfaction that he still finds time to accompany services about six times a year at the Church of the Covenant, the stone tower of which looms in the bird's-eye view of Boston from his office windows. As a boy in Kentucky he had access to the organ of a Protestant church of which his father was minister. He intended to remain an organist, and from the age of fifteen until he went overseas in World War II (some two decades) he played church jobs regularly. To acquire a broad musical background he went to the University of Louisville, following this up with graduate work at Harvard, which led to his settling down in the Boston area and later opening up a record shop in Cambridge opposite M.I.T.

As a freshman at Louisville, Schwann had been put in charge of the Carnegie Foundation record library, which was being presented at that time to institutions of learning. This custodianship and the Capehart that went with it are fond memories and probably helped develop a taste for what he is now doing. A stint as assistant music reviewer on the *Boston Herald*, in the late 1930s, was also useful training. Whatever aptitude Schwann acquired for cataloguing and publishing remained dormant, however, until a warm summer afternoon in 1949 in his Cambridge shop, when he was interrupted in the reading that occupied him between sales by an insistent customer who requested an LP he could not locate. Leafing through some dozen catalogues left him more frustrated than ever. He yearned for the era but a little over a year earlier when a record album could be easily identified on the shelf by the bold imprint on its broad cloth binding. What met the eye now was nothing but tightly packed, anonymous, uniform cardboard edges. (Companies had not yet started to print titles on the spines of the envelopes.)

In desperation he thought of the possibility of a sort of bulletin board for each composer's works with movable strips that could be rearranged as available LPs changed. He sought expert advice on such a card index, but gave the idea up when a clerk kept him waiting too long. Instead, he collated the catalogues of all companies and simply typed out a single list, classifying music mainly by composer, but providing for the miscellany, too. When a customer asked what Haydn was available, or what was new, or whether an obscure composer of Darien, Conn. had anything recorded, he would pass on a copy of the list instead of removing half the store's stock from the shelves. It then occurred to him that other dealers in the region might be interested, and so we have the answer to the question of what gave him the idea.

The first, the most tantalizing question, which started



JOHN BROOK
These smart Boston premises are where the titles are tallied.

our inquisitive train of thought, is answered (only partly in the affirmative) by events that swiftly followed. The Boston dealers responded almost at once with orders for 5,000 copies, and at this point Schwann sees himself retrospectively as the man in the comic strip with the light bulb glowing above his head. He sensed he was on the trail of something pretty big.

The first issue was unimpressive: twenty-six typewritten pages reproduced by photo-offset in single column with ample margin, listing 674 works by ninety-eight composers from eleven companies. Even this was costly to produce for a sale of only 5,000, and Schwann thus approached distributors and circulation promoters to make the catalogue nation-wide. A New York recording editor, who had best remain nameless, recently told me that one of these firms asked him whether it was a worthwhile account to take on. He recalls with a certain abashment that his advice was unhesitatingly negative since he saw no future in a puny compilation seemingly of purely local and ephemeral interest.

Yet Schwann, who had planned a bimonthly, found his December issue so well received when he canvassed other cities himself that in January he made his catalogue a monthly. It was now on its way to becoming something of an official LP guide for the country. But in October 1949 his crystal ball could not reveal that by the corresponding month of 1956 the eleven labels would multiply to 281, or that 674 LPs would soar to some 20,000, or that additions to his catalogue for November 1956 alone would be almost as great as the total of his first listings. In those early days the full impact of the LP boom had not yet been felt.

Tape for the recording session, unbreakable discs, and the new slow speed combined to make records relatively inexpensive to produce, and little companies rushed in. According to its publisher, the LP catalogue gave further encouragement. In *Business Week* (Feb. 13, 1954) we read: "Schwann goes so far as to say that most of the 150 or so small companies, which can't afford advertising, would not exist without his catalogue." There is something in this. But however it may be, his second issue, even before his influence could have made itself felt, listed twice as many labels as the first, and from one October to the next the increase was almost sixfold. By the second issue the entries were type set and double column was introduced by June. As listings swelled, the type size was reduced at intervals to accommodate them, until November 1954 when the present size, the smallest available, was instituted. Schwann's latest headache has been to prepare for exceeding 200 pages, at which point the single saddle-stitch binding would no longer do. He spurns side stitch, and has approved a new binding that will enable the book to open in the future as easily as it does now.

Keeping apace of the catalogue's growth, Schwann relinquished the record shop in 1953 and moved to Clarendon Street, Boston, until 1955, when he repaired in April to his present quarters. His staff expanded accordingly. One of his chief assistants now is a fellow organist, and the other has a library degree and a lively musical interest. Schwann also has several free-lance workers re-

checking present listings and developing specific divisions.

There is one problem Schwann is understandably reluctant to face: how far can he go on expanding the booklet without raising his price to record dealers, now that almost all of them in the country (some 3,500) subscribe. (He also has outlets in thirty-six other countries.) A price increase in March 1954 scarcely affected circulation, which has remained at about 125,000 for some time. With this rise in rate Schwann put a price of twenty-five cents on the catalogue, leaving dealers the choice of selling copies or giving them away. He wants to avoid another increase and he is not interested in individual subscribers.

Lately he has been open to some criticism from observers who suspect him of deliberately saving space at the expense of the listings. Let us say there is, hypothetically, an LP designated "Modern Finnish Music" by its producer. The company's description of its LP may be found after the conductor's name under collections, with no breakdown of the composers nor any reference in the main composer index to the specific works contained on the record. Or one or two song cycles or overtures may be listed in bold type under a composer's name, while others by the same composer are subsumed under the general rubric, "songs" or "overtures," without their specific titles. Where these lapses are concerned, Schwann's catalogue has not always appeared in the most favorable light when compared with another catalogue, established in 1951 ostensibly in imitation of his—Sam Goody's *Long Player*. This latter is essentially a house organ, which also has its lacunae in its attempt to establish order and completeness among today's plethora of LPs. (Other offsprings are the admirable *Gramophone Long Playing Classical Record Catalogue*, issued for English collectors as a supplement to the periodical, *The Gramophone*, and *Disques*, a bimonthly for French collectors.)

When broached on this touchy matter, Schwann says he has to rely on the record companies for advance information, which is at times cryptic, incomplete, or even misleading. For the lavish service the companies get, it would seem that they might co-operate by sending the discs for checking—or at least the printed matter for the sleeves, which is often ready before the records are pressed. But Schwann does not require them to do so. He is, moreover, obliging in filling omissions or correcting errors called to his attention; and he assures his readers that letters with regard to such matters will get careful attention. The hypothetical Finnish composers mentioned above probably were never specified for him by the company, and there might even be a Norwegian among them, a fact which would make Schwann unwillingly and unwittingly a party to the dissemination of misinformation. With some 20,000 LPs to classify there are bound to be slip-ups.

Also, part of the misunderstanding results from the user's expecting a comprehensiveness at which Schwann does not aim. Actually he has certain principles, which he has just begun to state in a preface. He does not want too many cross references and prefers not to list an LP twice, lest the

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I REMEMBER



by Max de Schauensee

The author's reminiscences of the vocal artistry of the late great Irish tenor have been provoked, in part, by the current release of a new collection of thirty-six recorded songs, which are being issued in a limited edition by Mr. Addison Foster.

WHEN I THINK of the word "singer," stripped of any extraneous dramatic connotations and in its purest sense, I see John McCormack standing on the concert platform—his head thrown back, his eyes closed, in his hands the little black book he always carried, open but never glanced at, as he wove a spell over his completely hushed listeners. John McCormack was truly a singer for the people; he was also a singer's singer.

The amalgam of McCormack's art was a compound of many influences. He was born in Athlone, Ireland, on June 14, 1884; he grew up in an era that was conspicuous for great singing; his formal training took place in Italy, where his models were De Lucia, Bonci, and Anselmi, then all at their peak. Perhaps his Irish birth was the paramount influence. The Irish are a people of song and fantasy, of smiles and tears. They are Celts, and quite dissimilar to their brothers across the sea. Compare any English tenor with John McCormack and you will immediately perceive the difference. The typical British tenor is a product of tradition, sturdiness, intelligence, and hard work, but the Irishman sings by the grace of God—he speaks from his heart.

When John McCormack sang, he aroused a variety of impressions that soon blended into a warm, genial sensation of relaxed contentment. He was a completely manly singer, though distinctly not of that breed of he-men vocalists who are best served by such fare as "Give a man a pipe he can smoke; give a man a horse he can ride" (accompanied by pugilistic flailings at the surrounding air). He did not exploit masculinity, but there was never any doubt that here stood a romantic hero whose song could make the fair sex swoon. Also present, and paradoxically so, was a schoolboy type of purity—I don't know what else to call it—that had its special appeal and that could stir in any sensitive adult a nostalgic regret for his own lost youth.

From Italy, McCormack learned the art of singing with beauty and with complete security. Few men have sung with such stylistic and technical elegance. Bonci, Battistini, and De Luca perhaps matched him, though—to

tell the truth—the great Battistini was not, for all his rare gifts, above personal exaggerations that could distort the music. Very possibly, McCormack had the purest style of the lot. When I used to hear McCormack opening his program with some classic by Handel, Cesti, or Pergolesi, it always struck me that only a certain type of Victorian prima donna could have equaled his stylistic refinement. He had access to many of their technical graces, such as swift, clean articulation of *gruppetti* and grace notes, a vocal line that rode the breath securely, and an excellent trill of which he made use in classic song—niceties to which most male vocalists could not aspire.

It is a fact that McCormack's voice was thoroughly schooled. He had studied in Milan with Vincenzo Sabatini, who had given him a foundation of pure *bel canto*. This meant a legato evenly sustained, as one clearly enunciated word blended imperceptibly into the word that followed. From Sabatini he also acquired such refinements as a haunting *pianissimo*, an ability to swell



TWENTIETH CENTURY-FOX FILM CORP.
McCormack and his accompanist of twenty-seven years, Teddy Schneider.



As Faust, at twenty-three.

McCormack's early inspirations), you will find the same kind of tone, and the same ability to diminish, that made these men vocal masters of a rapidly disappearing art.

I have always thought that what Caruso was to grand opera, McCormack was to the concert platform. Each was a supreme star in his particular field; each had for the other an unbounded admiration. It is true that McCormack started his career as an operatic tenor—and a good one. His lovely voice and style were admirably suited to the melodies of Donizetti, to the bravura demands of Rossini, and to the romantic lyricism of Puccini. But the Irish tenor, so genial and assured elsewhere, was never really at home on the operatic stage. He looked awkward and ill at ease, generated little rapport with the prima donna, and had to be carefully coached as to where he should stand and what he should do. Furthermore, his voice, an instrument of fine texture, never too strong, was not suited to constant battle with a large orchestra.

At Covent Garden, during his earliest days, he was encouraged by Tetrzzini and befriended by Sammarco, and the three artists—excellent comrades—appeared often together. The same triumvirate starred in New York with Oscar Hammerstein's Manhattan Opera Company, McCormack and Tetrzzini making their New York debuts in *Traviata* on November 10, 1909. But, after several operatic successes, including the creation of the role of Paul in Victor Herbert's *Natoma* with Mary Garden, McCormack ultimately found his natural outlet in the greatly expanding recital field.

For those anxious to know how McCormack sounded as an operatic tenor, there are various excellent examples in his recorded repertory. His "*Una furtiva lagrima*" from *Elisir d'Amore* is a model of elegant style and feeling; so is the lesser known aria from Donizetti's *Figlia del Reggimento*. The aspiring tenor of today could learn much from the two arias from *Lucia*, while the duets with Lucrezia Bori from *Bohème* and *Traviata* are models of vocal artistry. The "Flower Song" from *Carmen*, even though McCormack sang it in Italian for the recording horn, always has been a favorite of mine.

It was not technique alone, however, that made McCormack so fabulous a success. Without doubt, he was one of the truly remarkable personalities among musicians active in the first half of the twentieth century. Perhaps

and diminish long drawn-out notes, and the striking use of head tones in the top register. There was much controversy over these. Many called such tones *falsetto*, but McCormack always denied this, insisting that these effects were obtained through pure head voice, a legitimate part of the rest of his scale. If you will listen carefully to the records of Bonci and to those of De Lucia (one of

the three of these who were able to reach the heart most directly were Paderewski, Kreisler, and McCormack, and of them, McCormack was very probably the surest technician. Like Caruso, he had a forthright charm that, free of any complications, made its effect with a minimum of time and effort. People who listened to McCormack were drawn to him. Let us call this personal magnetism. We are apt to refer to people we are drawn to as "warm" or "genuine"; McCormack was just that. Even when he was singing in a huge auditorium, he always gave me the sensation of person-to-person intimacy.

I have often heard people who knew nothing of the technical side of music exclaim that McCormack had a "tear in his voice." By this they meant that his voice was of a rare sympathetic quality. If you were a true McCormack admirer, you could not stop at merely admiring him; there was no question but that you also loved him. Admiration you could have in boundless measure, because McCormack was an unrivaled singer of serious songs. For these, he had the style, the voice, the technique, and the instinctive musicianship. His singing of Brahms and Hugo Wolf songs was always a revelation, despite a German accent that was occasionally unorthodox. In the new group released by Addison Foster there are several stunning examples drawn from the Brahms lieder repertoire: *Feldeinsamkeit* and *Die Maimacht*, which are exquisitely served by McCormack's ability to sustain long, curving lines on one breath-intake, and *In Waldeinsamkeit*, where the singer creates utter magic on the final phrase.

Further outstanding instances of McCormack's lieder singing are his (to me) never equaled singing of Hugo Wolf's *Auch kleine Dinge*, where the artist's full humanity is evident, and the hushed beauty of Wolf's *Schlafendes Jesuskind*, which glows like a sacred picture. Schubert's *Die Liebe hat gelogen* is another evidence of McCormack's obvious love of lieder. The tenor only occasionally programmed French songs, but his record of Fauré's *Automne* shows us that, had he wanted to, he could have delved deeper than he did into what patently would have been a congenial field.

The greatest example of McCormack's eminence as a classic singer lies in the celebrated record he has left us of "*Il mio tesoro*" from *Don Giovanni*. Many distinguished tenors have recorded this supremely difficult aria, but none of them—not even Tauber or Schipa—has equaled McCormack's performance; none has brought so many of the qualities necessary for a supreme achievement to one of Mozart's most demanding conceptions.

In April 1924, after an ocean crossing, I ran across McCormack on the Boulevard des Italiens in Paris. We had met on the ship, and he stopped to chat with his typical geniality. Among other things, he told me that his *Don Giovanni* record was the one of which he was proudest, the one by which he hoped he would be remembered. He said that he planned to place twenty copies of the record in a vault for his family and his descendants. It is significant that when Lilli Lehmann, that high priestess of Mozart, staged a performance of *Don Giovanni* in Salzburg with herself, Farrar, Gadski, Scotti, and De Segurola, it was McCormack whom she chose out of all the world's

available tenors for the exacting role of Don Ottavio.

During the same ocean crossing, I heard McCormack singing at the ship's concert. I was sitting with Emilio de Gogorza, the famous baritone, and the Duchesse de Richelieu; and after McCormack had tossed off one of his little trifles, Merikanto's *A Fairy Story by the Fire*, De Gogorza turned to us and exclaimed, "Great Heavens! What a talent!" McCormack was then on his way to Paris, where, at the Théâtre des Champs-Élysées, a "Festival Beethoven" was being held. He had been asked to sing several songs. I was present and shall surely never forget the beauty of his *Adelaide*—the poignant, searching, final evocation of the name, which sounded so full of inner meaning, clearly stenciled against the all-pervading silence.

Oddly enough, singers are often apt to come into their own and be unreservedly accepted only after they have disappeared from the scene. Claudia Muzio is an example of this phenomenon. When the Italian soprano first came to the Metropolitan in 1916, her notices were mixed. Many opera devotees brought up on such singers as Melba, Nordica, Destinn, and Farrar, found the new artist not to their taste. In the last fifteen years, however, Mme. Muzio has been "canonized" by record enthusiasts; now, for her admirers, she can do no wrong.

McCormack also belongs to the category of singers whose final acceptance came posthumously. Despite his sensational popularity, McCormack often felt the snub of the purists. The Irish tenor's penchant for programing and recording songs of dubious musical worth, of direct and rather naïve appeal, caused this group to dismiss his efforts with a superior smirk. Today, however, the *cognoscenti* laud his art as they never did during his active career.

It must be remembered that there is a certain type of song which, while admittedly inferior as music to the work of such as Hugo Wolf, Brahms, Fauré, or Schubert, offers peculiar opportunities for vocal display and expression. Such songs can serve a singer as a challenge and as a human vehicle; aesthetically, they may not have serious merit, but they do something for artist and audience. In McCormack's day—especially during his early career—people went primarily to hear a vocal celebrity; what he or she sang was incidental. People of untutored musical tastes composed a large part of the McCormack audience, and the tenor felt a responsibility towards this group. Thus, we always had the classics and the serious songs in the first part of a McCormack concert, and the informal, popular fare after intermission.

Personally, I never regretted the *Continued on page 130*

McCormack Recitals on Microgroove

Compiled by Philip L. Miller

JOHN McCORMACK IN OPERA AND SONG: Arias from *Lucia*, *Tristan und Isolde*, *Jocelyn*, *L'Elisir d'Amore*; Wagner: *Träume*; O'Brien: *The Fairy Tree*; Marshall: *I Hear You Calling Me*; Anon: *Adeste Fideles*.

RCA VICTOR LCT 1036. 12-in. \$3.98.

The novelty here is the passage from *Tristan*, which he did not sing for publication but for his own enjoyment. Kreisler plays the obbligato in a winning performance, in English, of the *Jocelyn* Lullaby. The earliest recordings (1910) are the *Lucia* and *Elisir*, which are models of style and miracles of tonal beauty. The latest is a tasteful *Träume*, made in 1936. All in all, this is the best rounded, and hence most desirable, of the recitals. Unfortunately, it has been deleted from the catalogue, but copies may still be found on dealer's shelves.

JOHN McCORMACK SINGS: Arias from *Tosca*, *Carmen*, *Aida*, *Rigoletto*, *Mignon*, *Cavalleria Rusticana*, *Pagliacci*, *Maritana*; Marshall: *Child's Song*; Wallace: *Bay of Biscay*; Haynes: *Ould Plaid Shawl*; Leoncavallo: *Mattinata*; Tosti: *Voi dormite*; *Parted*; *Ideale*.

SCALA 820. 12-in. \$5.95.

These recordings all belong to the pre-Victor days when McCormack was very busy singing for Odeon in London. The *Mignon*, *Cavalleria*, *Pagliacci*, and *Maritana* airs are sung clearly in English; the *Mignon* is a little masterpiece of its kind. The operatic style is always very musical and straight, if anything on the placid side; it is nice to dispense with the sobs in the *Tosca*. Best of the songs is Tosti's *Ideale*. *Parted*, attributed to Tosti, is not his familiar song by that name.

NOTE: McCormack's famed performance of "Il mio tesoro" has been included in two RCA Victor miscellanies: LCT 1006 and LM 1202.

OPERATIC RECITAL: Arias from *Favorita*, *Tosca*, *Carmen*, *Cavalleria Rusticana*, *Aida*, *Rigoletto*.

ETERNA 469. 10-in. \$4.75.

RECITAL NO. 2: Tosti: *L'Ultima Canzone*; *Ideale*; Pinsuti: *Pianto del Core*; Bizet: *Carmen*; *Flower Song*; Squire: *The Mountain Lovers*.

ETERNA 496. 10-in. \$4.75.

More early examples, recorded 1908–9; the *Aida* and *Cavalleria* are the same performances as those on Scala. The *Carmen* this time is in English. The pick of the lot are the *Favorita* and *Aida*; the *Rigoletto* is curiously lyrical and a bit short on bravado. The sound here is somewhat fuller and cleaner than that on Scala.

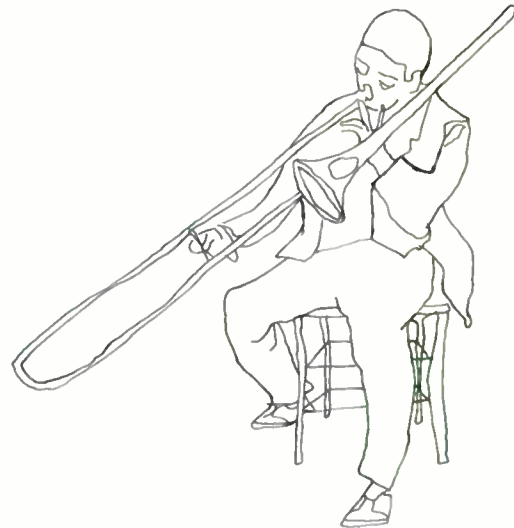
IRISH SONGS: *Avenging and Bright*; *Dear Little Shamrock*; *Eileen Aroon*; *The Croppy Boy*; *My Dark Rosaleen*; *Has Sorrow Thy Young Days Shaded*; *Savourneen Deelish*; *The Ould Plaid Shawl*.

JAY 3002. 10-in. \$4.00.

LOVE SONGS: *The Bay of Biscay*; *Take, oh Take those Lips Away*; *I Sent My Love Two Roses*; *Parted*; *Lolita*; *Voi Dormite*; *Oh Lovely Night*; *Mary of Allendale*.

JAY 3007. 10-in. \$4.00.

Songs of this type were a specialty with the singer, and he transformed them into musical events. Of the Irish songs *Avenging and Bright* is the most striking, for it is filled with patriotic zeal. The best of the second selection is duplicated in the more extensive Scala disc.



The vital role of records in the growth of jazz . . .

Forty Years in the Groove

by JOHN S. WILSON



WHEN THE FIVE YOUNG MEN from New Orleans walked into the Victor Talking Machine Company's 38th Street studio in New York on the afternoon of February 26, 1917, there was no delegation of enthusiastic executives on hand to welcome them. The atmosphere was probably somewhat like that which might greet a recording executive who took Elvis Presley home to meet his mother—polite, certainly, but pregnant with puzzled curiosity.

The quintet were purveyors of a freakish musical novelty called jazz. During the preceding month their cacophonous caterwauling had grown into a tremendous hit at Reisenweber's, a big and currently fashionable restaurant on Manhattan's Columbus Circle.

Public interest had been so piqued by this novelty that the Victor Company thought there might be a market for it on records. The question was, could it be recorded? Would something that sounded in the flesh like an undisciplined racket come out of a phonograph as anything more than a scratchy clatter? And even if it could be recorded, would people really buy such sounds?

So, despite the furor that surrounded it at the moment, the Original Dixieland Jazz Band was not coaxed hurriedly into a studio and urged to start making records to cash in on its overnight success. Quite the contrary. The band had simply received a rather hesitant invitation to make a test recording that February afternoon. The test consisted of two selections blared into the acoustical recording horn—*Livery Stable Blues*, a lively showcase

for the barnyard imitations that so entranced Reisenweber's patrons, and *Dixie Jass Band One Step*.

Whether the Victor officials were really impressed by these tests or whether they were even more impressed by the fact that the band cut seven selections for the competitive Aeolian Label a couple of days later is a little uncertain now. Whatever the motivation, Victor subsequently bought the tests and released them in May 1917, thereby acquiring the distinction of having made the first jazz record. At the time, the distinction went unnoticed (except among home-town followers of the music in New Orleans, who felt, according to one prehistoric *aficionado*, that the boys "had corned it up considerably for the session"). But it proved to be the beginning of a relationship unlike that between records and any other form of music.

For ever since that February day forty years ago, records have wielded more influence on the growth and development of jazz than any other factor. Records have induced musicians by the thousands to take up jazz, have found a world-wide audience for jazz, have inspired the first serious discussion, writing, and research on jazz, and have actually influenced the form and content of jazz.

Without records, it is quite possible that jazz would still be relatively obscure, a sort of urban folk music centered in the shadier dives of a few big cities. And the reason is this: jazz, unlike most music, cannot be written down. Because of its emphasis on extemporaneous creation, it exists only in performance.

Before the appearance of jazz on records, the only way to hear it was to go where it was being played and, in those days, that required both a willingness to venture into pretty crude surroundings and a geographical proximity to the Storyville section of New Orleans or, later, the South Side in Chicago. The would-be student of jazz not only had to go to these places; he had to haunt them if he really wanted to learn anything. Few parents could have looked placidly on such schools.

But as soon as jazz was made to stand still, so to speak, on a phonograph record, two very important things happened. It could be heard anywhere in the world where a phonograph was available. And it could be examined carefully, the performances repeated over and over as long as the curious listener wanted. Within a year after the appearance of the first Original Dixieland Jazz Band records, we find clarinetist Buster Bailey in Memphis trying to imitate them, according to jazz historian Marshall Stearns. A few years later, in Spokane, young Bing Crosby and Al Rinker listened to records by the Mound City Blue Blowers and learned the technique they later used as Paul Whiteman's Rhythm Boys. In Chicago, a group of kids who went to Austin High School—Jimmy McPartland, Frank Teschemacher, Dave North, and such friends as Gene Krupa and Bud Freeman—laboriously copied the records of the New Orleans Rhythm Kings. In New York, a young Cuban, Mario Bauza, taught himself to play trumpet by following the records of Phil Napoleon and Red Nichols. Twenty-five years later, this unlikely beginning led to the formation of Machito's successful Afro-Cuban band, which was organized and directed by Bauza.

Even today, when jazz can be heard almost anywhere in the world, records continue to be an irreplaceable means of communication between established and fledgling jazzmen. Tony Scott, the clarinetist, has recalled that when Charlie Parker and Dizzy Gillespie first appeared on 52nd Street in New York in the middle 1940s everyone was astounded but "no one could get near their way of playing music." Then Parker and Gillespie made some records, the astounded took them home and studied them, and soon "their way of playing" was being imitated or paraphrased—with varying degrees of success—on all sides. When Shorty Rogers, a trumpet player from the East, settled on the West Coast seven or eight years ago, he brought news of jazz roots and styles to the relative provincials he encountered there and conducted, for his friends, illustrated lectures in the booths of record stores. (Incidentally, jazz owes some recognition to the generosity of those long-suffering record store operators who have allowed thousands of youngsters to turn their listening booths into free educational concert halls.)

Learning jazz from records, with no guides but instinct and a burning interest, is a logical third step, in a process of haphazard advance, that dates back to the earliest days of jazz. In its beginnings as an instrumental music, jazz had been played by self-taught Negro musicians, men who had to create their own ways of playing their instruments, ways inevitably at variance with "correct" techniques. This very incorrectness contributed to the

flavor of jazz and established a pattern of aiming at something and getting a result just a bit different, which has constantly enriched the music. Similarly, when the early white New Orleans jazz musicians tried to play what they heard their Negro contemporaries playing, the result didn't come out *quite* the same, but it had enough validity of its own to form the basis for what is now generically identified as Dixieland. And when the Austin High School gang in Chicago was intent on imitating the records of an early Dixieland group, the New Orleans Rhythm Kings, their own personalities came through so strongly that they missed the mark as imitators but created Chicago style jazz in the process.

Meanwhile, the records that were stimulating young Americans to take up jazz had a different result when they traveled overseas. There they found their way into the hands of people whose reaction to the music was not to dive into active participation as players but rather, since the flavor was somewhat foreign and exotic, to take a passive but nonetheless busy role in relation to it. Europeans, particularly the French, English, and Germans, became passionate collectors of jazz records. The natural consequence of avid collecting was for the collectors to get together for equally avid talk. So jazz clubs suddenly mushroomed. And then, to supplement and perpetuate their talk, some of the talking collectors started to write and do research.

Thus, during the late Twenties, when almost the only Americans who actually knew anything about jazz were the musicians who played it (even though this was the Jazz Age and, of course, all knowledgeable Americans knew that Paul Whiteman was the King of Jazz and that George Gershwin had made a lady out of jazz with his *Rhapsody in Blue*), the first serious attempts to write about jazz began in Europe. These writings, by necessity, were based almost entirely on what the writers had heard on records, and it followed that the breadth of a writer's vision was very dependent on the depth of his record collection. Hugues Panassié, the French jazz critic and essayist, was contributing articles on jazz to *L'Edition Musicale Vivante* and *Revue Musicale* in 1930 and published his first book, *Le Jazz Hot*, in 1934; yet as late as 1942, in the preface to his second book, *The Real Jazz*, he had the



DR. EDMOND SOUCHON
Five who started something: the Original Dixieland Jazz Band.

honesty to admit that he had only a limited knowledge of jazz when he wrote *Le Jazz Hot* and that his opinions had changed to a considerable extent during the informative intervening years.

But Panassié was by no means the earliest of jazz writers. His *Le Jazz Hot* was preceded, in 1932, by Robert Goffin's *Aux Frontières du Jazz*. Much earlier, hard on the heels of the first jazz records, there had been a great deal of fascinated, if uninformed, writing by Europeans on jazz, particularly in Germany. Then a few centers of jazz information began to form with the appearance of publications dealing with jazz. *Music (Le Magazine du Jazz)* appeared in Brussels in 1924 and continued publication until 1939, for obvious reasons a fateful year for pioneering European jazz magazines. *Prehled Rozhlasu* of Prague, which was not exclusively a jazz magazine but carried a jazz section, was published from 1932 to 1939. *Rytmi*, a Helsinki publication, existed from 1934 until 1938 and then resumed publication in 1949. For presumably the same reason, the career of *Musik-Echo* of Berlin lasted only from 1930 to 1934. Two of the earliest jazz periodicals, *Melody Maker* and *Rhythm*, both published in London, have continued without halt since their founding in 1926.

The first informative jazz discography also came from Europe, with the publication of Charles Delauney's *Hot Discography*, in 1936.

All of this, let it be repeated, was spurred by listening to records. Or almost all, for by the early Thirties Louis Armstrong, Duke Ellington, Coleman Hawkins, and other American jazz musicians were venturing overseas to find that records had built up an enthusiasm for their art which they had rarely found at home.

Meanwhile, nonplaying Americans were just beginning to realize that something had grown up in their backyard which was worthy of attention. In 1934, a saxophonist turned insurance salesman got an idea that it might help his sales among his musician friends if he put out a mimeographed gossip sheet about their activities. He called it *Down Beat*, and it soon blossomed into the first jazz magazine in this country—ten years after a jazz periodical had been founded in Brussels, eight years after two more had been started in England. The first knowledgeable book on jazz written in the United States was Winthrop Sargent's *Jazz: Hot and Hybrid*, which appeared in a limited edition in 1938. The following year American jazz writing put two of its best feet forward with the publication of *Jazzmen*, edited by Frederic Ramsey, Jr. and Charles Edward Smith, and Wilder Hobson's *American Jazz Music*.

However, even today no American publication has successfully challenged Delauney's *Hot Discography* (if one assumes that the excellent updating of this book in 1948 by George Avakian and Walter E. Schaap cannot be claimed a valid American work), and when that pioneering work is surpassed, it will probably be by a massive multi-volume effort now being compiled in England by Dave Carey and Albert McCarthy. Even as excellent a biographical reference book as Leonard Feather's *Encyclopedia of Jazz*, which appeared here in 1955, was beaten to the punch by the French publication in 1954 of *Dictionnaire du Jazz* by Hugues Panassié and Madeleine

Gautier (a new edition of which was published in this country last November as *Guide to Jazz*).

Having stirred up the writing researchers, records next roused the playing researchers. The traditionalist revival which paralleled the rise of bop in the 1940s was fed mostly by record-collecting musicians, including Lu Watters, whose Yerba Buena Jazz Band led the revival of the old New Orleans style of playing (as distinct from the contiguous New Orleans rediscovery which brought such long inactive New Orleans veterans as Bunk Johnson, Kid Ory, and Mutt Carey back to the jazz scene). Watters lit a spark that flashed around the world, for soon revivalist bands, more often than not connected with Hot Clubs and invariably working from the inspiration of a record collection, sprang up in England, France, Italy, Australia, Holland, and Japan.

While knowledge of jazz and appreciation of it were being spread by records, they were also playing a strong determining influence on the form of the music. From its earliest days jazz had been music for dancing, with the ensemble as a whole more important than any of the individual musicians. It continued in this fashion in the early recordings, simply transferring to wax the same, or equivalent, things that the musicians played on a job. In 1925, however, a group that was brought together specifically to make records sounded the death knell of ensemble emphasis. This was Louis Armstrong's Hot Five. There had been other recordings by groups which existed as such only in the recording studio, but none of them had been dominated by as strong a musical personality as Armstrong or contained as emphatic a secondary personality as Johnny Dodds or, in the later Hot Seven discs, Earl Hines.

Armstrong shifted the spotlight from the band to the soloist; and the use he made of solos on the Hot Five and Hot Seven records left such a lasting impression that the solo performance is not only still the dominant feature of jazz today but is frequently carried to the ridiculous extreme of complete dependence on long, relatively unrelated solos and the unthinking use of such definitely ensemble instruments as drums for solo purposes. To a degree, the traditionalist revival, with its return to ensemble emphasis, might be viewed as a reaction to the exaggerated use of solos in recent jazz.

For about twenty years after Armstrong's influential discs, the form of jazz remained relatively stable. In both small groups and large, the customary structure was a framework of ensemble playing from which a succession of soloists emerged. A jazz performance usually lasted approximately three minutes, a time limit imposed by records which was blandly accepted as a normal limitation even when no recording was involved. A small group, in the throes of feeling its oats, might carry on longer in a night club and sometimes a sufficiently flexible big band would do it, too, under similar circumstances. But simply because a ten-inch 78-rpm record ran for three minutes, the three-minute opus became the norm for most jazz groups.

There were a few adventurers who chafed under this restriction even when they came to the recording studios. As early as 1929, Duke Ellington spread *Tiger Rag* over two sides of a ten-inch

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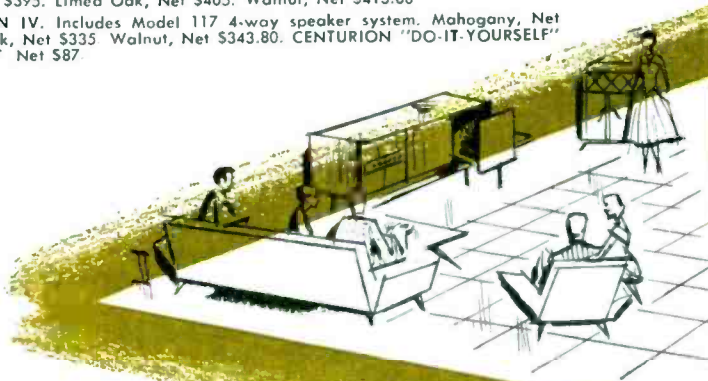
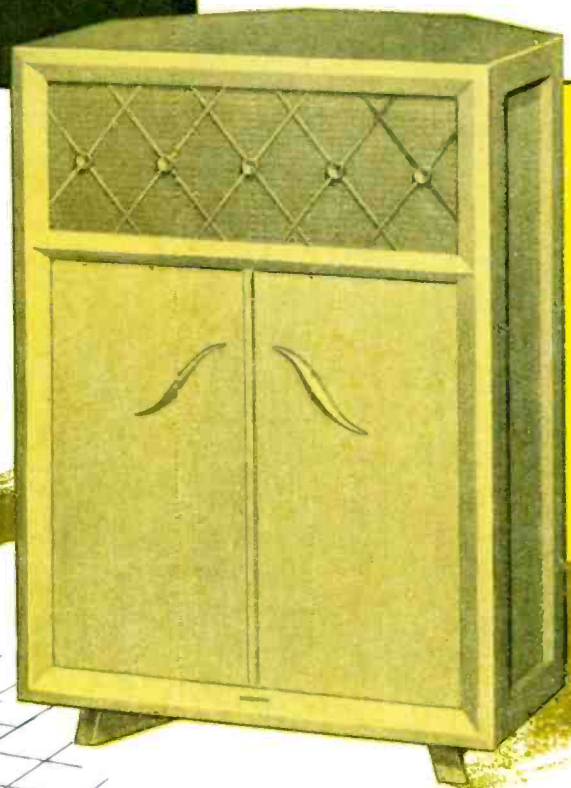
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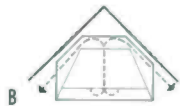
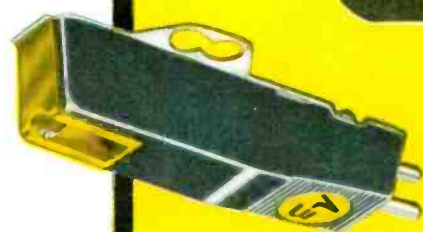
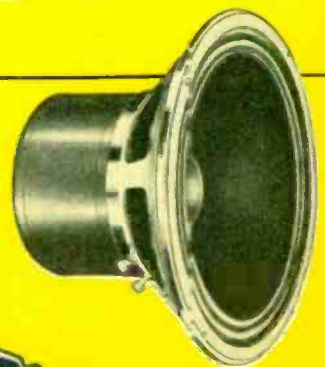


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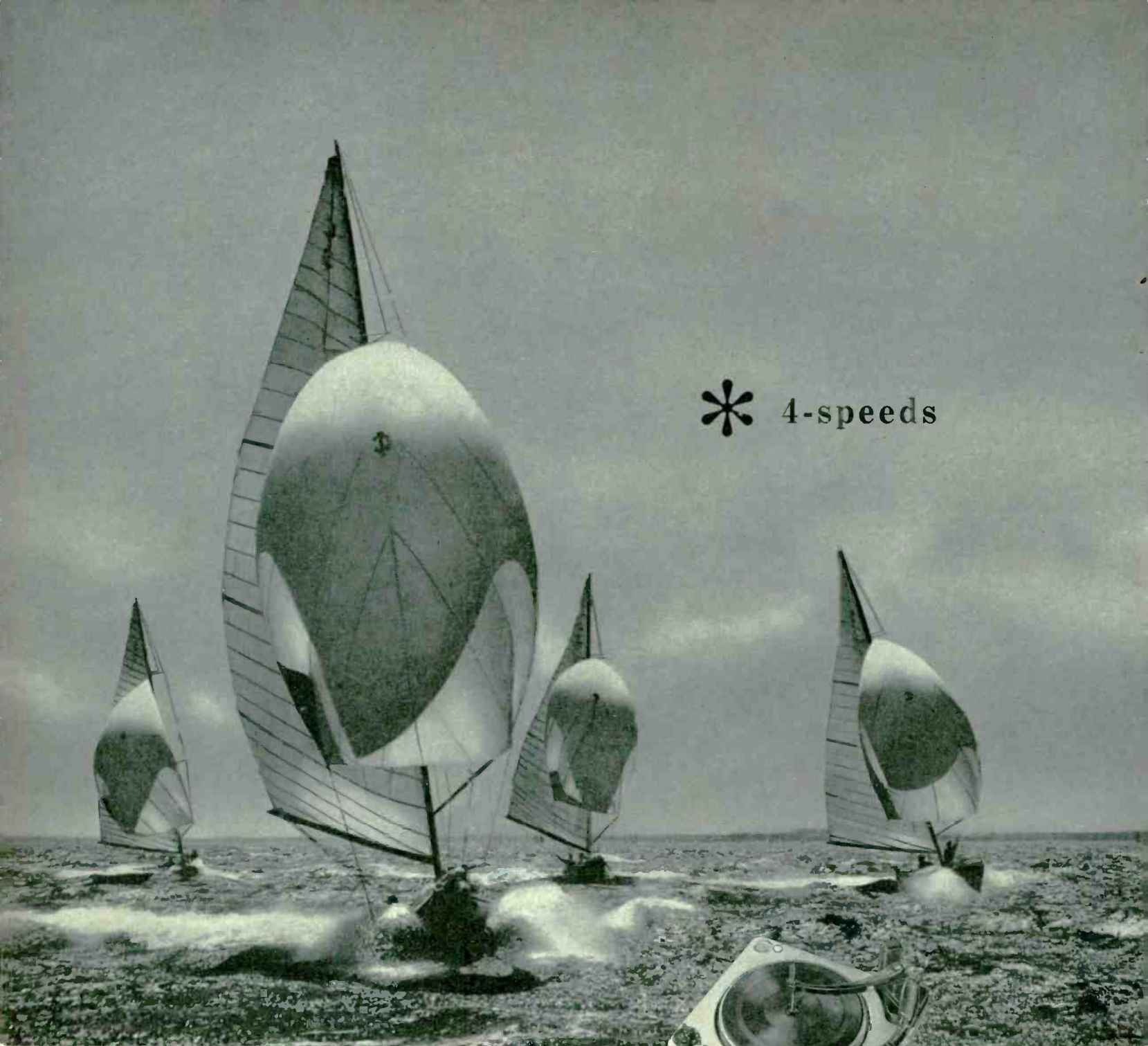


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THIS DEPARTMENT made its debut twenty-six issues ago with a report on a debut—an already legendary concert in Carnegie Hall by the conductorless Symphony of the Air. This cooperative *tour de force* by members of the disbanded NBC Symphony was widely publicized at the time as a grand and moving gesture, but many skeptical observers dismissed it as a gesture that would lead nowhere. How, it was asked, could an aggregate of nearly one hundred musicians without sponsor or permanent conductor possibly survive in the crowded New York marketplace of music? For a while it seemed as if this skepticism was justified. The SOA teetered perilously close to collapse during its early career, but despite all mishaps “the orchestra that refused to die” never did break up. Today, after nearly 175 public concerts on its own, the Symphony of the Air can point with pride to a lively past and an encouraging future.

Part of that future, probably an important part, seems destined to unfold in the recording studio. There are strong indications that the SOA is on its way to becoming an American counterpart of England’s Philharmonia Orchestra, which is to say a symphonic group whose primary pursuit is the making of records. Such was the ambition of Jerome Toobin, SOA’s manager, when he took over administration of the orchestra’s affairs in 1955, and his goal already appears to be in sight. Elsewhere in this issue the first commercial recording by the SOA is reviewed, a Columbia LP of Leonard Bernstein’s *Serenade for Violin, Strings, and Percussion*. That is only a beginning. RCA Victor employed the orchestra in December to accompany Artur Rabinstein in recordings of the five Beethoven concertos under Josef Krips’s direction. Shortly after that, the SOA recorded the Beethoven *Eroica* and Brahms First symphonies for Decca-Deutsche Grammophon, Igor Markevitch conducting. And there is a good possibility that Capitol will utilize this orchestra for several of its Stokowski-led sessions in 1957.

The Symphony of the Air is the only American orchestra of top rank that has no exclusive affiliation with a record company. Jerry Toobin prefers to continue that way. The SOA, in his opinion, should remain freely available for any record maker who needs a first-class, experienced “name” ensemble. Certainly, the SOA men know their way about a recording studio as well as any, as a glance at the “NBC Symphony Orchestra” entry in Schwann’s “Artist Listing” catalogue will verify. But that raises a question often asked these days. To what extent does the present Symphony of the Air resemble Toscanini’s NBC Symphony? How many ex-NBC players are still to be found in its ranks?

According to Jerry Toobin, the ex-NBC complement at a Symphony of the Air concert or recording session is always at least 80 per cent of the total, and usually more than that. Because the SOA cannot as yet conclude full-time contracts with its instrumentalists, personnel varies somewhat from engagement to engagement. Binder contracts are in force for seventy-five players, of whom seventy belonged to the NBC Symphony during Toscanini’s last three seasons. When more

than seventy-five men are needed for a date, the SOA management tries whenever possible to obtain ex-NBC musicians on a free-lance basis. Keeping SOA personnel intact is Mr. Toobin’s largest problem. Players, who have binding contracts, he says, are making “almost a living” from SOA engagements, but he would like to provide them with iron-clad contracts comparable to those offered by other large Eastern orchestras. Only then can the SOA be assured of undeviating membership week in and week out. There is some hope that the orchestra may achieve this kind of regularity by next season, for several ambitious plans are afoot. Until then the SOA will continue to exist by reason of its members’ extraordinary *esprit de corps*.

THE BEETHOVEN CONCERTOS recorded by Messrs. Rabinstein, Krips, and the SOA were taped during the course of five days in mid-December, roughly one day (six hours) to a concerto. RCA set a demanding pace. For example, one session began at midnight and continued until six a.m.; an eight-hour respite was then decreed, after which—at two p.m.—another six-hour session began. Artur Rabinstein was daunted not a bit by this schedule and inspired everybody with stamina. He did not, I regret to say, inspire me sufficiently to ward off an attack of flu, and as a result I was unable to attend the sessions. Our man Livingstone went instead and reported as follows:

Headed for Manhattan Center. Foul weather. *Always* foul weather outside Manhattan Center, luckily. Overcomes disinclination to go inside. Auditorium upstairs resembles Hell. Décor like blood-colored pastry, lit by giant red chandeliers of infernal design, supplemented by modern spotlights. Despite this, Symphony of Air people, deployed around floor among acoustic barriers, appeared very spirited, cheerful. Off to one side, big gleaming grand piano manned by Artur

Continued on page 53

The Maestro

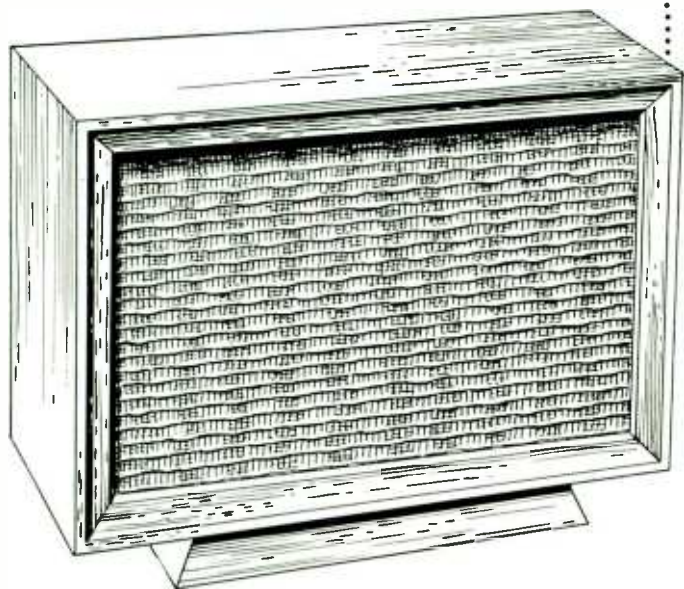
In midmorning of January 16, 1957, ten weeks before what would have been his ninetieth birthday, Arturo Toscanini died at his home near Riverdale, New York. He had been in retirement three years, after sixty-seven years as an active conductor. In observance of this great man’s enormous contribution to our musical life, HIGH FIDELITY will publish in March a retrospective appreciation, *Ninety Years of Arturo Toscanini*, by Vincent Sheean.

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Rubinstein, attired in dark blue sport shirt and vigorously conducting orchestral introduction to Beethoven Second Concerto. Also conducting, from precarious position (heels over edge) on conductor's platform, wide, owlsh man in shirt sleeves and spectacles. Assumed this to be Josef Krips. Word "billikin" kept coming to mind, though unfairly. Biggish man, and persuasive. Periodically broke off, walked down among orchestra, saying: "Ze conductor is only one among you. You, too, must feel ze music. We must be togezzer!" Orchestra delighted and responsive, very willing to be togezzer. Rubinstein, also infused with togezzeriness, anxious to get into his solo passage. Tried it. Tempos in disagreement. Halt in rehearsal; huddle of principals, joined by RCA Victor artist-and-repertoire man Jack Pfeiffer.

"Ze trouble," expounded Krips, "is zat ze Beethoven Second Concerto really was written by Mozart!" Enlightened nodding and beaming all around. Back to piano and podium. "Not that easy," said Pfeiffer, left behind. "It's a bewildering concerto. But their concepts agree. Krips is wonderful, isn't he? They'll work it out."

Orchestra broke in, punctuated by Krips's high-fidelity instructions to the violins: "Now sing, *sing*, SING! Ze diminuendo, gentlemen, ze diminuendo is much, MUCH more important zan ze crescendo, and now you have it, you *have* it! Mr. Pfeiffer ve are rready!"

Pfeiffer, like Kentucky thoroughbred, broke for control room. Red recording-light flashed on. Silence, as saying goes, fell. Rubinstein slid back and forth on bench, flexed mighty-looking hands. Krips eyed reverently poised cellists, they him. Began in earnest. Diminuendo *was* more important than crescendo. Stereophonically placed microphones drank it all in. Going to be worth listening to when it comes out.

THREE DAYS after the final Rubinstein-Krips session, the SOA players reassembled at Manhattan Center under other auspices. The idea of recording Igor Markevitch with an American orchestra came from Deutsche Grammophon, as (I suspect) the wherewithal did as well, and for the occasion DGG sent over its

chief engineer, a thick-set ruddy man of about forty-five, Heinrich Keilholz by name. Officially he was present merely as consultant, for Decca had a full engineering staff on hand to man its equipment, but it appeared to me that Herr Keilholz very definitely ran the show. He is, I learned, not only an experienced electrical engineer but also an acoustical expert of no little renown. When the Vienna Staatsoper and Burgtheater were being reconstructed, Herr Keilholz was called in as consultant; and his advice was also sought in connection with the new Salzburg Festspielhaus now under construction. During his sojourn in the United States he has been discussing problems of acoustics with the architect Wallace Harrison, who is drawing up plans for the proposed new Metropolitan Opera House and concert hall on Lincoln Square.

Since the opinions of Herr Keilholz are obviously highly regarded, I tried to ascertain his views on Manhattan Center. With the help of an interpreter I gathered that he finds the sonic characteristics of that garish ballroom altogether admirable for purposes of recording. He likes a bare room ("real concert-hall quality without the sound absorption of the ordinary concert hall"), and in point of bareness Manhattan Center need yield to none.



DECCA RECORDS, INC.
Markevitch records with the SOA.

Igor Markevitch was not quite so laudatory. For his taste Manhattan Center is too reverberant, too much like London's Kingsway Hall. "We

can't hear whether we're together on staccatos," the conductor complained. He prefers a drier acoustic environment, such as the church in Berlin where his recording of Haydn's *Creation* was made. He had nothing but praise, though, for the Symphony of the Air—"my favorite American orchestra, so co-operative and enthusiastic"—and for the liberal recording policy of Deutsche Grammophon, which allowed him to take more than twelve hours to achieve a satisfactory taping of the Brahms First.

In January, Markevitch made his New York debut conducting the SOA in Carnegie Hall before a large and loudly appreciative audience. He may, it is rumored, be chosen permanent conductor of the orchestra.

THE HAYDN SOCIETY, which dwindled into bankruptcy a year ago after a long struggle with chronic insolvency, has been missed. Its disappearance grieved all those record collectors who had delighted in the Haydn Society's heyday during the early years of LP, and many of them have written to us asking for news of the defunct label. Until a few weeks ago there was no news to relay. Now, happily, there is.

Last May a syndicate of investors doing business under the corporate name Portchester Properties bought Haydn Society's assets and made a settlement with its creditors. Six months elapsed before court approval of the transaction could be obtained, during which time the entire inventory of Haydn Society records was frozen. Finally, in December 1956 the reorganized Haydn Society received the law's blessing; it is now back in business with a stock of 30,000 records.

Haydn Society *redivivus* will in future chart a wary course. The men who purchased it are interested in making money (or at least in not losing any), and they have counseled a cautious advance into the expensive area of new recording. Another *Gurrelieder* is not to be expected. Haydn Society will, however, continue to receive tapes from the Metronome firm in Denmark (whence most of the Viderø recordings derive) and it will also resume its former affiliation with Les Discophiles Français. No plans have been formulated for completion of the Haydn quarter series. This and other worthy projects will have to wait until the Haydn Society begins earning its way.



The Best News of the Month

MOZART OPERA "The Abduction from the Seraglio"
conducted by **SIR THOMAS BEECHAM, Bart.**

Sir Thomas has only recorded two Mozart operas: this is the second. "Die Entführung aus dem Serail" is one of his favorites; he first presented it in London 47 years ago, has since conducted it more than 200 times . . .

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Two records (with dialogue) **Angel Album 3555 B/1 (35433-4)** Illustrated German-English libretto, foreword by Beecham.

"Ping ye to the Lord. The horse and his rider hath He thrown into the sea"

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Reminder: Conducted by Sargent with Huddersfield Choral Society and Liverpool Philharmonic: Handel's "Messiah" (Album 3510 C), Elgar's "Dream of Gerontius" (Album 3543 B)

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Angel 35329
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"Klemperer has emerged into an Olympian old age as the supreme interpreter of the classics since the retirement of Toscanini." *The Observer, London*

PAUL KLETZKI conducts SCHUMANN
"Rhenish" Symphony No. 3; "Manfred" Overture

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Previously issued: Schumann Symphonies 1 and 4 (35372). Symphony No. 2; Overture, Scherzo and Finale (35373).

Note: Kletzki, with the London Philharmonia, has recorded another work inspired by Byron's hero: Tchaikovsky's "Manfred" Symphony (35167).

IGOR MARKEVITCH conducts RUSSIAN BALLET (Aib. 1)

Satie: *Parade*. Weber-Berlioz: *Le Spectre de la Rose*. Debussy: *Afternoon of a Faun*. Ravel: *Daphnis and Chloe, Suite 2*.

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Note: This is the first of three single, newly-packaged records, originally issued together in the de luxe album, "Homage à Diaghilev".

The factory-sealed package of Russian Ballet (1) includes photographs of Nijinsky, Karsavina, Massine, Picasso costume design, notes etc.

LOVRO VON MATAVIC conducts RUSSIAN MUSIC

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Reviewed by PAUL AFFELDER

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CLASSICAL

ALBENIZ: *Iberia* (orch. Arbós and Surinach)

Philadelphia Orchestra, Eugene Ormandy, cond.
COLUMBIA M2L-237. Two 12-in. \$7.96.

Albéniz wrote *Iberia* in the form of four books of three piano pieces each, intending to orchestrate them at a later date. At the time of his death he had no more than begun the scoring. Sixteen years later, the conductor Enrique Fernández Arbós selected five of the twelve pieces, scored them with felicity and elegance, and set them on their way to becoming standard items of the repertory. These five movements have been recorded often in their orchestral form—in prewar days under the direction of Arbós himself, more recently by Argenta and others. Now the Spanish composer Carlos Surinach has orchestrated the remaining seven moments. Here, then, is the whole of *Iberia*, given a première recording in orchestral terms.

It is a distinguished and welcome addition to the catalogue. Because familiarity breeds prejudice, one may think at first that the most interesting music is still that of the Arbós suite (or that he made better use of his material), but further hearings of the Surinach instrumentation convince one that he is an expert workman and completely in sympathy with the composer's intentions. However, since the musical idiom is chiefly that of southern Spain, an hour and a quarter of it breeds fatigue. *Iberia* is best heard in small doses.

Ormandy's accents and textures occasionally suggest styles of performance more common in Budapest than Barcelona. Still, his touch is usually light enough to charge the imagination with Andalusian day-dreams worthy of Molly Bloom. R.C.M.

ARCHANGELSKY: *The Divine Liturgy of Saint John Chrysostom*

Maxim Bartko, tenor; George Roth, baritone; Cathedral Choir of the Holy Virgin Protection Cathedral of New York, Nicholas Afonsky, cond.
WESTMINSTER XWN 18247. 12-in. \$3.98.

This is the third disc devoted to Russian liturgical music by Mr. Afonsky and his choral group. Although there have been scattered contributions to the recorded repertoire in this neglected field, no one has heretofore presented such a distinctive, concentrated array of works sung in what seems like such authentic style. Alexander Andreyevitch Archangelsky (1846-1925), described as Russia's greatest choir leader, composed much fine choral music for the Russian Orthodox services. In this lovely score can be heard his supple handling of vocal lines, sensitive harmonic coloration, and ability to create dramatic effects within the liturgical framework. Mr. Afonsky's choir, of men and women, has the attributes of similar Russian ensembles—the penetrating tone, vibrato that sometimes obscures pitch, wonderful rumbling basses. They sing with such enormous intensity as to make performances of similar music by more efficient choral groups seem tame. Westminster has thoughtfully provided the text in Russian and English. R.E.

BACH: *Concerto for Harpsichord and String Orchestra, in D minor, BWV 1052; Concerto for Two Harpsichords*

and String Orchestra, in C, BWV 1061

Karl Richter, Eduard Müller, harpsichords; Ensemble of the Ansbach Bach Festival, Karl Richter, cond.
LONDON LL 1445. 12-in. \$3.98.

London has done well by the D minor Concerto this month. Alongside the generally excellent Reinhardt performance comes this vital one by Richter. Here, too, both the orchestral strings and the harpsichord may be heard clearly when they are playing together. The only reason I would prefer the Reinhardt (or the Viderø)—and, in the case of the double concerto, the Vox disc—is the sound of the keyboard instrument here. In the middle and low registers it lacks the sharp definition of the others and is instead rather hoarse and rasping. N.B.

BACH: *Concertos for Harpsichord and Orchestra: No. 1, in D minor, BWV 1052; No. 4, in A, BWV 1055; No. 5, in F minor, BWV 1056*

Rolf Reinhardt, harpsichord; Pro Arte Chamber Orchestra (Munich), Kurt Redel, cond.
LONDON DTL 93097. 12-in. \$3.98.

Three of the finest of Bach's harpsichord concertos, performed and recorded in a manner that makes them a joy to hear. The fast movements have the proper combination of solidity with vivacity. It is only in the slow movements that a certain lack of imagination and sensitivity is felt. The sound is sharp and clean throughout; seldom has the difficult problem of balance between a harpsichord and a body of strings been so successfully solved on records. If you cannot get the Haydn Society disc containing the same works

performed by Viderø (HSL 92), then this is the one for you; and if you can, it would be well to listen to both before making a decision. N.B.

BACH: Goldberg Variations

James Friskin, piano.
VANGUARD BG 558. 12-in. \$4.98.

Mr. Friskin's approach to these remarkable transmutations of a seemingly not very promising theme is steady and sober. Although this distinguished artist is now seventy, his finger control is still almost absolute. Some of the variations, such as the charming canon at the ninth (No. 27) or the delightful *quodlibet* (No. 30), are played about as well as they can be on a piano. Others sound rather dry. The interpretation of some of the ornaments might be questioned, and in a few of the canons (Nos. 3, 9, and 18) the dialogue between the upper voices is somewhat obscured by the relative weightiness of the left hand. No doubt Mr. Friskin has thought long and carefully about these things. The performance as a whole, while immaculate, seems to indicate that the Variations do not stir the artist's imagination as much as other works by Bach have done. N.B.

BACH: Orchestral Suites (4)

Pro Arte Chamber Orchestra (Munich), Kurt Redel, cond.
LONDON DTL 93073/4. Two 12-in. \$3.98 each.

As Heywood Brown once said after studying a long menu in a restaurant, "I see nothing here to which I can object." The orchestra is of the right proportions; the tempos seem mostly correct; everybody plays the right notes, although the trumpets do not always return unscathed from their flights into the stratosphere and the flute playing in No. 2 is not the cleanest I've ever heard; and the sound is good. Why, then, am I left unmoved? Perhaps because everything is *too* correct, too grimly inflexible, too tightly anchored to the printed score. There is more fun in the Prohaska or Scherchen set. N.B.

BACH, C. P. E.: Concertos for Flute and Orchestra: in G, W. 169; in A minor, W. 166

Jean-Pierre Rampal, flute; Ensemble Orchestral de l'Oiseau-Lyre, Louis de Froment, cond.
OISEAU-LYRE OL 50121. 12-in. \$4.98.

A most welcome recording, because it adds two fine works to the meager list of recorded music by a master still insufficiently known and appreciated. Carl Philipp Emanuel Bach happened to arrive on the scene during a period of transition; and his music has elements of both the baroque and the classic styles. But he was a man of considerable originality; and he sometimes transcends the rather shallow "sensitivity" of his time and plunges headlong into what can only be called romanticism. No other term more accurately encompasses the emotional intensity and subjective fervor of a movement like the Largo of the G major Concerto. And few

composers of his period were capable of the dramatic power that sweeps through the opening movement of the A minor Concerto. No wonder that Philipp Emanuel was so highly regarded by Haydn and Mozart and Beethoven.

Rampal plays the elaborate solo parts very competently, but the bright particular star of these performances is the conductor, who supplies plenty of drive and vitality, yet is capable of delicacy and precision too. The more one hears of Louis de Froment's work, the more one's admiration for his ability grows. The recording is slightly overbrilliant, but well balanced. N.B.

BEETHOVEN: Sonatas for Piano: No. 23, in F minor ("Appassionata"), Op. 57; No. 32, in C minor, Op. 111

Ernst Levy, piano.
UNICORN 1034. 12-in. \$3.98.

The acoustics of the auditorium at the Massachusetts Institute of Technology and the ability of the supervisor command more attention than the excellent performances which do not at all points coincide with a reviewer's biases. The startling stereomorphic resonance of the piano excites an alert, continuous, and respectful interest, for the only other record sounding like this is the preceding one by Mr. Levy. The only objection to this living vibrance is that at its most favorable volume it is larger than could be expected from a piano at home, and to escape this uncommon kind of unreality one must imagine oneself in an auditorium.

The playing is forceful and independent, and in the external movements of the *Appassionata* entirely convincing, but it is not obligatory to like the Andante in part

lugubrious. Op. 111 is handled with the boldness and imagination of understanding love, but no two lovers of this sonata understand it the same way, and this demonstration of affection is admired with personal reservations. C.G.B.

BEETHOVEN: Sonatas for Piano: No. 30, in E, Op. 109; No. 31, in A-flat, Op. 110; No. 32, in C minor, Op. 111

Friedrich Wuehrer, piano.
VOX 9900. 12-in. \$4.98.

These are worth a renewal of propaganda in this place, favorable to Mr. Wuehrer. This is a moderate pianist, and moderation cannot inflame the enthusiasm needed to swell repute. All too frequently the wickedness of words taints the truth and slanders a talent when the talent is not scarlet. It was once high praise to call a man a competent academician; the phrase may still be used to intend a compliment, but the impression it gives to most people who read is of a prosaic pedant. The moderation of our pianist here incurs the risk of attracting the same kind of casual, misleading epithet. He is loyal to the book and wary of innovations. With an abundance of technical aptitude he makes no point of nimbleness and holds an impressive strength in reserve. Commendations of his work slip into reliance on negative phrases that keep interest aloof.

And yet it is high praise of a musician to say that his records never err by excesses or in taste, that his understanding is not to be impugned, and that his first concern is for clearness. There is no ultimate enlightenment to be found in his presentation of the last three Beethoven sonatas, but there is no mystification either; and a confident uprightness of style confers confidence in the hearer, accompanied by a sense of durability. The equality of interest between fugal design and lyrical emotion, where either usually dominates the memory at the expense of the other, is to be noted. The piano sounds pretty good, especially in the bass, although it is not one of Vox's best and is less compelling than in most of the Wuehrer series of Schubert sonatas (to which attention is directed with pleasure). C.G.B.

BEETHOVEN: Symphonies: No. 1, in C, Op. 21; No. 8, in F, Op. 93

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
LONDON LL 1493. 12-in. \$3.98.

"Perfunctory" is a strong word to apply to the leadership of a conductor seldom guilty of earning it. Call it casual here, where perhaps it was deliberately demonstrated as a case of propriety in rebuke of traditional vehemence. The First of course tolerates a gentle treatment more easily than the Eighth, but with plenty of good spirited editions of both, collectors do not have to tolerate Mr. Ansermet's gentleness. Missing it unfortunately entails missing a pair of orchestral reproductions so blandly expert that it is hard to find fault with either. C.G.B.

BEETHOVEN: Symphony No. 7, in A, Op. 92

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Listen?
Philharmonia Orchestra, Otto Klemperer, cond.
ANGEL 35330. 12-in. \$4.98 (or \$3.48).

With the largest masses of sound given to any version of the Seventh, with clear detail and satisfactory timbres, this is sonically No. 1. The outer movements are played with a painfully angular deliberation at odds with any known concept of this music. It is not a small talent that can make the Seventh stodgy; and if anyone would like to have it like that, here is a monumental stodge expertly worked. C.G.B.

BENJAMIN: *Sonatina for Violin and Piano*

Frederick Grinke, violin; Arthur Benjamin, piano.

†**Vaughan Williams: *Sonata for Violin and Piano***

Frederick Grinke, violin; Michael Mulliner, piano.
LONDON LL 1382. 12-in. \$3.98.

As one who has never cared very much for the music of Arthur Benjamin, I found his light-textured, finely constructed *sonatina* an unexpected delight. As one who has always cared a great deal for the music of Vaughan Williams, I found his mighty *sonata* reasonably close to a masterpiece. Composed last year and dedicated to Grinke, it is Vaughan Williams' only sonata for violin and piano. It recalls both the mysticism of his Fifth Symphony and the bite of his Fourth and Sixth, needless to say in terms very characteristic of the chamber combination for which it is written. The interpretations of both works could scarcely be improved upon, and the recordings are excellent. A.F.

BERNSTEIN: *Serenade for Violin Solo, Strings and Percussion*

Isaac Stern, violin; Symphony of the Air, Leonard Bernstein, cond.
COLUMBIA ML 5144. 12-in. \$3.98.

Bernstein describes this work as "a series of related statements in praise of love." He says it was inspired by a reading of Plato's *Symposium*, and each of its five movements is named after a different participant in the famous intellectual feast. The whole is an exceptionally charming, imaginative, and unusual score, one that rises to great eloquence in its last two movements, and one that makes consistently beautiful use of the violin's capacity for lyrical and impassioned statement. Performance and recording are magnificent. A.F.

BOHM: *Chorale Partita, Freu' dich sehr, O meine Seele; Chorale Preludes* — See Buxtehude: *Chorale Preludes*.

BRAHMS: *Concerto No. 2 for Piano and Orchestra, in B-flat, Op. 83*

Alexander Uninsky, piano; Hague Philharmonic Orchestra, Willem van Otterloo, cond.
EPIC LC 3303. 12-in. \$3.98.

Although there is no lack of recordings of this score, this version, I predict, is slated for popularity. It is Brahms in the European grand manner with leisure and ex-

pansive majesty. The first movement alone is nearly seventeen minutes long, and the whole recording takes up three quarters of an hour.

Contrasting it with the Toscanini-Horowitz edition, one senses at once a lack of intensity and the highly charged excitement of virtuosity; but with this recognition comes the appreciation that the RCA Victor set is a *tour de force* by two remarkable artists. This version is the concerto as Brahms himself might have played it, and it gains by achieving a dignity that goes beyond virtuosity. R.C.M.

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

†**Wieniawski: *Concerto for Violin and Orchestra, No. 2, in D minor, Op. 22***

Mischa Elman, violin; London Philharmonic Orchestra. Sir Adrian Boult. cond.
LONDON LL 1486. 12-in. \$3.98.

With a certain degree of nostalgia, we speak of artists of the "old school." Mischa Elman may or may not care to be placed in this category, but it is here that he belongs. The two concertos recorded here also belong to the "old school." The combination should produce ideal interpretations. Sometimes it does; more often it does not.

Elman treats the opening and closing movements of the Bruch expansively, but also takes debatable liberties with bowing and phrasing, thereby sometimes creating a disjointed effect. This phrasing becomes more careful, more appropriate, and more interesting in the slow movement, where the violinist seems more at home. Boult keeps his orchestra well under the soloist whenever he is playing; elsewhere, he tries to bring the music up to tempo and invest it with more life.

On the whole, the Wieniawski fares better. After a slowish but uncut introduction to the first movement, Elman begins with reasonable liveliness, but slows down to project the lyrical second subject. Nevertheless, there is more flow and less chopiness here than in the Bruch. The Romanze is particularly congenial to the violinist's talent; here he has a chance to sing with freedom of style and beauty of tone, and he takes full advantage of the opportunity. Nor is it necessary for Boult to step up the tempos in this concerto; he adheres fairly closely to the pace set by Elman.

One final point: Tone is an all-important adjunct of an Elman performance. Tone there is here to spare, even though the disc is recorded at a level slightly lower than usual. P.A.

BUXTEHUDE: *Chorale Preludes: Der Tag, der ist so freudenreich; Mensch, willst du leben seliglich; Ich ruf zu dir, Herr Jesu Christ; Canzona in C; Prelude and Fugue in A minor*

†**Böhm: *Chorale Partita, Freu' dich sehr, o meine Seele; Chorale Preludes: Christ lag in Todesbanden; Allein Gott in der Höb' sei Ehr'***

Luther Noss, organ.
OVERTONE 12. 12-in. \$4.98.

An interesting group of works by two older contemporaries of Bach. The out-

standing pieces, to my ears, are Buxtehude's affecting prelude on *Mensch, willst du leben seliglich*, his gay Canzona, and the imposing Fugue in A minor, as well as Böhm's Partita, which contains some imaginative variations along with a few routine ones. But I must confess that even the inferior compositions in this group sound fine to me as played by the skillful Dean Noss on the Holtkamp organ at Yale. For the sound of this magnificent instrument is always a joy; I know of none on records that exceeds it in clarity, beauty of tone, and all-round efficiency. And the engineers have captured its sound with all its resonance but no blurring reverberation. N.B.

CASTELNUOVO-TEDESCO: *Concerto for Violin and Orchestra, No. 2 ("The Prophets")*

†**Strauss, Richard: *Sonata for Violin and Piano, in E-flat, Op. 18***

Jascha Heifetz, violin; Los Angeles Philharmonic Orchestra, Alfred Wallenstein. cond. (in the concerto); Brooks Smith, piano (in the sonata).
RCA VICTOR LM 2050. 12-in. \$3.98.

Mario Castelnuovo-Tedesco, born in Florence and now a resident of California, wrote his Second Violin Concerto in 1931 especially for Jascha Heifetz, who gave its first performance with Toscanini in 1933. The composer has written here in a rather conservative style, yet with most expressive handling of both violin and orchestra. Though this concerto has no literary program, its three movements are entitled, respectively, "Isaiah," "Jeremiah," and "Elijah," and the work attempts to evoke the spirit of these Old Testament prophets through the use of some Hebraic-sounding themes. Still, there are plenty of Italian elements in the attractive score. Two spots of particular note are the violin cadenza in the first movement, which is played to the accompaniment of a harp, and the slow movement with sections that resemble a Hebraic lament.

Heifetz gives a superlative and deeply felt performance of the concerto, and he receives fine support from Wallenstein and his forces. It is also good to have a new Heifetz recording of the ardent, youthful Richard Strauss sonata, in which he enjoys first-rate collaboration from Brooks Smith. P.A.

CHAUSSON: *Symphony in B-flat, Op. 20*

Detroit Symphony Orchestra, Paul Paray, cond.
MERCURY MG 50108. 12-in. \$3.98.

A year or so ago, Paul Paray gave the Franck Symphony a new lease on life with a strong, clean, dramatic reading. Now he has applied this same welcome treatment to that work's companion, the symphony by Franck's pupil Ernest Chausson. Here again the approach is fresh and full of vitality. The lush melodies and harmonies get plenty of attention, but are never allowed to cloy. For contrast, Paray handles the middle movement tenderly, yet manages to build a big climax at the proper point. The Detroit Symphony, which he has built into a top-notch orchestra, responds magnificently to his

wishes, and the recording is wide range, with only an occasional rasp in the brassier passages. P.A.

CHAUSSON: *Viviane, Op. 5*

†Duparc: *Lénore*

†Fauré: *Masques et Bergamasques, Op. 112*

Philharmonia Orchestra of Hamburg, Arthur Winograd, cond. M-G-M E 3434. 12-in. \$3.98.

If concertgoers have a legitimate complaint that performers stick too closely to the so-called standard repertoire, record collectors often find themselves in a much more fortunate position. Consider the present disc, for instance, which contains three works that at least one inveterate listener has never heard before.

Duparc's *Lénore*, a symphonic poem after a ballad by Bürger, and Chausson's *Viviane*, based on the Arthurian legend of Merlin and Viviane, have two things in common: both were written when their respective composers were twenty-seven and both reveal the strong influence upon these young men of their teacher, César Franck. There is a fine mixture of the lyrical and dramatic in each, and either one would certainly freshen up an orchestral program.

The Chausson is the stronger of the two. Much more than a slavish imitation of Franck, it affords a glimpse of the Symphony in B-flat, to come eight years later. Duparc's *Lénore*, though beautiful, is much more derivative. Perhaps it merits our attention chiefly as one of only two existing orchestral works by Duparc, whose reputation has rested almost solely on songs.

Gabriel Fauré in his *Masques et Bergamasques*, a four-movement suite of incidental music for a sort of hybrid entertainment at the Paris Opéra-Comique, frankly looks backward. He wrote it in 1920, when he was seventy-six. It is a typically charming French re-creation of eighteenth-century theater and dance music. Unfortunately, one almost automatically compares it with Ravel's *Le Tombeau de Couperin*, written only a few years earlier — which is hard on Fauré.

The young American conductor, Arthur Winograd, seems at home with the two works of the Franck school. His performance of the Fauré, however, simply lacks the requisite classic elegance. M-G-M deserves twofold commendation; first, for making this seldom-heard music available, and second, for clothing it in such lifelike sound. Whereas its domestic recordings have been brilliant, most have been made in an acoustically dead studio. Here the instruments, especially the brasses and percussion, have enough room to reverberate. P.A.

CHOPIN: *Nocturne in D-flat, Op. 27, No. 2* — See Rachmaninoff: *Concerto for Piano and Orchestra, No. 2, in C minor*.

CHOPIN: *Nocturnes (20)*

Nadia Reisenberg, piano. WESTMINSTER XWN 18256/7. Two 12-in. \$7.96.

What was true of Miss Reisenberg's performances of six Nocturnes on a previous Westminster release is true of the complete set of twenty Nocturnes just issued. They may lack the element of delightful surprise and fascinating individuality to be found in Guiomar Novaes' set and the transcendent style of Artur Schnabel's, but then I sometimes doubt if these two artists are human. In mortal terms, Miss Reisenberg's playing is well-nigh perfect. The recording has been engineered with Westminster's customary efficiency and falls just short of the extraordinarily lifelike quality of the earlier recording, in the Lab series. R.E.

COUPERIN: *Huitième Ordre des Pièces de Clavecin* — See Marais: *Suite No. 4 of the Pièces de Violes, 3rd Book*.

COWELL: *Symphony No. 7*

†Ward: *Adagio and Allegro; Jubilation*

Vienna Symphony Orchestra, William Strickland, cond.

M-G-M E 3084. 12-in. \$3.98.

The Cowell work is one of the foremost American symphonies of modern times, and as such it deserves better than this decidedly mediocre recording. The thinness and lack of clarity in the sound may be due as much to the performance as to the registration; at times one feels as if Strickland were struggling with a half-rehearsed ensemble containing not more than a dozen strings. Because the minor orchestras of Europe can be recorded more cheaply than major American ones, we get discs of American music made by organizations like the Vienna Symphony. They are not an unmixed blessing. Here, however, is a very distinguished symphony, and this recording of it will have to do until a better one comes along. As Sidney Cowell observes in her jacket



G. D. HACKETT

Winograd: at home with Chausson.

notes, the work "marks the absorption into Cowell's modal style (conspicuous since 1941) of the dissonant polyphonic and harmonic techniques that first established his reputation." Translated into more general terms, this means that the symphony exhibits a bolder, more monumental, and more personal exploration of

folkloric material than was common in Cowell's earlier music; it carries on where the Third Symphony of Ives leaves off and continues the Ives tradition in the noblest vein.

The solid, horn-colored, somewhat Harris-like sonorities of Robert Ward on the other side of the record are reproduced more successfully than Cowell's open polyphony. Both pieces are very big and broad in style; they convey the epic note without pose or forcing, and they should go far toward increasing interest in the work of this extremely able composer. A.F.

DUNSTABLE: *Motets*

†Ockeghem: *Chansons (5)*

Pro Musica Antiqua, Safford Cape, dir. ARCHIVE ARC 3052. 12-in. \$5.98.

The Dunstable pieces comprise five motets and one chanson, the once celebrated *O Rosa bella*. Four of the motets — *Sancta Maria non est, Ave Regina Coelorum, Sancta Dei Genetrix*, and *Speciosa facta est* — have the flowing counterpoint and mellifluous harmonies characteristic of this composer. Only one, the lovely *Quam pulchra es*, is principally chordal. Ockeghem is represented by one chanson (*Petite Camusette*), two *bergerettes* (*Ma bouche rit* and *Ma maîtresse*), and two *rondeaux* (*Fors seulement* and *L'autre d'antan*). These are not, like some of his other works, highly complicated, but relatively accessible and, as in the case of *L'autre d'antan*, quite charming. All are expertly performed by various combinations of voices and instruments, among whom the contralto Christina van Acker does especially good work. N.B.

DUPARC: *Lénore* — See Chausson: *Viviane, Op. 5*.

DVORAK: *Quartets: No. 3 in E-flat, Op. 51; No. 6, in F ("American"), Op. 96*

Budapest String Quartet. COLUMBIA ML 5143. 12-in. \$3.98.

Though the first of these two quartets is supposed to contain Slavic-flavored music and the second, as its name implies, music colored by Dvorak's sojourn in America, both works are essentially Bohemian in content. As might be expected, the members of the Budapest Quartet collaborate in performances notable for richness and cohesion. If one high spot must be pointed out, it is the finale of Op. 51, a jolly, folklike movement delivered with wonderful spirit and *joie de vivre*. In every respect, a first-rate chamber-music disc. P.A.

DVORAK: *Serenade for String Orchestra in E, Op. 22*

Slavonic Rhapsodies: No. 2, in G minor, Op. 45, No. 2; No. 3 in A-flat, Op. 45, No. 3

Bamberg Symphony Orchestra, Fritz Lehmann, cond. DECCA DL 9850. 12-in. \$3.98.

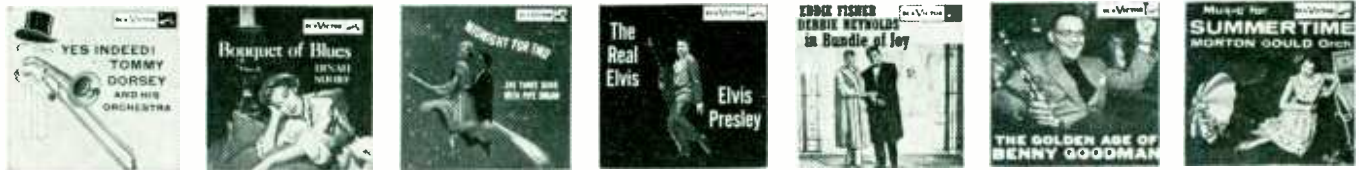
Dvorak's Serenade for Strings is one of the loveliest, most ingratiating things he

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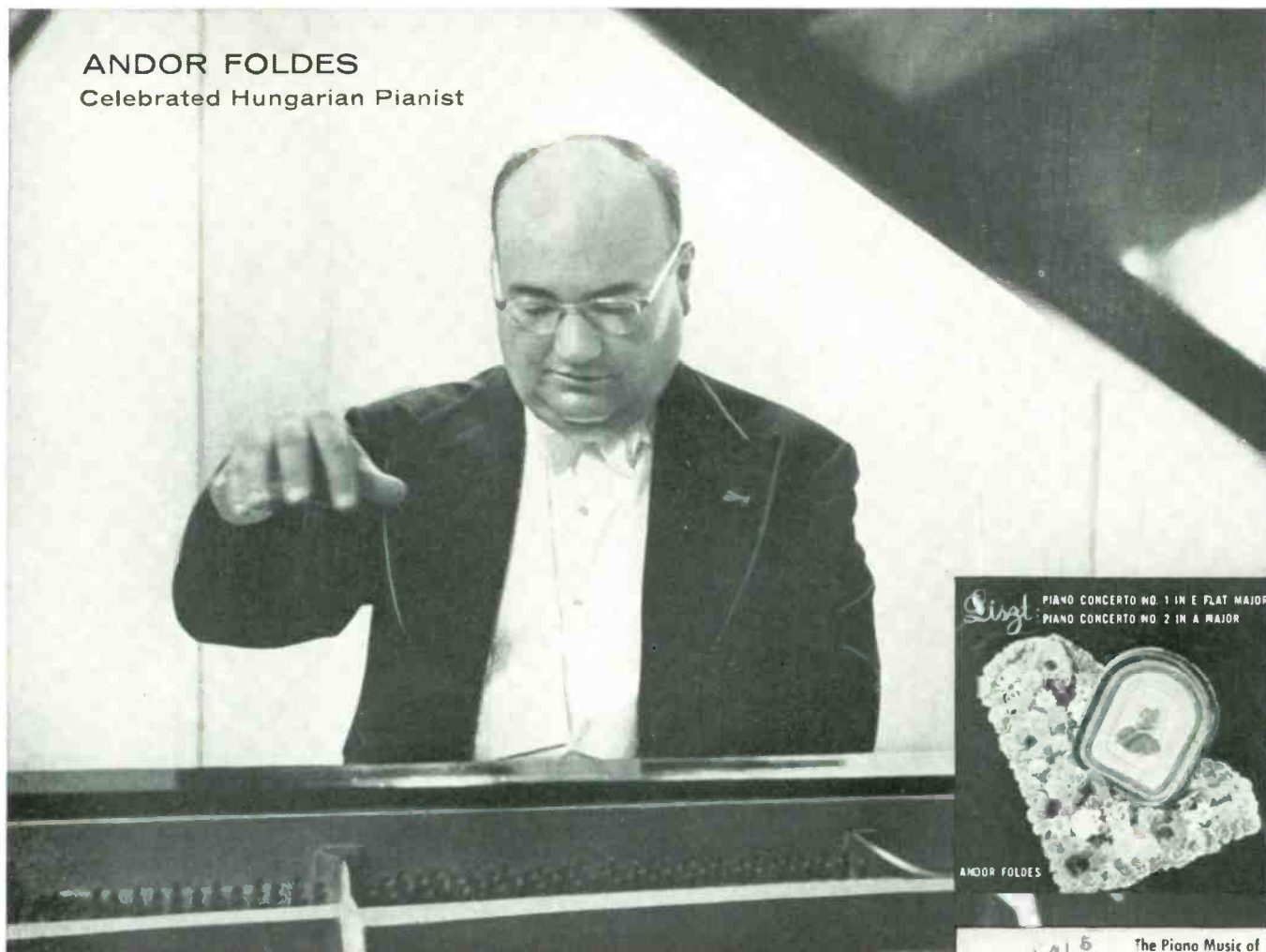
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"CANDIDE" A LA BERNSTEIN

Across the centuries, the cold, icy gleam of Voltaire's lively diatribe against senseless optimism has stimulated and infuriated readers without number. The most recent manifestation of this is the triumphant musical adaptation of "Candide," presented on Broadway, December 1st, 1956. The triumphant aspect of this production is in no small way due to the super-charged score provided by 38-year-old, multi-talented Leonard Bernstein. A composer of enormous range and brilliance, Bernstein has managed at once to provide a wealth of melody and kick the pants off serious music. This adds up to just about the best of all possible musicals.

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SCHUBERT: Incidental Music for "Rosamunde"; Symphony No. 5 in B-Flat Major—Dr. Walter conducting the Columbia Symphony Orchestra ML 5156 \$3.98



COPLAND COMPLETED

The original score for Aaron Copland's "Appalachian Spring" called for a chamber orchestra of just thirteen instruments. Later, in preparing the Ballet Suite (which won the Pulitzer Prize for music in 1945), the composer orchestrated a condensed version of the work. Two seasons ago, Eugene Ormandy persuaded Copland to furnish full score for the sections previously omitted. One notable addition was the dramatic episode in which the young bride of the story anticipates motherhood. Her reactions . . . joy, fear bordering on hysteria, and wonder . . . are vividly revealed. This complete version of the ballet is performed here by Ormandy and the Philadelphia Orchestra, along with Copland's earlier masterpiece, "Billy the Kid."

COPLAND: "Appalachian Spring" and "Billy the Kid." ML 5157 \$3.98



A DRUM IS A WOMAN

In 1941 Duke Ellington first outlined his plan for an elaborate musical fantasy paralleling the history of jazz. He thought then and still thinks of jazz in terms of a woman and a drum. This idea exploded into the story of Carribee Joe and his drum, which became a woman known as Madam Zaji. Joe, a primitive, wanted to remain with the jungle. Zaji, the sensuous, gaudy, sophisticated siren that is jazz, wanted to travel. She did . . . from the West Indies to New Orleans and 52nd Street. The Duke's musical account of this journey is his most ambitious and accomplished achievement in many years!

A DRUM IS A WOMAN: Margaret Tynes, Joya Sherrill, Ozzie Bailey Duke Ellington's Orchestra and Chorus. CL 957 \$3.98

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exotic quality that blends familiar Italian elements with unexpected melodic and harmonic turns. It was recorded in part by Toscanini thirty-seven years ago, but the present version introduces the score to LP. Galliera's performance is sensitive and finely spun, and it has been effectively reproduced. The overside *Boutique* was previously issued as a ten-incher. R.C.M.

PROKOFIEV: *Concerto for Piano and Orchestra, No. 3, in C, Op. 26*

Emil Gilels, piano; State Radio Orchestra of the U.S.S.R., Kiril Kondrashin, cond.

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

David Oistrakh, violin; State Radio Orchestra of the U.S.S.R., Kiril Kondrashin, cond.
WESTMINSTER XWN 18178. 12-in. \$3.98.

No two artists of modern times have been subjected to more thorough capitalistic exploitation than Comrades Gilels and Oistrakh, and for both of them to appear on one record in popular concertos by Prokofiev is a masterpiece of salesmanship. The piano concerto is particularly good; so far as the performance of the solo part is concerned, this is probably the most colorful of its seven extant recordings, though the sound is on the thin side.

David Oistrakh is probably the only artist in the world to compete with himself

in four separate recordings of the same concerto, each with a different orchestra and issued under a different label. The best of them is the Angel, with the London Symphony under Lovro von Matacic; the present version sounds laborious and tired by comparison. A.F.

PUCCINI: *Il Tabarro*

Margaret Mas (s), Giorgietta; Miriam Pirazzini (ms), La Frugola; Giacinto Prandelli (t), Luigi; Piero De Palma (t), Il Tinca; Renato Ercolani (t), Venditore di canzonette; Tito Gobbi (b), Michele; Plinio Clabassi, (bs), Il Talpa; Chorus and Orchestra of the Rome Opera House, Vincenzo Bellezza, cond.

RCA VICTOR LM 2057. 12-in. \$3.98.

Puccini's *Il Tabarro* — with its river traffic on the Seine, its September foretaste of chill autumn evenings, its corroding jealousy and betrayal — is an opera that grows on you with repeated hearings. Translated, the title of this opera means *The Cloak*. The action occurs on a barge which lies in readiness on the Seine for a trip from Paris to Rouen. The story, a familiar triangle, involves Michele, the barge owner, his young wife Giorgietta, and her lover, Luigi, employed by Michele. Michele, who has been suspicious from the beginning, sets a trap for Luigi, awaits him on the barge as he comes for a rendezvous with Giorgietta, and strangles him. Hiding the body in the cloak, Michele awaits his wife. When she, to conciliate him, asks if he doesn't want her near him, he turns to her, opens the cloak, and the body of Luigi rolls out on the deck.

It is not easy to understand why this one-act thriller has not become a fixture in the repertoire. Many go so far as to maintain that it is Puccini's masterpiece; and while I hesitate to sound such a drastic pronouncement, close examination reveals that *Il Tabarro* indeed emerges as a remarkable piece of operatic writing. It is wonderfully compact, sustaining interest at all times and put together with rare skill, from its basic opening theme of the ever-flowing river to the final crashing chords, sealing the dreadful deed that is accomplished.

For all these reasons one welcomes RCA Victor's new presentation (originally issued on English HMV) of this *grand-guignol* shocker. Instead of being confronted by a half dozen recorded versions, the new set encounters but one rival — the Cetra album, which to date has been the only recorded *Tabarro*. This invites immediate comparisons, and these prove fascinating.

RCA's *Tabarro* is beautifully recorded. Puccini's scoring, rich in detail, has been reproduced with remarkable transparency. Sonically, Cetra's version (taken from an actual commemorative performance of November 29, 1949) cannot compete with its newer rival. It sounds coarse by comparison. But hand in hand with this coarseness goes a vitality that the new set does not achieve.

Vincenzo Bellezza is a more refined conductor than the late Giuseppe Baroni, but he also is less exciting. Moreover, the atmospheric effects indicated by Puccini

Continued on page 70

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No. 104 in D Major, "London." LC 3196

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in E Minor, transcribed for orchestra by Dr. Szell).
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in his score have been ignored by Bellezza — the tugboat sirens, the automobile horns, the church bell striking the hours so ominously, as the vengeful Michele prepares for his grisly tryst. This is a distinct loss, which Cetra guarded against by observing Puccini's markings. It seems incomprehensible that HMV's engineers failed to take advantage of the greatly im-

proved recording techniques available to them for reproducing these sounds.

The new set benefits greatly from the dramatic Michele of Tito Gobbi, who inflects every phrase of the betrayed husband with savage and sardonic nuances. He has his moments of tenderness too. However, Cetra's Antenore Reali gives his finest performance on records with his Michele, per-

haps actually nearer to what was intended than Gobbi's intellectualized approach. Some of Gobbi's singing, including a very covered pianissimo, sounds far from easy, but his voice at one point descends to a low G that any full-fledged basso might envy.

Margaret Mas, a young soprano active in France (whose Tosca and Butterfly I have admired at the Opéra-Comique in recent years), and Giacinto Prandelli, a seasoned tenor, are offered as the wayward Giorgietta and her lover Luigi. Miss Mas's Italian has a distinctly French tang, but she manages the role intelligently and, except for a strained high C, sings well. But the Cetra lovers — Clara Petrella and Glauco Scarlini — are far more convincing. Miss Petrella is ideal in her expression of passionate longing and frustration, while Scarlini seems younger and more desperately hot-blooded than the experienced Prandelli.

The supporting casts come off about even, though Cetra's *comprimari* characterize their roles a bit more sharply. Maybe the difference in the two recordings stems from the fact that one was taken from an actual performance, while the other is a studio job.

For those who respond to clarity of reproduction, orchestral refinement, and the artistry of Tito Gobbi, the new RCA Victor set will have its very definite attractions. For others who favor atmospheric excitement and a cast that projects with un-failing communication, the Cetra version (sonically acceptable) will not go unheeded. Some, like myself, will find it fascinating to own both sets. M. DE S.

PURCELL: *Songs*

Russell Oberlin, countertenor; Seymour Barab, viola da gamba; Paul Maynard, harpsichord.
ESOTERIC ES 535. 12-in. \$4.98.

Russell Oberlin, America's entry in the countertenor sweepstakes, is a member of the New York Pro Musica Antiqua. Since this recording was made under the auspices of that excellent group, we are offered, in accordance with its custom, unhackneyed repertory and stylish performances. Oberlin's voice, unlike others of its type, has a rather personal timbre, and he uses it very skillfully. As he gains in experience, it will no doubt become still more secure and more even throughout its range. Some of the songs, like the expressive *Musick for a while* and the dramatic *Fly swift ye hours*, are first-rate, but the others (there are fourteen all together, plus two harpsichord pieces) seem to this listener to be minor works of a great master. N.B.

PURCELL: *Suite for Strings* (arr. Barbirolli).

†ELGAR: *Variations on an Original Theme* ("Enigma"), Op. 36

Hallé Orchestra, Sir John Barbirolli, cond.
MERCURY MG 50125. 12-in. \$3.98.

Sonically, apart from a few interesting extraneous noises, this is a distinguished production. It was made by the usual Mercury single-mike technique in the Free

Continued on page 72

Dialing Your Discs

All LP discs are recorded with treble boost and bass cut, the amount of which often varies from one manufacturer to another. To play a disc, the bass below a certain turnover frequency must be boosted, and the treble must be rolled off a certain number of decibels at 10,000 cycles. Recommended control settings to accomplish this are listed for each manufacturer. Equalizer control panel markings correspond to the

following values in the table below: ROLL-OFF — 10.5: LON, FFRR. 12: AES, RCA, Old RCA. 13.7: RIAA, RCA, New RCA, New AES, NARTB, ORTHOphonic. 16: NAB, LP, COL, COL LP, ORTHOacoustic. TURNOVER — 400: AES, RCA. 500C: LP, COL, COL LP, Mod NAB, LON, FFRR. 500R. RIAA, ORTHOphonic, NARTB, New AES. 500: NAB. 630: BRS. 800: Old RCA.

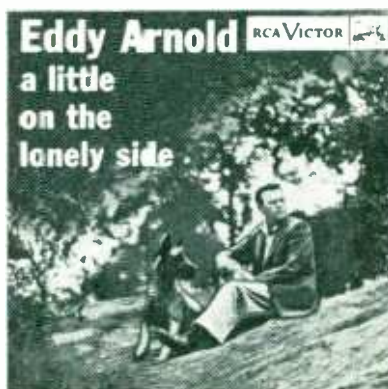
All records produced under the following labels are recorded with the industry-standard RIAA curve (500R turnover; 13.7 rolloff): Angel; †Atlantic; Bethlehem; Classic Editions; Clef; EMS; Epic; McIntosh; MGM; Montilla; New Jazz; Norgran; Prestige; Romany; Savoy; Walden. Labels that have used other recording curves are listed below.

RECORD LABEL	NEW		OLD
	Turnover	Rolloff	Record No. or Date: Turnover, Rolloff
Allied	500	16	
Amer. Rec. Soc.	400	12	
Arizona	500R	13.7	To 1955: 400, 12.7
Audio Fidelity	500R	13.7	No. 901-903: 500, 16
Audiophile	500	12	
Bach Guild	500R	13.7	No. 501-529: 500, 16
*Bartok	500R	13.7	No. 901-905, 308, 310, 311: 500R, 13.7 No. 906-920, 301-304, 309: 630, 16
Blue Note Jazz	500R	13.7	To 1955: 400, 12
Boston	500C	16	
*Caedmon	500R	13.7	No. 1001-1022: 630, 16
Canyon	500R	13.7	To No. C6160: 400, 12
Capitol	500R	13.7	To 1955: 400, 12.7
Capitol-Cetra	500R	13.7	To 1955: 400, 12.7
Cetra-Soria	500C	16	
Colosseum	500R	13.7	To January 1954: 500, 16
*Columbia	500R	13.7	To 1955: 500C, 16
Concert Hall	500R	10.5	To 1954: 500C, 16
*Contemporary	500R	13.7	No. 3501, 2501, 2502, 2505, 2507, 2001, 2002: 400, 12. No. 2504: 500, 16
†Cook (SOOT)	500	12-15	
Coral	500	16	
Decca	500R	13.7	To November 1955: 500, 16
Elektra	500R	13.7	No. 2-15, 18-20, 24-26: 630, 16. No. 17, 22: 400, 12. No. 16, 21, 23, 24: 500R, 13.7
Esoteric	500R	13.7	No. ES 500, 517, EST 5, 6: 400, 12
Folkways	500R	13.7	To 1955: 500C, 16
*Good-Time Jazz	500R	13.7	No. 1, 5-8: 500, 16. No. 3, 9-19: 400, 12
Haydn Society	500C	16	
HMV	500R	16	
Kapp	500R	13.7	No. 100-103, 1000-1001: 800, 16
Kendall	500	16	
*London, Lon. Int.	500R	13.7	To No. 846: 500C, 10.5
Lyrichord	500	16	
*Mercury	500R	13.7	To October 1954: 400, 12
Nocturne	500R	13.7	No. LP 1-3, 5, XP1-10: 400, 12
Oceanic	500C	16	
*L'Oiseau-Lyre	500R	13.7	To 1954: 500C, 10.5
*Overtone	500R	13.7	No. 1-3: 500, 16
Oxford	500C	16	
Pacific Jazz	500R	13.7	No. 1-13: 400, 12
Philharmonia	400	12	
†Polymusic	500	16	
RCA Victor	500R	13.7	To September 1952: 500 or 800, 12
Remington	500	16	
Riverside	500R	13.7	To 1955: 400, 12
Tempo	500	16	
Transradio	500C	16	
Urania	500R	13.7	No. 7059, 224, 7066, 7063, 7065, 603, 7069: 400, 12. Others: 500C, 16
Vanguard	500R	13.7	No. 411-442, 6000-6018, 7001-7011, 8001-8004: 500, 16
Vox	500R	13.7	500, 16 unless otherwise specified.
*Westminster	500R	13.7	To October 1955: 500C, 16; or if AES specified: 400, 12

*Currently re-recording old masters for RIAA curve.

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

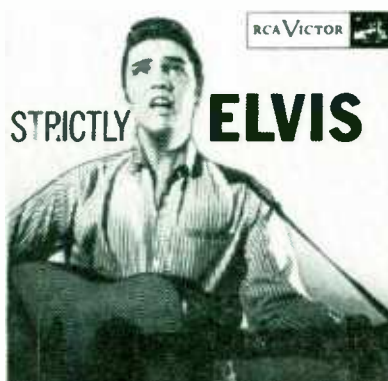
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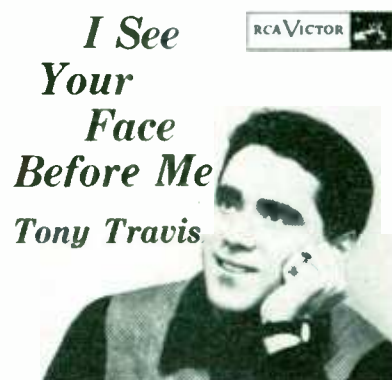
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The significance of the arty-looking gal on the jacket eludes me. R.C.M.

RACHMANINOFF: *Concerto for Piano and Orchestra, No. 2, in C minor*
 †Chopin: *Nocturne in D-flat, Op. 27, No. 2*

Eugene Malinin, piano; Philharmonia Orchestra, Otto Ackermann, cond. ANGEL 35396. 12-in. \$4.98 (or \$3.48).

After an impressive recording debut with *Pictures at an Exhibition*, Mr. Malinin, twenty-six-year-old Soviet pianist, fares less well in this concerto. The evidence of his talent is just as strong, but his choice of tempos, and his handling of difficult transitions are, at best, debatable. There is also the strange playing of the opening series of chords, with the moving inner voices not clearly articulated and with what sounds like a flubbed C minor chord as the orchestra enters. All other indications are that Mr. Malinin is to be watched as he matures, for he is that rare thing nowadays—a lyrical pianist. He works for a singing tone, a legato line, and a gentle kind of phrasing that is pliant but not flabby. Even in the virtuoso passages, he is more likely to steal into them than light into them percussively as so many do. This style shows off to best advantage in the second movement of the concerto, which achieves intimacy without seeming stifled. Actually, the best playing on this disc is of the Chopin nocturne, which is truly beautiful and, one hopes, a happy portent of things to come. R.E.

RESPIGHI: *La Boutique fantasque*—
 See Pizzetti: *La Pisanella, Incidental Music*.

ROSENMUELLER: *In te, Domine, speravi; Die Augen des Herrn; Nunc dimittis; Confitebor tibi, Domine*

Helen Boatwright, soprano; instrumental ensemble; Choir of St. Thomas' Episcopal Church (New Haven), Howard Boatwright, cond. OVERTONE 9. 12-in. \$4.98.

Years ago, when a couple of instrumental pieces by Johann Rosenmüller were brought out on 78s, connoisseurs pricked up their ears and wondered what else this obviously gifted composer had done. But very little of his music was published, and not much else has appeared on discs until now. We owe this fine recording to the enterprise of Howard Boatwright, who transcribed two of the scores from microfilms of the manuscripts.

Rosenmüller died a year before Bach was born. He may or may not have studied with Schütz, but he was certainly familiar with his music. The present works, two of which are for soprano with instrumental accompaniment and two for accompanied

chorus, show the strong influence of the older master, but unlike his music contain few traces of the old modes—they are squarely in major or minor. They are full of pithy ideas, and every change of mood in the text is sensitively reflected in the music. The two choral works and the *In te, Domine* are particularly intense and eloquent. The *Nunc dimittis* is less so, being somewhat of a display piece for soprano. Helen Boatwright's singing is clean and sure even in the most florid passages, she phrases beautifully, and the quality of her voice is lovely. All in all, an excellent representation of first-class music by a too-little-known German master of the seventeenth century. N.B.

SAINT-SAENS: Concertos for Piano and Orchestra: No. 2, in B minor, Op. 22; No. 4, in C minor, Op. 44

Jeanne-Marie Darré, piano; Orchestre National de la Radiodiffusion Française, Louis Fourestier, cond.
CAPITOL P 18036. 12-in. \$3.98.

It is surprising that up till now no one has seen fit to couple Saint-Saëns' two most popular piano concertos on the same disc. They certainly make an attractive pair. What is more, Mme. Darré and M. Fourestier really know their way around these two works; their collaboration is of the finest. If one were asked for the high point, it would be the scherzo of the Second Concerto, taken at a lively clip and delivered with fairylike lightness. There is only one shortcoming: on an otherwise well-balanced, satisfactory recording, there is a slight shortage of highs, and the piano tone often takes on a wooden quality in the middle register. P.A.

SAINT-SAENS: Introduction and Rondo capriccioso, Op. 28—See Tchaikovsky: Concerto for Violin and Orchestra, in D, Op. 35.

SANTA CRUZ: Sinfonia No. 2
†Villa-Lobos: *Bachianas Brasileiras No. 2*

M-G-M String Orchestra, Carlos Surinach, cond.
M-G-M E 3444. 12-in. \$3.98.

Domingo Santa Cruz, the leading composer of Chile, here makes his bow before the North American record audience with a powerful, intricately polyphonic string symphony which amply explains why he has been called "the Chilean Hindemith." His mind is not as daring, epic, and far-reaching as Hindemith's, but there is a decided similarity to the German composer's work in the unflinching lively texture, driving rhythms, and lofty air of this extremely interesting work.

The *Bachianas Brasileiras* of Villa-Lobos form just about the only series or sequence in the literature of modern music which have not yet been issued in a single set of LPs. Such a set would be a delightful thing, especially since there are certain patterns of correspondence throughout the *Bachianas* which enhance their flavor. No. 9, a prelude and fugue for string orchestra, is good by itself, but its meaning is deepened when the hearer is acquainted with the similarly Brandenburgian tissue of

No. 1, the Rabelaisian folklorism of No. 2, and the colossal fugue structure of No. 7.

Recordings and performances of both works are excellent. A.F.

SCHUBERT: Octet in F, D. 803

David Oistrakh, violin; Peter Bondarenko, violin; Mikhail Terian, viola; Sviatoslav Knushevitzky, cello; Vladimir Sorokin, clarinet; Joseph Stridel, bassoon; Jacob Shapiro, horn; Joseph Gertovich, string bass.

ANGEL 35362. 12-in. \$4.98 (or \$3.48).

The wind instruments are light for the task, and the horn sounds much more like a saxophone. Mr. Oistrakh is too prominent. Awkward cuing occurs too frequently, and the telling naïveté of many

of the tunes is not realized. London LL 1049 and Westminster 5094 are much more at home in this Viennese heaven. C.G.B.

SCHUBERT: Symphony No. 8, in B minor ("Unfinished"), D. 759—See Mendelssohn: Symphony No. 4.

SCHUBERT: Symphony No. 8, in B minor ("Unfinished"), D. 759—See Mozart: Symphony No. 35, in D ("Haffner"), K. 385.

SCHUMANN: Carnaval, Op. 9; Fantasia, in C, Op. 17

Robert Casadesus, piano.
COLUMBIA ML 5146. 12-in. \$3.98.

Continued on page 75

New Releases

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Conductor: Hans Knappertsbusch. LL1533 \$3.98

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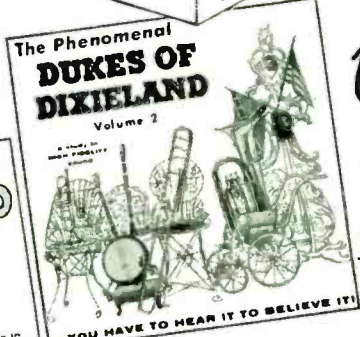
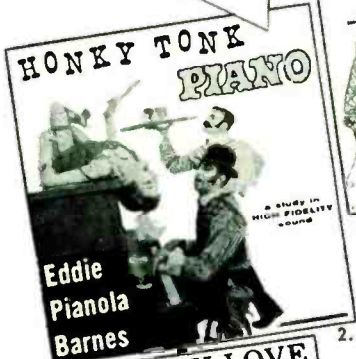


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HIGH FIDELITY MAGAZINE

Robert Casadesu's latest disc poses an old problem, that of the distinguished artist whose temperament seems incompatible with the music he is playing. From the purely pianistic point of view, I cannot think of another recording of the Fantasia as technically sure, aristocratically phrased, and pure in coloration as this one. But for me there is no warmth or sentiment, much less passion, in his interpretation. One has only to compare the opening of the last movement with the same passage in Curzon's recording (still the best version on LP) to note the difference in emotional approach. Cold glitter and chiseled phrases are not out of place in some sections of *Carnaval*, but even here the impersonality penetrates far enough to dampen the whole and rob it of its gaiety and appeal.

Perhaps others will find these interpretations more to their liking than the conventionally Schumannesque ones; they may even find emotion here where I cannot. In any event, the pianism itself is fascinating and, for specialists, worth studying. R.E.

SCHUMANN: *Concerto for Cello and Orchestra, in A minor, Op. 129*
 †Tchaikovsky: *Variations on a Rococo Theme, Op. 33*

Pierre Fournier, cello; Philharmonia Orchestra, Sir Malcolm Sargent, cond.
 ANGEL 35397. 12-in. \$4.98 (or \$3.48).

This record belongs to Fournier, Sir Malcolm and his men providing no more than sympathetic accompaniment. That they do so — so well — is to their credit, but the listener is pleased to have Fournier the center of attention, for his impeccable taste and remarkable technique are here used to provide us with an exceptional edition of two rewarding and unfamiliar scores.

The Schumann concerto supplies little to evoke immediate popular appeal. An introspective work, it reflects the darker thoughts of its composer's final years before his mental breakdown. In the hands of an artist such as Fournier its communicative power grows; and, as here recorded, it achieves somber eloquence and power.

The Tchaikovsky piece reflects happier things, and the soloist is able to cope with its technical problems with such apparent ease as to make them seem nonexistent. (Fournier shifts up and down the finger board of his instrument with such agility that one almost believes it to be no longer than that of a violin.) This leaves the melodic line free to sing in a silken baritone, and Tchaikovsky's skill in writing variations provides him with a song of ever-changing detail and sustained appeal. R.C.M.

SCHUMANN: *Trios: No. 1, in D minor, Op. 63; No. 3, in G minor, Op. 110*

Trio di Bolzano.
 VOX PL 9920. 12-in. \$4.98.

This disc offers the first LP recording of Schumann's Trio No. 3, which in many ways is more dramatic than the more familiar Trio No. 1 but lacks the latter's

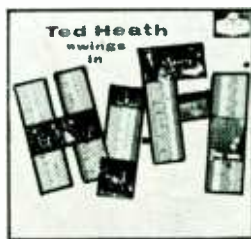
engaging melodic flow. Still, it boasts an exceptionally fresh, attractive finale. In both trios, the players are more concerned with spirited thrust than with exterior polish. As a result, their tone could be warmer and more even, but the ensemble and over-all interpretative conception leave little to be desired. P.A.

STRAUSS, RICHARD: *Rosenkavalier, Suite; Till Eulenspiegel*

Minneapolis Symphony Orchestra, Antal Dorati, cond.
 MERCURY 50099. 12-in. \$3.98.

Eulenspiegel, clear in form and imagery, enjoys sharp direction and brilliant sound in an edition good enough to put with three or four others at the top of a catalogue of the twenty recordings. The suite drawn by Mr. Dorati from *Der*

Rosenkavalier is more extensive and differs in other ways from the suite usually heard, assembled by the composer. Its scenario is a smoothly jointed miniature paralleling the dramatic action, giving music from all the chief episodes, to make good narrative sense while preserving a formal musical plausibility. The performance is decidedly suggestive and skillful, reproduced with a sensitivity to the complex score that captures more of its finer essences than anyone but the conductor usually can hear. It bears comparison with the shorter suite on Westminster LAB 7025, in which the extraordinary delicacy of the sound omits nothing in the orchestration but projects a performance vulnerable to the charge of exquisitism, a charge not applicable to the broader Dorati distribution of emphases. As for the Mercury fortes — and the volume ought to be



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Stanley Black and his orchestra LL 1166 \$3.98



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turned up for this record—they do not slight the huge Strauss orchestra. C.G.B.

STRAUSS, RICHARD: *Sonata for Violin and Piano, in E-flat, Op. 18*—See Castelnovo-Tedesco: *Concerto for Violin and Orchestra, No. 2.*

STRAVINSKY: *Le Chant du rossignol; Pulcinella, Suite*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
LONDON LL 1494. 12-in. \$3.98.

Ansermet's lifelong devotion to Stravinsky and Stravinsky's frequent praise of Ansermet are two sides of a curious phenomenon, for the Swiss conductor's interpretations of the Russian composer are invariably far less dynamic and revealing than the composer's own performances of the same works. In this case, however, there is something to be said for Ansermet, since the only other recording of *Le Chant du rossignol* is the

ancient one by Goossens dubbed from 78s and issued on LP under the Camden label. (The opera, *Le Rossignol*, from which the symphonic poem was taken, exists, however, in a magnificent recording on the Angel label.) Ansermet's performance of this brilliant, lyrical, and ironic *chinoiserie* is acceptable enough, and it is beautifully recorded.

Each and every record of the *Pulcinella* Suite serves only to underline the importance of Stravinsky's own recording of the entire work for Columbia. A.F.

TANEIEV: *Concert Suite for Violin and Orchestra*

David Oistrakh, violin; Philharmonia Orchestra, Nicolai Malko, cond.

ANGEL 35355. 12-in. \$4.98 (or \$3.48).

This is a première recording, not likely to be surpassed for some time. Taneiev will probably be more readily recalled as

a member of the nationalist circle around Balakirev than as a composer whose works one has heard, and it is interesting to have him emerge from the history books into the realm of sound. Although this suite does not reveal him as a major composer, it is pleasant music, artfully constructed. Happily, it is not just virtuoso fireworks. Although the incomparable Oistrakh technique is in evidence, his strong melodic sense and tonal warmth are needed as much as technical precision. Malko and the Philharmonia don't have a great deal to do, but they do it well. R.C.M.

TCHAIKOVSKY: *Concerto for Violin and Orchestra, in D, Op. 35*

†Saint-Saëns: *Introduction and Rondo capriccioso, Op. 28*

Michael Rabin, violin; Philharmonia Orchestra, Alceo Galliera, cond.

ANGEL 35388. 12-in. \$4.98 (or \$3.48).

This ought to be a popular edition of both

Three Tchaikovsky Symphonies from the Soviet Union

TAPED by Deutsche Grammophon in the Konzerthaus, Vienna, last July, these discs (and their companion, the Rachmaninoff Second on DL 9874, reviewed last month) constitute our first real chance to hear the most distinguished orchestra of the Soviet Union in high-fidelity sound.

Allowed out from behind the curtain for a prestige-building European tour last summer, the Leningrad orchestra produced a sensation in Vienna, where the populace—one would think—is not starved for memorable musical events and therefore more blasé than most. This recording and the Rachmaninoff grew directly out of the Vienna concerts, and musical appetites whetted by press reports now can be satisfied.

The orchestra is undoubtedly one of the great symphonic ensembles of the world. Its brass is rich and brilliant, its strings lustrous and well disciplined, and its woodwinds strong and yet still beautifully colored. The style of playing is close to that of German orchestras, which may account in part for its success in Vienna. Those who prefer the French approach to wind instruments may find the Russians' tones too beefy and want greater lightness and agility than they encounter here.

This characteristic heaviness is emphasized by the very reverberant recording, with the result that any loud passage takes on additional fullness and closeness with the resonances flung back by the empty concert room. I wish the engineers had done a cleaner job, though the fault is not serious enough to prevent a recommendation of these editions; apart from this, the recording is very agreeable and acceptably detailed.

To take the three works in order, the Sanderling version of the Fourth Symphony is the weakest disc in the album. Sanderling left his native Germany in 1935 and went via Switzerland to the Soviet Union, where he has been a conductor of the Leningrad orchestra since 1941. The perform-



ance suggests that a fine orchestra is here doing its best to conform to the interpretative idiosyncrasies of a third-rate artist and still play the way it knows to be right.

Sanderling seems to have no feeling for the symphony (or even a movement) as a whole. After the opening fanfares—admittedly beautifully played—the line goes slack, and the theme in the strings is introduced without the intensity and drive it requires. The conductor fails to establish or maintain a sense of continuity; and as a result the whole first movement breaks down into episodes, with the pace alternating between too fast and too slow. The same alternation of the overdone and the underdone, the dulled accent and the crudities of excessive emphasis, reappear in the later movements. Other editions of this work are certainly to be preferred to this.

The final two symphonies are conducted

by Eugen Mravinsky, clearly an artist on a different level. The orchestra's playing is not greatly different in quality from that under Sanderling, but it is clear that the men now feel they are doing what they know to be correct. Mravinsky has been musical director of the Leningrad orchestra since 1938, and in eighteen years has quite obviously shaped it in his image of what an orchestra should be.

These performances are of particular interest to me, since they show that the exaggerated "Russian style" adopted by some interpreters of Tchaikovsky is alien, not merely to good musical taste, but to the ablest contemporary musicians of the composer's own country.

Mravinsky's reading of the Fifth may well become the most popular edition in the catalogue. It is a performance that combines the full romantic warmth and lyric force of the score with a nobility and sense of proportion sufficient to eliminate all excesses. The composer is faithfully served, and one is given the rare experience of hearing the pizzicato chords after bar 107 of the slow movement played as marked (and as, I am now convinced, they ought to be). There are no cuts.

His *Pathétique* is equally distinguished and authoritative. To cite an obvious point, the end of the descending scale in bar 160 of the first movement is given to the bassoon as Tchaikovsky specifies (rather than to an interpolated bass clarinet). Mravinsky's reading is sympathetic, yet disciplined, and the results are meritorious.

ROBERT CHARLES MARSH

TCHAIKOVSKY: *Symphonies: No. 4, in F minor, Op. 36; No. 5, in E minor, Op. 64; No. 6, in B minor ("Pathétique"), Op. 74*

Leningrad Philharmonic Orchestra, Kurt Sanderling, cond. (in No. 4); Eugen Mravinsky, cond. (in Nos. 5 and 6). DECCA DXE 142. Three 12-in. \$11.94 (or DL 9883/5, \$3.98 each).

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works. Young Rabin fiddles in a broad, romantic style with a somewhat dark, viscous sound that, in its sweeter moments, reminds one of the famed "Elman tone" of years past. In Mozart it would be excessive, to say the least, but in Tchaikovsky it is not out of character. Galliera is an able supporter (and equal to providing some fine moments in his own right); the Philharmonia plays with its accustomed skill; and the recording is up to the usual Angel standard. On the minus side one can add that Rabin's articulation of notes is often needlessly slurred, that he is not above producing an occasional harsh sound, and that the manner in which he adjusts *tempo* to his style is sometimes overdone. R.C.M.

TCHAIKOVSKY: *Variations on a Rococo Theme, Op. 33* — See Schumann: *Concerto for Cello and Orchestra, in A minor, Op. 129*.

VAUGHAN WILLIAMS: *Sonata for Violin and Piano* — See Benjamin: *Sonatina for Violin and Piano*.

VERDI: Il Trovatore

Renata Tebaldi (s), Leonora; Giulietta Simionato (ms), Azucena; Mario Del Monaco (t), Manrico; Ugo Savarese (b), Count di Luna; Giorgio Tozzi (bs), Ferrando; Luisa Maragliano (s), Inez; Athos Cesarini (t), Ruiz and a Messenger; Antonio Balbi (b), An Old Gypsy. Orchestre du Grand Théâtre de Genève and Chorus of the Maggio Musicale Fiorentino, Alberto Erede, cond.

LONDON XLLA 50. Three 12-in. \$14.94.

London's new *Trovatore* recording, which comes complete with vocal score, is obviously a product of great good will on the part of all concerned; but even with superior voices and generally fine reproduction, it does not possess an essential reckless belief in the primitive tumult that forms the backbone of Verdi's opera. Although this is a clean, responsible reading, there is little feeling that the performers were having a whale of a time. And what is *Trovatore* without gusto? This carefully considered interpretation lacks over-all vigor and forward thrust. The opera ends by seeming more like a cherished period piece viewed under glass than like anything related to living emotion. Such an approach is hardly conducive to a completely compelling performance of so naive and extroverted a work as *Trovatore*.

True, all the notes are sung, mostly well sung, but that is not enough. In fact, more notes are sung than ever before in a *Trovatore* recording, for by opening several traditional "cuts," Erede has given us a more complete account of the Verdi war horse than we usually hear in the opera house. We thus have Leonora's rarely heard Act IV cabaletta, "Tu vedrai che amore in terra"; both verses of Manrico's "Di quella pira"; and numerous moments in ensemble that are generally deleted.

The new *Trovatore* faces only one serious rival, the RCA Victor set — whose cast of Milanov, Barbieri, Bjoerling, and Warren is equally impressive — though I must confess to a sneaking fondness for the

bold spirit present in the Cetra version, with its idiomatic Leonora of Caterina Mancini, and also for the memorable vocalism in the old recording revived on RCA Camden. Despite the popularity of Tebaldi and Del Monaco, and the deserved respect for Simionato; despite the rarely heard pages restored by Erede, I do not feel that London's *Trovatore* displaces Victor's. The only member of the London cast whom I find superior to his RCA counterpart is Giorgio Tozzi. Here is a Ferrando sung as it is rarely heard in our opera houses.

Tebaldi does some hauntingly beautiful singing, especially in "Tacea la notte placida," but she has a rather hard time with the ensuing florid "Di tale amor." Somehow she seems to miss the imperious grand manner of Milanov, and her high *pianis-*

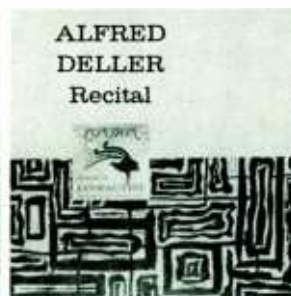
simi in "D'amor sull'ali rosee" do not float like Milanov's. Tebaldi stresses womanly tenderness, but this often serves to slow down the opera's fiery progress. Nevertheless, Tebaldi is Tebaldi, and her fans (among whom I stand) will get their expected quota of lovely, honey-smooth tones.

Simionato's Azucena is well sung rather than actually interesting. In fact, it is very well sung. But where is the wild dark brooding gypsy that can dominate a performance? For this we must go neither to RCA, Cetra, nor London, but to the modest-priced Camden version, which contains the most thrilling Azucena on records — sung by Irene Minghini-Cattaneo. Simionato, by comparison, seems overrefined, her bright voice making most of its effects in the upper part of the scale.

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Mario Del Monaco is, of course, a "natural" for Manrico. It is a role whose flamboyant possibilities he scouts to the utmost, as he bangs out the staccato passages of a very exciting "Di quella pira," sung in the original key. But over-all, Del Monaco is rather too flamboyant. Singers like Pertile (who is heard in the Camden set) and Martinelli were able to contrast martial power with tender, shapely singing where required. Regrets notwithstanding, London is fortunate in having so imposing a voice as Del Monaco's for this role. Unfortunately, Ugo Savarese is strictly

routine as Count Di Luna. His voice sounds dull and tubby, and his characterization is conventionally fierce and vengeful.

Erede gives a very careful, sometimes too careful, occasionally exciting reading of the old score. The Geneva orchestra (the Orchestre de la Suisse Romande by another name) sounds splendid, and the Florence chorus, which made the long trip for the occasion, is a knowing group of singers. The sound is smooth and usually well balanced, though there are times when the singers sound too far back. This is

quite noticeable in the scene between Simonato and Savarese, when Azucena is dragged into Di Luna's camp, as well as in parts of the final scene. M. DE S.

VILLA LOBOS: *Bachianas Brasileiras* No. 9 — See Santa Cruz: *Sinfonia* No. 2.

WAGNER: *Orchestral Music*

✓ *Götterdämmerung*: Dawn and Siegfried's Rhine Journey. *Tristan und Isolde*: Act III: Prelude. *Parsifal*: Prelude. *Siegfried Idyll*.

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Verdi and Toscanini — a Great Artistic Partnership is Immortalized on Discs



THIS remarkable album, radiating an aura of history, will perpetuate a precious legacy of Giuseppe Verdi's music for years to come. To achieve it, RCA Victor has rounded up and taped various Toscanini broadcasts, ranging from January 1942 to March 1948, and has presented them with the air of an occasion. Thus we have Italy's greatest operatic composer interpreted by Italy's (and perhaps the world's) greatest conductor.

The full historical importance of this issue (as it has been in other Toscanini recordings of Verdi) lies in the fact that the conductor knew the composer personally, played in the orchestra of one of his premières, attended countless rehearsals which he supervised, and initiated his career on the podium at a time when Verdi's attitude and directions regarding his own music were still a matter of vital discussion. What would some of us not give to hear how Clara Schumann played her husband's music? How Hans von Bülow and Hans Richter conducted the music dramas of Richard Wagner? How Wilhelmine Schroeder-Devrient sang the music of Beethoven and Weber? Some fifty-odd years from now, when the bicentenary of Verdi's birth is being celebrated, the nuclear and plastic age will not have to wonder how Verdi's music must have sounded as played by a man who knew and worked with the venerable composer.

Of prime interest in this album is the recording of the complete fourth act of *Rigoletto*, which was performed at a Red Cross concert in Madison Square Garden on the warm evening of May 25, 1944. I was among the audience that night, and we were all filled with curiosity and expectation to hear Toscanini conduct music which he had never performed in New York. Catching the excitement and the atmosphere of a great occasion, RCA Victor's amazingly fine reproduction makes us only wish we might have fallen heirs to a complete *Rigoletto* under the authority of the Maestro's baton.

His use of Zinka Milanov, a dramatic soprano, in the role of Gilda, is one of the many points of interest. Toscanini felt certain that, despite "Caro Nome" and its roulades, Verdi had intended the role of Gilda for such a voice. Certainly,

the fourth act music with its heavy orchestration and dramatic climaxes would seem to justify the assumption. Mme. Milanov acquits herself with distinction, and her pianissimo B-flats before Gilda's final gasp are marvels of beautiful sound.

After a leisurely pacing of the opening, Toscanini whips up the act at the entrance of Maddalena, until the actual Quartet is reached. This is a very exciting stretch with details apparent, now and again, that are not heard in other recorded fourth acts. Later, the Toscanini storm is not only a physical storm of great power and violence; it is also a psychological manifestation, the frame for a deed that spells ultimate tragedy.

Every note of the act is recorded; there are none of the traditional cuts. Except for the final flourish of *La donna è mobile*, the score is presented by Toscanini exactly as it was written by Verdi. Thus, Peerce and Warren were shorn of some of the accustomed high notes associated with the roles of the Duke and Rigoletto. The Quartet ends as written by Verdi. I remember sitting next to Giovanni Martinelli at this performance, and seeing him slap his knee in tenorial vexation, when Peerce was not allowed to sing the interpolated high B at the close of *La donna è mobile*. The inclusion of many notes now traditional can be justified, but I feel glad that we here have Toscanini's reading of a complete and famous act with so uncompromising a responsibility towards the composer's intentions.

Next in interest in this collection is the beautiful trio from the third act of Verdi's early opera, *I Lombardi* (1843). Oronte, dying from wounds suffered in battle, is converted to Christianity by a hermit and tells Giselda that he will await her in heaven. This broadly melodious passage, once recorded by Caruso, Alda, and Journet, is taken from a broadcast of January 31, 1943 — one hundred years after the première of the opera. Jan Peerce does some of the most sensitive singing of his career as the dying Oronte, while Vivian Della Chiesa sounds inspired by the Maestro's presence. Her voice is a lovely one. Nicola Moscona is appropriately pontifical as the hermit who baptizes the dying warrior.

Peerce is later heard in the recitative and

aria, "Quando le sere al placido" from *Luisa Miller* (1849), which he sings in impeccable style. Toscanini's favorite tenor is also enlisted for the arduous duty of soloist in the *Hymn of the Nations*, which the conductor revived during World War II. Composed in 1862, the piece has a text by Arrigo Boito, and features various national anthems. Would this commissioned music sound so stirring as it does here if played by another and lesser conductor?

The Westminster Choir, under its director John Finlay Williamson, provides some very exciting singing during the *Hymn*. It is also heard in the famous choral passage, "Va, Pensiero sull'ali dorate" from *Nabucco*. The recording of the *Hymn* is from the sound track of an OWI film; the *Nabucco* chorus from the January 1943 broadcast. Both are unusually clear.

The *Ballabili* (Dances) from *Otello* were composed expressly for the Paris production of the opera. The French cannot conceive of any work for the lyric stage without a long and elaborate ballet. Here we find strains of appropriately Moorish influence.

Also offered are Toscanini's authoritative performances of the overtures to *I Vespri Siciliani*, *La Forza del Destino*, and *Luisa Miller*. The *Forza* represents the only studio recording in the album. The Maestro made it in November, 1952; it is a beauty.

Charming notes by Marcia Davenport and an evocative picture of Verdi on the cover contribute to the attractiveness of this highly recommended issue.

MAX DE SCHAUSENSEE

VERDI: *Verdi and Toscanini*

Nabucco: Act III: "Va pensiero sull' ali dorate." *I Lombardi*: Act III: Trio: "Qui, posa il fianco." *I Vespri Siciliani*: Overture. *La Forza del Destino*: Overture. *Luisa Miller*: Overture. *Luisa Miller*: Act II: "Quando le sere al placido." *Rigoletto*: Act IV. *Otello*: Act III: *Ballabili*. *Hymn of the Nations*.

Zinka Milanov (s), Vivian Della Chiesa (s), Nan Merriman (ms), Jan Peerce (t), Leonard Warren (b), Nicola Moscona (bs); the Westminster Choir, John Finlay Williamson, director; NBC Symphony Orchestra, Arturo Toscanini, cond.

RCA VICTOR LM 6041. Two 12-in. \$7.96.

Detroit Symphony Orchestra, Paul Paray, cond.
MERCURY MG 50107. 12-in. \$3.98.

These are four of the finest Wagner performances currently available. Paray is one of those remarkable French musicians who can give impressive and stylistically sound accounts of German scores, and the orchestra responds beautifully to his leadership.

There are two textual problems: The *Tristan* Act III prelude goes on past the point where the curtain rises to include the beautiful English horn solo; but rather than recapitulate (as Weingartner did in his version), Paray ends on a rather weak cadence, leaving one with the feeling that the work is formally incomplete. Fortunately, one need only move the pickup back to the beginning and play the first fifteen bars over again to arrive at a satisfactory conclusion; the music and the performance are worth the trouble.

In the *Rhine Journey* Paray makes the old cut from the *Daun Music* straight through to the moment of the hero's departure. Many prefer the extended version (found in the Toscanini and Furtwängler editions, among others) which gives more of the introductory material.

Mercury's practice of using a single condenser-type microphone imposes on the entire recording the limitations of that mike. In this case there is definite, and momentarily unpleasant, peaking in the upper register of the violins at just about the point where some condenser mikes have a natural resonance. However, judicious adjustment of tone controls can eliminate it, at least as an annoyance. R.C.M.

WARD: *Adagio and Allegro; Jubilation*—See Cowell: *Symphony No. 7*.

WEBER: *Concerto for Bassoon and Orchestra, in F, Op. 75; Concerto for Clarinet and Orchestra, No. 1, in F minor, Op. 73*

Paul Hongne, bassoon; Jacques Lancelor, clarinet; Ensemble Orchestral de l'Oiseau-Lyre, Louis de Froment, cond.
OISEAU-LYRE OL 50105. 12-in. \$4.98.

This is the first appearance in the catalogue of the bassoon concerto, and a most welcome addition to the works of the early romantic period it is. Though there are notes of sadness and reflection in the slow movement of the clarinet concerto, both scores reflect the youthful Weber, and their predominant mood in both works is optimistic and gay.

The French artists play with melodic sensitivity coupled with the proper degree of Gallic classicism and restraint. Nothing is overdone; the sweetness never cloy; reason tempers sentiment.

It surely would be an injustice to say of these attractive scores that they are worth hearing only as enjoyable demonstrations of the possibilities of the instruments. Nonetheless, the lower ranges of the clarinet never have been better exploited; and bassoonists who yearn for a chance to play in a legato style have every opportunity to show this commonly neglected aspect of their instrument here.

The recording is close (a bit too close since the action of the bassoonist's instru-

ment can be heard) but agreeable. I rolled off the top a bit more than equalization would have specified and found it improved the strings. R.C.M.

WIENIAWSKI: *Concerto for Violin and Orchestra, No. 2, in D minor, Op. 22*—See Bruch: *Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26*.

WOLF: *Mörke Lieder (8)*—See Schumann: *Liederkreis, Op. 24*

More Briefly Noted

REISSUES of music previously released in *de luxe* editions or transferred from one label to another may cause confusion

for the amateur home discographer, but in some instances lowered price and renewed accessibility produce a more than compensatory gratitude. Such is certainly the case for two Bach cantatas: No. 56, *Ich will den Kreuzstab gerne tragen* and No. 82, *Ich habe genug*—sung by Dietrich Fischer-Dieskau and the Berliner Motettenchor with Karl Ristenpart conducting the Ristenpart Kammerorchester. An excellent recording, formerly on Decca, this is now offered by Archive as ARC 3058. Another fine reissue in plain and unadorned package, is Mercury's transfer to their cheaper series of Ravel's *Daphnis et Chloé* (MG 50040, formerly 50048). Performed by the Minneapolis Symphony Orchestra under Antal Dorati, this disc is perhaps the best of the complete versions from the point of view of performance as well as recording. Schubert's *Musik*

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- PURCELL: 'Tis women makes us love; To thee and to a maid; When a woman that's buxom; Once in our lives let us drink to our wives; Drink on 'till night be spent.
- SMITH: Have you not in a chimney seen. Roger Lewis, Syd Alexander, tenors; Sanford Walker, baritone; Peter Warms, bass.
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for Piano, 4 Hands, Vol. 1 and II, played by Paul Badura-Skoda and Joerg Demus, now appears on two Westminster discs (XWN 18344/18345) instead of the three in which it was first presented. The adept teamwork of the pianists does not suffer from the increased duration per side. Sound also remains good on the same company's Schubert *Trout* Quintet, originally issued in 1951 and now appearing as XWN 18264. Badura-Skoda, Josef Hermann, string bass, and members of the Vienna Konzerthaus Quartet play with charm, although other more recent versions may have greater over-all distinction.

Almost unadulterated joy is, however, offered by another Westminster recording, now presented as London DTL 93080—Vivaldi's *Gloria* and Charpentier's *Messe de Minuit*. André Jouve conducts the Orchestre de la Société des Concerts du Conservatoire de Paris (in the Vivaldi) and the Orchestra of the Paris Chamber Music Society (in the Charpentier) and the Ensemble Vocal de Paris provides the singing, in a brilliant performance of the *Gloria* and an appropriately lively rendition of the charming Charpentier mass, for which seventeenth-century Christmas carols form the lighthearted basis.

Preromantic music is, of course, not every performer's forte, as witness an unfortunately bathetic interpretation of Bach's Concerto for Violin, in E, BWV 1042, by Igor Oistrakh and the Gewandhaus Orchestra (Leipzig). The Beethoven Romances in G, Op. 40 and in F, Op. 50 on the overside of this Decca record (DL 9875) suffer less, but they are not very important pieces. Beethoven's Sonata for Piano and Violin, No. 10, Op. 96 is performed by the elder Oistrakh with Lev Oborin on Columbia ML 5096, and here the lack of success is mainly the result of the hardness of the piano sound. This disc also provides a couple of Brahms transcriptions, Mendelssohn's *On Wings of Song*, and—the outstanding selection—Vitali's *Chaconne*. Vladimir Yampolsky is the accompanist. More interesting in terms of music and performance are crisp, smooth renditions by Kathleen Long of a collection of Scarlatti sonatas (London LL 1330). While the pianist's approach is somewhat cool, L. 14 and L. 256 are particularly well conveyed.

The more popular repertoire is not very well served in a couple of new symphony releases. Brahms's Symphony No. 4, in E minor is done an injustice by Raphael Kubelik's weak, even listless, conducting, and the Vienna Philharmonic is badly recorded (London LL 1485). Mozart also suffers in *Mozart: The Early Symphonies, Vol. I, II, and III*. These discs presented by Oiseau-Lyre (Symphony No. 1, in E-flat, K. 16 and No. 6, in F, K. 43 on the 10-inch DL 53008 with the Lamoureux Chamber Orchestra under Pierre Colombo; Nos. 2 through 7 on OL 50118; Nos. 8 through 11 on OL 50110—both the latter performed by the Orchestral Ensemble of l'Oiseau-Lyre, conducted by Louis de Froment) are rough in playing and raw in sound. A collection of Mozart and Schubert songs also are inadequately presented, by the Brazilian soprano Sarita Gloria, whose musical intelligence still does not enable one to overlook her vocal deficiencies (Esoteric ES 541).

Mozart is better treated by Vox (PL 9980) in its presentation of the Sonatas for Organ and Orchestra, played by Eva Hoelderling and the Southwest German Chamber Orchestra, under Rolf Reinhardt. This is not a complete version and it lacks the sparkle of the Columbia edition, but the playing is spirited and natural and the sound bold. Organ music of the most completely antithetical kind can be heard on a composition called *Texas Suite*, by George Snowhill. The expectations raised by the title will be met; it's pleasantly innocuous music, skillfully played by Richard Ellsasser (M-G-M E 3381). Contemporary music of a more important kind appears on the same company's disc (E 3419) of six works for various instrumental media by the Spaniard Carlos Surinach. Entitled *Miscellany*, it offers the composer himself conducting the M-G-M Chamber Orchestra in three pieces, of which *Hollywood Carnival* is a comic masterpiece. The most important selection, however, very well may be the original version of *Ritmo Jondo*, a serious study in folk rhythms.

RECITALS AND MISCELLANY

LEONARD BERNSTEIN

Bernstein: Fancy Free. Copland: *El Salón México*. Milhaud: *La Création du Monde*.

Columbia Symphony Orchestra, Leonard Bernstein, cond.

COLUMBIA CL 920. 12-in. \$3.98.

The most important thing here is the Milhaud, of which there is no other recorded version in current catalogues. Composed in 1923, it was the earliest significant attempt to employ the characteristic rhythms and orchestral devices of jazz in larger forms, and it remains to this day the masterpiece of that genre. It is not only beautiful jazz but jazz with a naively elemental religious power that is unique among compositions of its kind.

The two other works on this disc are very well known and duplicated on numerous other records. The Bernstein is a brassy affair that successfully fuses ballet with the Broadway musical-show style, and the Copland is a famous tribute to a famous Mexican dance hall. Performances and recordings are superb. A.F.

GIUSEPPE CAMPORA—GIANNI POGGI: Operatic Arias

Puccini: *Tosca: È lucevan le stelle*. Verdi: *Falstaff: Dal labbro il canto*. Giordano: *Andrea Chénier: Come un bel dì di maggio*. Boito: *Mefistofele: Dai campi, dai prati; Giunto sul passo estremo*. Cilea: *L'Arlesiana: È la solita storia (Lamento di Federico)*. Mascagni: *Lodoletta: Se Franz dicesse il vero. . . Ab! ritrovarla nella sua capanna*.

Giuseppe Campora, tenor; Orchestra of L'Accademia di Santa Cecilia (Rome), Alberto Erede, cond.

Verdi: *Luisa Miller: Quando le sere al placido. Il Trovatore: Ab! sì ben mio; Di quella pira*. Puccini: *Manon Lescaut: Donna non vidi mai. Gianni Schicchi: Firenze*

e come un albero fiorito. Giordano: *Andrea Chénier: Come un bel dì di maggio.* Fedora: *Amor ti vieta.*

Gianni Poggi, tenor; Orchestra of L'Accademia di Santa Cecilia (Rome), Alberto Erede, cond.
LONDON LL 1381. 12-in. \$3.98.

Back-to-back opera miscellanies are not common—more than rare in pairings of tenors who, as in the *Andrea Chénier* aria on this disc, compete in repertoire. But both singers are on the Metropolitan roster this season. So you can compare them.

The Gianni Poggi material was issued on LD 9106 a couple of years back; it sounds the same as it did before he passed his single trial-by-audience test in New York last season: A strong, bright voice, with more point than richness or weight, rather on the light side for much of the music sung here; readings just but not consistently brought alive; basically good style, marred by a tendency to scoop and flicker.

Although he is now a third-season New Yorker, this is Giuseppe Campora's first even semiprivate LP (unless the start of Act III of the London *Tosca* counts). On it his qualities seem very much as they do in the opera house, or as they might if the repertoire bore more relation to American reality. His is a medium-sized lyric tenor voice of attractive quality but no particular memorability of timbre (save in a few Gigli-imitative moments); even and easy-moving most of the time, when used within normal lyric dynamic margins, yet with an odd way of popping rapidly out of focus and back in again when under no particular pressure. It is, all told, a good voice, used in an attractively spontaneous way that makes its points without excess—a great blessing in the Cilea "*Lamento*," which has been sobbed to a mush by some usually moderate tenors. His "*È lucevan le stelle*," done out of context, skirts the borders of good taste on occasion but averages out virtuous; and his *Lodoletta* aria is quite as good as the music, which is not the very greatest Mascagni.

The Boito two are sung with style and with reputable cantilena, though with some shaded intonation. But the Campora voice is not by several units of mass suitable for *Andrea Chénier*. The result is a performance that (like the Poggi) comes off only in a hard-driven, miked-up way. Nor is it a *leggero* voice, so the *Falstaff* aria is wanting the grace and fine-spun tone it needs for more than a merely factual account.

Accompaniments are routine, and the engineering pulls the voices forward without particularly flattering either of them, but the sound is bright and clean. Yet for all reservations, this is a representation of two of the better tenors about, and worth hearing. J. H., JR.

GIUSEPPE DE LUCA: *Opera arias*

Verdi: *Rigoletto: Povero Rigoletto!; Cor-tigiani, vil razza dannata! Don Carlos: O Carlo, ascolta. Traviata: Di Provenza il mar. Ernani: O de' verd' anni miei; O sommo Carlo!* (with Grace Anthony and Alfio Tedesco). *Trovatore: Il balen; Per*

me ora fatale. Forza del Destino: Invano Alvaro! (with Martinelli). Gounod: *Faust: Dio possente.* Wolf-Ferrari: *Gioielli della Madonna: Serenata.* Fatuo: *Siviglia.*

Giuseppe De Luca, baritone; Metropolitan Opera House Orchestra and Chorus, Giulio Setti, cond.
RCA CAMDEN CAL 320. 12-in. \$1.98.

Giuseppe De Luca, the classic, *bel canto* baritone par excellence, has been until now incomprehensibly ignored on microgroove. When RCA Victor favored many of its other operatic celebrities of former days, it only noticed De Luca in a few scattered ensembles and duets. Two collections labeled *Critic's Choice* bypassed the famous singer; but the most unpardonable omission of all occurred when RCA presented with much éclat its *Fifty Years of Great Operatic Singing*, for which Irving Kolodin chose sixty-eight selections with never a slight nod in De Luca's direction.

Before this recent release on the Camden label, De Luca was represented only by reissues of recordings made in the pi-

oneer days of the phonograph and by songs recorded at the very end of his career, when he was a septuagenarian phenomenon of greatly curtailed powers. Here we have great moments from Verdi operas as De Luca sang them during his notable career at the Metropolitan, which stretched from 1915 to 1941.

De Luca was a baritone in the tradition of Battistini; he was a master of suave legato, of exemplary phrasing, of a diction that the Italians best describe as *fiore di labbra* (flower of the lips), and of a quality of voice altogether entrancing. Because of these refinements, the legend has spread that De Luca was a rare vocalist with a small, carefully nurtured voice. Nothing could be further from the truth. De Luca sustained all the major baritone roles at the Metropolitan, holding his own with such big-voiced stars as Caruso, Ponselle, Matzenauer, Mardones, and Lauri-Volpi; he never caused impresarios to pick easy spots for him because of vocal fragility. Indeed, at his peak, De Luca could be memorably impressive in moments of

Dig That Lurchin' Urchin

NO ONE speculating on the huge fame of this unlikely anthropoglot can avoid a plunge into the dirty waters of sociology. The crooners, whiners, and whimperers of the last thirty years have been enriched by a junior-high, poolroom, and soda-fountain claque probably as numerous and certainly as rapturous as the young myrmidons of the urchin troubadour, but the latter has added a new rung at the bottom of the ladder in music's underground, a feat that was unthinkable until he did it.

The record only gives the aural half of him, whereas the sociological inferences are best drawn from the visual half. Aurally we have in this record a pugnacity of the artist's belief in his energy, which there is no mistaking. The voice is a complete harangue in puffy diction and pure fervency. Under its propulsion the manufactured folk comes to swarming life like the energetic little creatures cavorting in a hunk of rotting ham illuminated by a microscope. Whether in chanted mutter, rising howl in *portamento*, or the full dignity of the shouted grunt, the voice is vehement and ominous, and sets all us sociologists analyzing. It also sets some millions of twirlers a-dreaming, and forces a look at the visual half.

The Presley strophes are accompanied by corporeal motion, for which clergymen have denounced him while others prayed for his salvation. The elaborate ritual of this motion has been publicly discussed as a counterpart of the lucid involutions of the stripteuses along the burlesque circuit, and indeed it is hard not to discern in his writhing gymnastic contortions, performed with spirit, some promise of loving intention. Reflecting that this is not Galahad, one is driven right back to sociology.

For is not the artist here in bold advocacy of complete equality of the sexes in duties and privileges? Does he not challenge, in his breathcatching gyrations, one of the last, and one of the oldest, of ex-



Elvis Presley, baritone.

clusive masculine licenses? From the testimony of Phryne to the disclosure of Miss Gipsy Rose Lee and the precarious bodices of this evening, men have been never seriously denied the spectacle of what they wish so much to see, and women have always had an unsporting indignation at a practice from which they were excluded. The lurching urchin in the hand-painted Lincoln Cuh-free could conceivably serve as the stimulus for a condign compensation.

Among Mr. Presley's more emphatic offerings here (but his adorers insist that all are the nuts) are *Rip It Up*, *Old Shep*, *Ready Teddy*, *Paralyzed*, etc. The accompaniments are from instruments that one hits, and the engineering is slick, to say the very least. A real gone record.

C. G. BURKE

"ELVIS" *Vocalizations* (12)

Elvis Presley, baritone; instrumental accompaniment.

RCA VICTOR LPM 1382. 12-in. \$3.98.

elimax, unleashing far-flung, open high notes of thrilling vitality and power. These are apparent, here and there, on this disc: Rigoletto's Act III entrance; Count di Luna's flamboyant "Per me ora fatale," the ringing high G at the close of the *Goielli della Madonna* serenade, and the wonderfully savage "Finalmente!" in the *Forza* duet with Martinelli, to cite a few.

This is one of the finest jobs Camden has done. The De Luca voice has been given real "presence," and none of its richness or power has been lost in transference. (All but two of the selections were recorded electrically.) That old bugaboo pitch raises its unwelcome head in the *Faust* and *Traviata* arias, which are half a tone too high. Otherwise, congratulations to RCA's engineers. Here you will find well-reproduced performances that are models of their kind. M. DE S.

THE KING OF INSTRUMENTS: Vol. X, *Music of the Church*

Parry: *I Was Glad When They Said Unto Me, Ireland: Greater Love Hath No Man*. Vaughan Williams: *All People That on Earth Do Dwelt*. David McK. Williams: *In the Year that King Uzziab Died*. Bruce Simonds: *Prelude on Iam Sol Recedit Igneus*.

Roy Perry, organ; Choir of the First Presbyterian Church, Kilgore, Texas, with Austin College Choir, Robert W. Bedford, cond.

AEOLIAN-SKINNER. 12-in. \$5.95.

Aeolian-Skinner has logically extended its organ series to include this disc of choral music in which the organ plays an important role. The four choral works here are all excellent examples of their kind, beautifully performed by Mr. Perry and choir of the First Presbyterian Church of Kilgore, Texas, with the assistance of the Austin College Choir, Sherman, Texas.

Parry's anthem was composed in 1902 for the coronation of Edward VII of Eng-

land and was sung again in 1953 at the coronation of Elizabeth II. It is Victorian in style, conventional in harmonic language, but a solid, respectable, expertly tailored setting of the text. John Ireland's work follows a similar manner and adds a few fresh melodic and harmonic turns. Ralph Vaughan Williams' plain, sensible arrangement of the five stanzas of the hymn *All People That on Earth Do Dwelt*, to the tune of *Old Hundredth*, was first sung at the Coronation of Elizabeth II. David McK. Williams' long anthem seems like a compendium of all the expressive devices in the choral works of Gustav Holst and Vaughan Williams. The result is theatrical and a shade artificial, but its very theatricality makes it a vividly effective piece. Simonds' organ prelude on the third line of the Sarum hymn for complin is quite lovely in its impressionistic way.

Specifications of the organ and texts of the anthems are given. R.E.

Stimulating Sounds from the *Concrète* Mixers of Paris

"INTRODUCTION" would be a better title for this disc than "Panorama," since it deals almost exclusively with the work of two French pioneers of *musique concrète*, Pierre Schaeffer and Pierre Henry, and leaves many aspects of the subject unexplored; nevertheless there is more *musique concrète* here than on any other commercially marketed record, and the whole provides a fascinating glimpse of an idiom which only our time could have invented and only the future can evaluate.

The creative use of recording devices began in the 1930s when composers like Ernst Toch discovered that sounds registered on discs could be completely transformed by means of speeded-up and slowed-down turntables. The possibilities offered by the disc were very limited, however, and the idea did not come into its own until the invention and widespread acceptance of the magnetic tape recorder.

Tape can do all manner of things to sound. It can alter tone fantastically by mere transposition, causing a bass tuba to be heard in the range of the piccolo and vice versa. Subtler alterations are brought about by removing some or all of the upper partials of a tone, or by reversing this process—removing the fundamental and permitting only the upper partials to be heard. A favorite device of *musique concrète* is to suppress the percussive attack-sound of a note on the piano, leaving only its sustained resonance, or the opposite of this—the removal of the resonance, leaving only the sound of the percussion.

Tape can surround a tone with echoes and reverberations, and it can excise the tone that gives rise to them, leaving only the echoes and reverberations themselves. It can speed up or slow down sequences of tones to any degree; and it can invert and reinvert them, space them and join them and splice them in any order.

These are only a tiny handful of the things that tape can do, but to mention

this much is to suggest an utterly bewildering variety of new resources which this instrumentality makes possible. It need not draw its raw material from the sounds of musical instruments or the human voice, although nearly all the compositions on this record do just that; any and every sound is grist to its mill and is capable of being combined with any other sound. The result is a music that exists only in its own sonorous substance; it cannot be transcribed into notation and, of course, it cannot be performed except by means of the tape or ensemble of tapes which is its finished product or by means of a disc recording of those tapes.

There is, of course, an element of chance in all this. Even the most experienced composer of *musique concrète* cannot be completely sure of his results until he has secured them. There is a parallel here to the techniques of partial control employed by many contemporary painters. Chance has always played some part in artistic creation, but the moderns are the first to take it into full and equal partnership and to create an elaborate machinery whereby it can be given its head.

The present recording contains six compositions by Schaeffer, four by Henry, one by Schaeffer and Henry in collaboration, and one by a disciple of theirs named Philippe Arthuys. The raw material in many cases is provided by the piano, which is here transformed into a veritable symphony orchestra of varied effects. The source material in other cases is provided by a primitive Mexican flute, drums, a steam locomotive, a jazz band, a musical top, and the human voice; in some instances the sources are not indicated in the jacket notes and it is impossible to guess what they may have been.

Many of the compositions here presented are short and have something of the air of laboratory demonstrations, but there is one work of considerable length and power—an excerpt from Henry's cantata, *The Veil of Orpheus*, which involves, among

other things, the declamation of an Orphic hymn in the original Greek and its dissolution in its own echoes.

The emphasis of this music is largely on timbre and rhythm and upon a polyphony of an altogether new and unprecedented kind. Just as much abstract expressionist painting creates an effect of almost inconceivably vast, even cosmic distances without any perceptible devices of perspective, so this music, with its montages of sound, creates a polyphony of immeasurably huge sonorous space without reliance upon anything even faintly suggesting the stereophonic. It is full of chiming sounds and choked sounds, resonant sounds and prickly sounds, shredded sounds and massive sounds, sounds as even as a prairie horizon and sounds that go "whoosh," like comets. The individual sounds and tone colors are important, but what is most important is the sense of new energies let loose, new worlds discovered, new areas of expression to be explored which this music very powerfully conveys. It could turn out to be an experimental blind alley, but somehow I doubt it; Schaeffer, Henry, and company seem to have opened the door to something very real and very important, and they are by no means alone in their response to it. As an example of what American composers are doing in this field, the reader is referred to a record which has had very little publicity but which is readily available and was the first in the field—*Tape Recorder Music*, by Otto Luening and Vladimir Ussachevsky, issued by a New York firm called Innovations.

The *Panorama of "Musique Concrète"* covers several years' composing, and the early works show the limitations of the tapes and machinery they were made with. In the later compositions—*Orpheus*, for instance—the sound is impressive.

ALFRED FRANKENSTEIN

✓ PANORAMA OF "MUSIQUE CONCRÈTE"

LONDON DTL 93090. 12-in. \$4.98.

FRITZ REINER

Tchaikovsky: *1812 Overture*; Liszt: *Mephisto Waltz*; Dvorak: *Carnival Overture*; Weinberger: Polka and Fugue from *Schwanda*; Smetana: *The Bartered Bride*, Overture.

Chicago Symphony Orchestra, Fritz Reiner, cond.
RCA VICTOR LM 1999. 12-in. \$3.98.

The concert performance of the *1812*, prior to the recording session, was still a topic of conversation in Chicago musical circles this autumn. Since the orchestra's 1955-56 season was not without noteworthy events, it is safe to assume that this is a pretty sensational *1812*.

Without recourse to cannons or carillons, atypical fixtures of a concert hall, Reiner produces an impressive number of decibels in a performance of equally impressive musical value. This is probably the best available edition of the ones limited to normal orchestral effects.

The remainder of the collection receive equally convincing performances, recorded with impressive verisimilitude to the sound of the orchestra in the hall. The organ in the *Schwanda* adds even greater sonic depth. R.C.M.

SOVIET ARMY CHORUS AND BAND

Dunayevsky: *Song of Youth*. Nosov: *Far Away*. Mokrousov: *You Are Always Beautiful*. Williams-Judge: *Tipperary*. Alexandrov: *Ukrainian Poem*. Shaporin: *Soldiers' Chorus*. *A Birch Tree in a Field Did Stand*; *Volga Boat Song*; *Along Peter's Street*; *Kalinka*; *Bandura*: *Oh, No John!*; *Snow Flakes*.

Chorus and Band of the Soviet Army, Vladimir Alexandrov, cond.
ANGEL 35411. 12-in. \$4.98 (or \$3.48).

Whatever one's views on the subject of the Soviet army, there is something about a well-trained Russian male chorus that is unique in point of tonal quality and dramatic impact. This is an exceptional group, hand picked and carefully schooled by their choir master Konstantin Vinogradov, and abetted by an excellent band.

Most of the music is unfamiliar, and the familiar works are heard in unfamiliar settings. The folk songs receive sympathetic and effective treatment that avoids tonal elephantiasis. The hit of the collection, however, is undoubtedly *Tipperary*, which is given a bouncy English music-hall arrangement and is augmented with such distinctively non-British features as balalaika tremolo and an opening verse in Russian (the first word of which seems to be "buddy"). This may well be rated as one of the half dozen most fascinating releases of the season, and the full-bodied recording (made, I surmise, in London's gigantic Empress Hall) helps put it across. R.C.M.

NICANOR ZABALETA: *Harp Music*, Vol. IV

Spohr: Fantasy, Op. 35. Parish-Alvars: Three Romances. Dizi: Two Etudes. Glinka: Nocturne. Ribayaz: *Haabas* and *Parane*. Huete: *Italian Song*. Coelho:

Tenta. Naderman: Sonatina. Labarre: Caprice. Anonymous: Seguidillas.

Nicanor Zabaleta, harp.
ESOTERIC ES 542. 12-in. \$4.98.

Mr. Zabaleta continues his praiseworthy presentation of music written expressly for the harp. Nothing on this disc is of major substance; but the repertoire is at least idiomatic and fresh, neither exhibitionistic nor transplanted, and usually accomplishes what the composers set out to do—entertain, charm, even stimulate. Most of the composers represented were the Zabaletas of their day: Parish-Alvars (1808–1849), an Englishman who toured Europe; F. J. Dizi (1780–1840), a Belgian who lived for thirty years in London; Lucas Ruiz de Ribayaz and Diego Fernandez de Huete, seventeenth-century Spaniards; Manuel Rodrigues Coelho, a seventeenth-century Portuguese; F. J. Naderman and

T. Labarre, nineteenth-century Frenchmen. Outside of Spohr's lengthy Fantasy, which absorbs the mind, the music primarily charms, with its salonlike, pretty airs and graces. Mr. Zabaleta plays with such sensitivity and elegance, however, that even a scale in his hands would seduce the ear, and he makes the least of these trifles seem more than it is. R.E.



More Briefly Noted

ADMIRABLE are efforts to perpetuate music of the distant past, but sometimes the results are not worthy of the intention. Unfortunately this is true of Oiseau-Lyre OL 50104, a disc presenting the choristers and musicians of the Chapelle de



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UNLP 1033 BEETHOVEN PIANO SONATAS E-Major, Opus 109; A-Flat Major, Opus 110. Ernst Levy, pianist. Recorded at Kresge Auditorium, M.I.T. Engineered by Peter Bartök.

UNLP 1034 Beethoven Piano Sonatas F-Minor, Op. 57, (Appassionata); C-Minor, Op. 111. Ernst Levy, pianist. Recorded at Kresge Auditorium, M.I.T. Engineered by Peter Bartök.

UNLP 1035 Franz Liszt piano works. Sonata in B-Minor; Benediction de Dieu dans la Solitude. Ernst Levy, pianist. Recorded at Kresge Auditorium, M.I.T. Engineered by Peter Bartök.

UNLP 1037 Bartök: Divertimento for String Orchestra Charles Ives: The Unanswered Question; Darius Milhaud, Symphony No. 4 for Strings; Nikos Skalkottas: Little Suite for Strings. The Zimble Sinfonietta conducted by Lukas Foss. Recorded at Symphony Hall, Boston. Engineered by Peter Bartök.

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Bourgogne under Bernardin van Eckhout in the Mass attributed to Binchois and in a collection of secular pieces for the most part composed for the fifteenth-century Burgundian court. Neither the performance nor the reproduction is adequate. Rather naïve music on simple, everyday themes forms the major part of a collection of songs published at Augsburg between 1733 and 1746 and issued as Rathgeber and Seyfert: *Eleven Lieder from Obren-vergniigendes und Gemüth-ergötzendes Tafelconfect* (Archive ARC 3060). With violin, viola da gamba, and harpsichord accompaniment, these songs undoubtedly have a historical interest, but they probably won't entertain a contemporary audience.

Violin virtuosos continue to be prominently displayed, among them Leonid Kogan on two recent releases. A Leonid Kogan Recital (Westminster XWN 18228) offers the violinist with the State Radio Orchestra of the USSR in undistinguished performances of the Sarasate *Carmen Fantasy*, the Saint-Saëns Introduction and *Rondo Capriccioso*, and a somewhat more discerning version of Vieuxtemps' only mildly interesting Concerto for Violin and Orchestra, No. 5, in A minor, Op. 37. On the whole, the soloist comes off much better on Leonid Kogan Plays Violin Encores (Westminster XWN 18229). Conspicuously exciting among the selections offered here is the unaccompanied Paganini *Introduction and Variations on a Theme by Rossini*—a virtuoso piece par excellence, the Heifetz transcriptions of Albéniz' *Sevilla* and *El Puerto*, and the Sarasate *Caprice Basque*. Recording better than that usual from Soviet engineers.

Good sound and familiar music well played also can be heard on Orchestral Showpieces, presenting Erik Tuxen leading the Danish State Radio Symphony Orchestra in Liszt's *Hungarian Rhapsody, No. 4*, Sibelius' *Finlandia*, and Tchaikovsky's *Marche Slav*. London (LL 1313) here provides a fine demonstration of the skill of both orchestra and conductor.

Of more specialized interest is Pilar Lopez (on Capitol P 18020) in a program of six Albéniz dances, in which the dancer is accompanied by the Spanish Symphony Orchestra under José M. Franco, and in the tableaux *Andalucia Baila*—the latter with flamenco singer and guitarist. One misses the visual element here, and most listeners will probably find greater pleasure in Angel Pericet: Ballet Español. This dancer's castanet playing, hand clapping, finger snapping, and heel work make a fine aural effect. Accompaniment by the Orquesta Montilla, lead by Daniel Montorio (Montilla FM 81).

THE SPOKEN WORD

ROBERT FROST

A selection from the poems of Robert Frost, read by the author.
DECCA DL 9033. 12-in. \$4.98.

Robert Frost is one of the few really popular contemporary poets, and the reasons for that popularity are not difficult

to determine. For the most part his verse is dramatic in the sense of being anecdotal; its spokesman often seems to be a kind of homespun philosopher; its rural setting portrays what the jaded urban dweller likes to think is "typical" New England; and its characters resemble the conventional notion of the dry, laconic Yankee whose shrewdness and wit furnish dinner-table conversation for summer visitors. But while these qualities may explain why Frost's work, unlike the usual slim volumes of verse, actually sells, they do nothing to suggest what differentiates Frost from a writer of regional prose fiction.

The fact is, of course, that Frost is not only in the tradition of the narrative poets of the past but is also in the mainstream of "modern" poetry. The differences are those of degree, not of kind, with the result that his work appeals both to the literary middle-brow and to the reader of poetry who demands that he be provided with metaphor and symbol on which to exercise his analytical powers. The result is that for an unusually wide audience Frost repays reading—and also listening. This disc provides a selection of some of the most familiar poems (*Mending Wall*, *Stopping by Woods on a Snowy Evening*, *Birches*, *The Death of the Hired Man*, *Two Tramps in Mudtime*), together with less well-known ones such as *A Considerable Speck* and *Fire and Ice*, in my opinion very good poems *qua* poems. Anyone who has ever heard Mr. Frost read from the platform will miss the interpolated comments and the genial aura of warmth which emanates from the personality, but, lacking the presence, one can find the recording an admirable substitute. J.G.

LES GRANDES NUITS DE LA BOURGOGNE

Very Illustrious and Very Noble Brotherhood of the Knights of the Bung-Sampler, assisted by the Cadets de Bourgogne; Francis Amunategui, director.

LONDON TWB 91142. 12-in. \$4.98.

Subtitled *Un chapitre de la Confrérie des Chevaliers du Tastevin dans le cellier du Château du Clos-de-Vougeot*, this panegyric on the good things of life in that fat department of *la douce France* called the Côte d'Or, Golden Slope, is calculated to disturb the complacency of Americans who speak French and linger long at table. In devotion to the gut we are not second to any people, but only the French have been able to invest the cult of goblet and trencher with reverent awe and genuine majesty.

The Golden Slope shelters Burgundy and overflows her hills and valleys with the largess of benignity from grapes, a flow aromatic beyond man's comprehension or worth. The river Saône and its holy little tributaries drift ecstatically through a juicy *contrée* where every farm is a vineyard, every ruddy peasant wench a Hebe, and every sleepy railroad station a celebrated bottle. The wayfarer in Beaune does not ask for the succor of a glass of water, although malefactors brought before the tribunal there are condemned to swallow some. When a French premier three ways foreign suggested incredibly that milk

might benefit Frenchmen, the rocsin was sounded in Dijon and spontaneous armed assemblies against the sacrilege gathered in Nuits, Chambertin, Vougeot, Pouilly, Mâcon, Arboise, Chablis, Volnay, Romanée, and fifty other blessed places red and white. In this magnificent land water is for ablutions, and milk is transfigured into wondrous cheeses.

The Knights of the Bung-Sampler are a newish order founded not unself-consciously to celebrate the old and unique greatness of French gastronomy. In the sanctified cellars of the Clos-de-Vougeot the local chapter, swigging, stuffing, singing, guzzling, intoning under the approving surveillance of their patron St. Francis, Rabelais, do not seem self-conscious. They are devoted to the suckling-piglet, the *sanglier*, the *volailles*, and the wines—the Montrachet, the Pommard, the Pouilly-Fuissé, the Richebourg, and the others, announced with worship in phrases fit to extol a crusade. It is enough to madden the common run of *bon vivant*.

New *Chevaliers* are installed and take the oath ("if the glass is full, to empty it"; "if the glass is empty, to refill it") during applause, explosions of song, and fanfares from vinous horns and hiccuping trumpets. All praise the grape in a propaganda without mendacity, for the vine in apotheosis has put truth into the eulogy, and the extravagance of the phrase is proof of the virtue of the potion.

To some, a dangerous record. Whatever use it may be to the travel agencies and the inns at Mâcon and Dijon is balanced by the hurt done to the hot dog, the brimming glass of coke, and the jukebox. Luckily it is in French, with a few Latin paragraphs. The speech is clear, and the background of tinkling glasses and rilling wine, of knives and forks adroitly wielded, of contented belches, is agonizingly attractive. The interspersions of song from throats stuffed with partridge are less lovely than illustrative and instinctive.

There are no notes and no text, an oversight surely, since no more warming course in French can be imagined. Nor have handkerchiefs been supplied, for Frenchmen in exile.

C.G.B.

HENRY L. MENCKEN

Henry L. Mencken, interviewed by Donald Howe Kirkley, Sr.

LIBRARY OF CONGRESS PL 18-19. Two 12-in. \$7.50.

These are records of which there will never be another version, and we are fortunate indeed to have them. There may be more than one opinion of Mencken as a writer and a scholar; but to those who knew him, if only slightly, there can be no two opinions of him as a conversationalist. His talk was superb, better than I have ever heard—humorous and serious at one and the same time, salty, filled with unorthodox opinions often expressed in terms of speech completely unexpected but altogether characteristic. But, alas, he had no Boswell, and we who knew him long and intimately always regretted that his gift for lively, witty and perceptive, impromptu talk would survive only in the memory of those who had heard it.

It was with delight therefore that we

learned some time ago that the Library of Congress had recorded a full dress and unrehearsed interview with him. This has now at last been released on two very satisfactory records, made June 30, 1948, only a few months before Mencken suffered the stroke which rendered any venture of the kind forever impossible. It was a hot day and Henry was obviously not at his best physically, for he had just covered the National Conventions. He may have had a cold but he was not suffering from hay fever (as the introduction suggests)

for that only struck him two months later; it always prevented our being together on the birthday we shared, September 12th.

He was, however, in characteristic form; and his interviewer Donald Howe Kirkley, now television editor and formerly dramatic critic of the *Baltimore Sun*, was an old colleague, both sympathetic and knowledgeable. Thus in the course of more than an hour—the interview was spontaneous, made up as they went along and not rehearsed—he was able to draw from Mencken reminiscences of his youth and

The Pleasures of Prose, Cambridge Style

CAEDMON, that unlettered Celtic herdsman who, according to the Venerable Bede, was miraculously endowed with the power of song during a heaven-sent vision, now abandons the divine gift for academic respectability and issues forth as editor of a new anthology. Here are the masterpieces of English prose, five centuries of them, on five records. Like any survey course, these discs offer only brief excerpts; and the approach is the time-honored one by way of chronology. The student is supposed to grasp some notion of the historical development of English prose style and to determine his own personal tastes on the basis of exposure to the best.

The actual nutritional value of such smörgasbord feasts is a matter of chronic debate, but about the pure pleasure to the palate there is little question. Here is served up every variety of English prose, with the single exception of drama. The forms include chronicle history, biography, sermons, travelogues, literary criticism, essays familiar and formal, satire, and—in the later volumes—the novel, which can encompass all other literary types. Whimsy and bawdy humor, gentle melancholy and tragic desperation, mild mockery and savage indignation follow upon each other to soothe or lacerate the sensibilities as the listener selects from the banquet spread before him. And for the acute and receptive ear there is always the marvelous display of the flexibility of the mother tongue, in the hands of these masters a language of infinite variety.

One can, amidst such bounty, simply indicate one's own preferences. For my own taste, Volumes IV and V of this treasury are less interesting than those which chronologically precede them. These records represent the nineteenth century, mainly by its novelists and critics. Volume IV offers selections from *Emma*, *The Heart of Midlothian*, *Wuthering Heights*, and Charlotte Brontë's *Villette*, together with excerpts from Hazlitt, Coleridge, Keats, Lamb, De Quincey, Landor, Carlyle, and Macaulay. Volume V presents Dickens' Sam Weller in the very funny courtroom scene; Mrs. Puller and the famous bonnet from George Eliot's *Mill on the Floss*; Hardy's Tess in the arms of Angel Clare; and Theobald Pontifex reflecting in *The Way of All Flesh* on the iniquities of the marriage laws of England. Passages from Thackeray, Stevenson, and Meredith also make their appearance; and due respect is paid to those somewhat old-fashioned giants—Ruskin, Pater, Newman, and Arnold.

These discs most certainly have their great merits, not least of which is the highly skilled acting by which the anonymous readers re-create the fictional characters. They do not, however, offer the excitement which the perhaps less familiar—or at least less often heard—material of the first three volumes provides. Here, in the first volume, one is present at the final meeting of Launcelot and Guinevere and again becomes aware, if one has forgotten, that children's stories of King Arthur and his knights bear no relation whatsoever to the blunt earthiness of Malory's *Morte Darthur*. Bacon counsels of truth, and suggests the spirit of scientific inquiry. In this reading, the King James Bible takes on a beauty which most pulpit readers cannot match. And for contrast, there is the farcical monstrosity of Lyly's *Euphues*.

Volume II enables one to renew acquaintance with that most sympathetic of personalities who was the compleat angler. Jeremy Taylor and Thomas Traherne and the progress of Bunyan's pilgrim reveal varieties of religious experience. That very little man, Samuel Pepys, patters about the town peering at the sights; and, in the *Areopagitica*, that very great man, John Milton, utters his thundering denunciation of censorship and his plea for that "liberty which is the nurse of all great wits." Volume III presents the eighteenth century, at once age of elegance and age of dominating middle class. Gibbon and Burke produce their eloquent rolling periods; Addison and Walpole preserve a courtly grace; and out of the working journalism of the time comes the novel—here represented by selections from *Clarissa Harlowe*, *Tom Jones*, *Peregrine Pickle*, and *Tristram Shandy*.

It's a very goodly heritage this treasury holds.

JOAN GRIFFITHS

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early journalistic experiences; his views of labor and especially the Newspaper Guild; publishing and editing ventures; music; his work on the American language; his drinking habits; his opinion of radio and television; and probably the sanest and most civilized definition of what is and is not freedom of speech and expression that I have ever heard. It is a pity, however, that no typical comments on The American Politician were included.

The records constitute an historical and literary document of great interest and importance. Technically they are more than adequate and, in view of the circumstances under which they were made, admirable.

ALFRED A. KNOPF

FOLK MUSIC

by Howard LaFay

FLAMENCO: "El Pili" Flamenco

El Pili and Chinin de Triana, singers; Mario Escudero, Alberto Velez, Miguel Garcia, and Ricardo Blasco, guitars. ESOTERIC ES-543. 12-in. \$4.98.

Flamenco! Andalusian Folk Songs

Niño de Almaden, singer; Mario Escudero and Carlos Ramos, guitars; Anita Ramos, castanets. ESOTERIC ES-544. 12-in. \$4.98.

Flamenco Moods

Pablo Del Rio, tenor; Orquesta Montilla, Daniel Montorio, cond. MONTILLA FM-78. 12-in. \$4.98.

The Esoteric release featuring El Pili and Chinin de Triana is a beautifully balanced, blazingly intense essay on the form. El Pili, in particular, is a flamenco artist of superior accomplishment. But probably the most striking attribute of the disc is the fantastic skill of the four guitarists, who in an almost magical way perform difficult, finger-straining feats to shape awesomely melting legatos. Ultrarealistic sound plus the wealth of talent makes this unequivocally the finest flamenco record now available.

Its companion disc differs only in type. Niño de Almaden infuses all of the spirit and much of the form of *cante jondo* into a splendid selection of Andalusian folk songs. Again the sonics are flawless and again the guitarists are breathtaking in their virtuosity. Witness particularly the impeccable classical technique of Mario Escudero in imparting a somber stateliness to his *Soleares* and *Sevillanos*.

On the other hand, Pedro Del Rio, a high-pitched tenor with a pretentious style, is downright irritating in Montilla's *Flamenco Moods*. Del Rio attempts to give a spurious gypsy effect to a Tin Pan Alley (Madrid Chapter) repertoire by means of a profusion of tasteless vocal *adornos*. The effect is utterly phony.

CYNTHIA GOODING - THEODORE BIKEL: A Young Man and a Maid

Cynthia Gooding, contralto; Theodore Bikel, baritone; guitar accompaniment. ELEKTRA EKL-109. 12-in. \$4.98.



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Brilliant sonics and the performance of two outstanding singers at the top of their form make this a dazzling aural package. The love songs chosen by Miss Gooding and Mr. Bikel run a wide spectrum of period and language—from the English *Greensleeves* to the Russian *Proschay*—and there is also a generous sprinkling of fresh material. The two singers, each excellent in his own right, really strike fire when they combine their voices. In certain of their duets, particularly in a brace of Mexican songs, one is conscious of hearing popular vocal art at its very best.

JOHN GREENWAY: *The Great American Bum*

John Greenway, baritone; guitar accompaniment.
RIVERSIDE RLP 12-619. 12-in. \$4.98.

The most arresting feature of this release is the singer, John Greenway, a professor of English at the University of Denver and author of *American Folksongs of Protest*. Dr. Greenway's vocal attributes do not match his scholarly attainments, but he nonetheless manages to breathe real life into these delightful hobo and Wobbly songs. While the engineering is satisfactory, certain bands have apparently been derived from older—and distorted—tape. Off-beat and definitely worth an audition.

HILLEL AND AVIVA: *Land of Milk and Honey*

Hillel and Aviva, singers; pipe and drum accompaniment.
RIVERSIDE RLP 12-803. 12-in. \$4.98.

Nowhere are the ancient, nomadic Eastern roots of modern Israel more apparent than in the songs of Hillel and Aviva. Their unique drum and pipe accompaniment—as well as the quality and coloration of their voices—leads a kind of timelessness to these songs of contemporary Israel. One has the feeling that just such songs, exceedingly popular in today's mechanized *kibbutzes*, might have been played by the boy David to a brooding Saul thirty centuries ago. Superb sound.

MERRICK JARRETT: *The Old Chisholm Trail*

Merrick Jarrett, baritone; guitar accompaniment.
RIVERSIDE RLP 12-631. 12-in. \$4.98.

Jarrett hails from north of the border, where he has presented folk-song programs on the Canadian Broadcasting Company for several years. Although he acquits himself well on this capably engineered release, he does not challenge Cisco Houston's superlative rendition of cowboy ballads on Folkways FP-22.

LUNSFORD FESTIVAL: *Banjo Songs of the Southern Mountains*

Obay Ramsey and Henry Gentry; George Pegram and Walter Parham; Harry and Jeanie West; Samantha Bumgarner.
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Artus Moser; Virgil Sturgill; George Pegram; Walter Parham; Obray Ramsey; Harry and Jeanie West.
RIVERSIDE RLP 12-617. 12-in. \$4.98.

These two records were made in 1955 at Bascom Lamar Lunsford's famous folk-song and dance festival in Asheville, N.C. Fortunately, Riverside managed to corral a large handful of the better folk singers in attendance, transferring their art to tape with a high degree of engineering skill. The virility, spontaneity, and gaiety of both songs and singers prove that the traditional ways are still very much alive in the Southern mountains.

JEAN RITCHIE: *Saturday Night and Sunday Too*

Jean Ritchie, soprano, with mountain dulcimer accompaniment; Roger Sprung, violin and banjo accompaniment.
RIVERSIDE RLP 12-620. 12-in. \$4.98.

Here is American ballad singing at its best. Jean Ritchie's family played a large part in the musical life of the Kentucky mountains, and she literally grew up learning these songs at her mother's knee. Miss Ritchie's voice is unusually light and has a tendency to waver, but the simplicity and emotional integrity of her delivery make each song a memorable excursion into the high, far reaches of the Southern mountains. Happily, her efforts are complemented by exemplary engineering.

GAURANG YODH AND DINESH PATEL: *Music of India*

Gaurang Yodh, sitar, and Dinesh Patel, tabla.
WESTMINSTER XWN 2210. Two 12-in. \$7.96.

Two gifted amateurs, Dr. Gaurang Yodh on the stringed *sitar* and Dinesh Patel on the *tabla*, or drums, are heard here in a stirring, tonally rich recital of North Indian music. The modal, heavily syncopated music of India has gone virtually unchanged for 3,000 years. This has, naturally, led to a rigid formalization. Each composition, or *raga*, portrays a given mood. To Western ears this may result in a certain monotony, since each *raga* is spun out to the point of diminishing musical returns. However, such is the nature of Indian music; it must be accepted on its own terms.

Splendid, full-range recorded sound crystallizes each sympathetic vibration of the *sitar's* steel strings. An outstanding release in every way.

FI MAN'S FANCY by Burt Orden

THE WEST INDIANS take music seriously, as a fundamental means of expression. Thus when, some years ago, African drums were banned as subversive by the island authorities, bare hands and bamboo trunks became the leading local rhythm instruments. When deforestation cut into the bamboo supply, the islanders resorted to lend-lease drums—the fifty-five-gallon variety that once held oil. Musi-

cal techniques were built around these "pans," or oil drums. Today one pan, suitably modified, can produce up to twenty-four fairly true tones when played upon with a rubber-headed hammer.

The ensembles that make music with these devices are known as steel bands, and they are not much heard outside their native habitat, or at least they haven't been until lately. Now Emory Cook, on one of his rambles away from Stamford, Connecticut, home of Cook Laboratories, has taped and transcribed—and brought back to us—a lively collation of Caribbean music of the present day. Four of his discs of Caribbeana feature steel bands, and these will have irresistible appeal for many fanciers of folk music and of exotic sounds. Make no mistake about it, these sounds are exotic.

They will serve for dance practice (Latin-American variety), for lease breaking, for plain listening, or for audio experimentation.

The disc to sample, without much doubt, is Cook 1046 entitled *The Champion Steel Bands of Trinidad*. It offers six of the most notable steel bands of the isle mentioned, playing some music that is at once very danceable (to) and very listenable (too). One soon begins to make distinctions. The Katzenjammers and the all-girl Girl Pat Steelband sound no more alike than do Guy Lombardo and Turk Murphy. The Pat Girls, for one thing, back up their pans with gourds and maracas. The Katzenjammers use cymbals and skin drums, to much more fearsome effect.

The sound (though Mr. Cook, in these socio-musicological recordings, is modest in his claims; they were made with field equipment) is challenging. The experimenter with an oscilloscope will be tempted to check the attacks visually. They are, in general, just what they seem to the ear. Further, they are wonderful audio-visual material for checking—by scope—the effect of record-equalization; they are so full of transients. Try a few changes on band 5-B of this record, which presents a group called the Fascinators playing *Jericho*. You will be astonished, or at least I was.

Another disc contrasting bands is *The Steelband Clash* (1040), the contestants being the Big Shell Band and the Brute Force Band. Here the differences in texture and rhythm are quite marked, though some of the sonic difference may be a by-product of the corrugated tin roof under which the Big Shell Band was recorded. Strictly its own, however, is its use of tenor pans to achieve a shimmer in the melody and a hollow counterharmony. The Brute Force Band was recorded both indoors and out, the outdoor recording being the more mellow. This group has a complete disc of its own, *Music to Awaken the Ballroom Beast* (1048) in which the squeak, the staccato scrape of the gourd, and the clacking at the opening are excellent examples of good, clean microphoning. This disc lacks the presence of the *Steelband Clash*, but there are some fine crickets (at 15 kc) in both. Says Mr. Cook: "They're incidental but indigenous." Don't jump for your tube kit as I did: if you hear that twitter, your set really is delivering treble.

Continued on page 90

The Music Between

by Murray Schumach

THE controversy among Broadway savants about whether musical comedy is just show business or an American art form has become too much involved in academic faldral to consider the practical influence of the record industry on this type of entertainment. Just as sheet music helped operetta early in this century, so the original-cast show album has stimulated — perhaps even created — a large consumer demand for that exciting combination of book, music, and ballet that the world recognizes as the Broadway musical.

These albums have become more than living-room routes to pleasing music. They are ideal souvenir programs, touching reminders of dates, anniversaries, trips to New York. Two original-cast albums — *Oklahoma* and *South Pacific* — have passed the million mark, and *My Fair Lady* is certain to reach the seventh digit in the very near future. Nobody can overlook the facts that RCA Victor put up the entire capital for *Call Me Madam* and that Columbia did the same for *My Fair Lady*. It is no accident that *Pal Joey* was brought back from a theatrical grave only after Columbia had released an album of that show's hits. Records undoubtedly played a big part in the success of *Can-Can*, *Wish You Were Here*, and *Kismet*, all of which received lukewarm critical receptions.

A good example of how much an album can do for a show is *Happy Hunting* (RCA Victor LOC 1026), the latest Ethel Merman hit. Stripped of its weak book and offering the star herself in nine numbers, this album radiates good humor. Miss Merman, as usual, squeezes the last drop of buffoonery from Matt Dubey's lyrics without dropping a single final "t" or "ed." Whether she is rollicking through the laugh-filled *Mr. Livingstone* or trumpeting *The Game of Love*, Miss Merman is still the great vocal slugger of Broadway, who never fouls a note, certainly never misses one, in her dynamic, yet beguiling delivery of Harold Karr's appealing music. Moreover, on this album even the lesser singers do a fine job. Fernando Lamas' voice has a rich, warm quality in *It's Like a Beautiful Woman*. Vivian Gibson is wonderfully paired with Miss Merman in *Mutual Admiration Society*. This album is enough to make a man want to put neon lights over his phonograph.

I can't say as much for *Bells Are Ringing* (Columbia OL 5170), for Judy Holliday's enormous talent, so effective on stage and screen, is often handicapped on this album by music and lyrics that are sometimes not prime Broadway cuts. For instance, it does not take much imagination to know that Miss Holliday, in the flesh, taking off on the Jolson technique in *Is It a Crime?*, is hilarious. Or that doing a cha-cha called *Mu-Cha-Cha*, with that wonderful jazz dancer Peter Gennaro, she can stop a show. But on a record, as merely a disembodied voice, Miss Holliday can't divert me entirely from the pedestrian lyrics by Betty Comden and Adolph Green and Jule Styne's commonplace music. Still, the album has some entrancing numbers.

The funniest — *It's a Simple System* and *Salzburg* — are handled by Eddie Lawrence with perfect timing and gusto. Here is the sort of writing I've always associated with Comden and Green. And John Morris' arrangements for dance numbers are, I think, more exciting and original than the orchestration by Robert Russell Bennett.

The only other show album available at this writing — *L'il Abner* (Columbia OL 5150) — proves that not even good singers and fine sound engineers can save a poor musical. Gene de Paul's songs and Johnny Mercer's lyrics are disappointing, despite the valiant singing of Peter Palmer and Edith Adams. But it takes more than good singers to convert second-rate hillbilly into first-class Broadway.

Show albums may vary in quality, but top singers in the pop field maintain a consistently high standard. Frank Sinatra, in his latest disc, *This Is Sinatra!* (Capitol T 768), delivers another exhibition of vocal artistry. Mr. Sinatra obviously thinks and feels his way through a song before he faces the red light of the recording studio. He adapts emotions to lyrics, tempos to music. On this record he is buoyant in *I've Got the World on a String*; humorous in *Love and Marriage*; tender in *Three Coins in a Fountain*; melancholy in *Rain*. As usual, the accompanying music — this time arranged and conducted by Nelson Riddle — and recorded sound are good.

ANNUNZIO PAOLO Mantovani, whose violin-laden orchestras have made him one of the masters of music with mass appeal, elaborated the other day on the gentle art of capturing the ear and wallet of what he calls "that fantastically large group of people who like music but can't appreciate the masterworks — and who can't abide anything like rock 'n roll." Cheerful, despite a long string of concerts stretching from South Africa to Carnegie Hall, the stocky Mr. Mantovani paused between packing chores to execute some discursive glissandos from Bach to bop as he traced his career from apprentice concert violinist to one of the most valuable properties of London Records.

Relaxed in an easy chair in a New York hotel room, Mr. Mantovani seemed, like his music, a mixture of English restraint and Italian sentiment. His clipped speech and well-tailored dark suit mirrored England, where he has lived for most of his fifty-one years. But his sudden, intense gestures, his impulsive humming, his bowing of imaginary violins reflected the Latin heritage evident in his complexion, eyes, and hair.

It was Fritz Kreisler, Mr. Mantovani said, who inspired his musical style. "There," he sighed, "was one of the romantic violinists. I'll never forget the day I heard him play *The Girl with the Flaxen Hair* as an encore at Albert Hall. It enlightened me." Mr. Mantovani seized an invisible violin and began bowing and fingering the air while he hummed the Debussy tune. Then he resumed: "That



Mantovani strives for "balance."

day I thought to myself how some music had been neglected. How the lighter side of music has always been thrown about and never received its proper dignity."

Since at this time — during the mid-Twenties — Mantovani was playing on the BBC, he decided to adapt Kreisler technique to popular music. "We gave the lighter music a feel, an air. We played nicely for people." This brought him to London's better supper clubs until they disappeared with the depression of the Thirties. He then began touring variety halls, where he refined his knowledge of the tastes of "that vast number of people who like a nice melody."

When, in 1951, he tried to persuade London Records to let him try his semi-classical approach to popular music, his most telling argument was that the United States would be a good market for "music without tricks or gimmicks." He was only partly right. England as well as the United States liked what his partisans came to call his musical "halfway house between jazz and classics."

Thereafter, by trial and error, he strove to achieve his idea of "balance." His efforts culminated in an orchestra of twenty violins, six violas, four cellos, two bass violins, two trumpets, two trombones, a clarinet, bassoon, French horn, and one-man percussion section. For polkas and some French songs, Mantovani adds an accordion, though he loathes the instrument. The arrangements, he says, are his own. Since the selections — nearly half of them waltzes — range from Irving Berlin to Rachmaninoff, he prefers musicians borrowed for recording sessions from symphonic orchestras.

Mr. Mantovani's prejudice in favor of symphony-trained musicians is natural. His father, a violinist, was concert master for Toscanini at La Scala. From earliest childhood in Venice, he was immersed in classical music. To this day he has no illusions about the immortality of his own music — he's written several pieces — or musicianship. On a desert island, he insists, he would listen only to classical music, preferably played by Jascha Heifetz.

One musical matter he has not solved — how to explain his theories of balance to his high-fidelity-addicted son. "My boy says: 'Listen to that bass.' I say: 'Yes, but does it have balance?'"

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The Katzenjammers also have made a solo platter (1047) on which they repeat the three numbers they did for 1046. They were first prize winners at last year's Steelband Festival Competition, and their musical arrangements and renditions need no sales talk.

Another all-girl band shows up on The Castilliane (10890), and if you want good Caribbean jazz with just a dash of steel band, this is it. Assets include some excellent vocal recording (side A) and a bass fiddle that will sound very real indeed—if your bass response is not "one-note" or boomy. Side B also offers some fine musical test material: sax flutter; wail of sax and clarinet; vivid claves; two trumpets, one into a hat and the other open—all clean and bright if your system is not distorting. The bandol and cuatro are string instruments which you don't hear often. Their sound is faithfully reproduced here, and in rhythms that make dancing imperative.

Dance Calypso (1180) also may provoke the urge to gyrate, for there has been very little Calypso (recorded, that is) better than this. The Brute Force Steelband appears in two of the numbers, providing an interesting contrast with the conventional bands. These are some of the good Sounds of Our Times. More strictly jazz, though still Caribbean, is Le Jazz Primitif (1082), which offers an ingenious treatment of *The Landlord Nearly Killed Me Last Night*, among other things. If you like depth (for want of a better word) in your jazz sound, this disc will interest you. (I wonder which title came first, the Calypso *Man in Dey* or our recently popular *Shoemaker's Shop*? Any way, it's a catchy tune.) Side A has some pleasant listening; and *Mambo Basso* will show off (or up) the bass and transient responses of your system. A companion record is Le Jazz Trinidad (10850), notable for some good arrangements by a man named Rupert Cledmore, who uses the voice against the music, not with it, and for *Drummer's Mood*, another percussion showpiece.

There is little new or unfamiliar in Cook's Cuban offering, *Jawbone of an Ass* . . . (1083) aside from the ratchetlike sound of said jawbone, but it is lively and attractive.

All these Cook pressings were made by the Microfusing process. Unmodulated grooves are noiseless, and the entire surface is wonderfully quiet.

If you weary of the Caribbean, Riverside Records will take you instead to Warkins Glen, New York, if you care to go, for the annual sports-car race there. Sports Cars in Hi-Fi (RLP 5002) contains sounds of "the world's greatest competition cars at rest and at speed." Probably there is no point in recommending this to sports-car owners; most either own it or don't want it. Riverside might, however, consider contacting sports-car dealers. They could run down the opposition right in the showroom—"just listen to that rough engine and then listen to ours purrr." The jacket notes suggest identification-guessing games. I tried it and went back to oil drums. Seriously, though, the sound pickup is almost frighteningly good.

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THE BEST OF JAZZ

by John S. Wilson

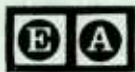
RUBY BRAFF

Dancing in the Dark: Blue Prelude: Why Was I Born?: Blue: If I Could Be With You: I'm Crazy 'Bout My Baby: Louisiana: It's Wonderful: Almost Like Being in Love: Lover Come Back to Me: I Must Have That Man.

Ruby Braff, trumpet; Dave McKenna, piano; Sam Herman, guitar; Al Lucas, bass; Buzzy Drootin, drums.

ABC-PARAMOUNT 141. 12-in. 34 min. \$3.98.

The unique status of Ruby Braff is, in itself, a caustic comment on the current state of jazz. Braff's is not a vast, wide-ranging talent but his way with a trumpet is warm and direct. This is what should be expected of any good jazz trumpeter man but, currently, is hardly ever heard. So Braff's performances on discs, even though they come in a steady stream, are usually something to be treasured. In addition to the basic qualities noted above, he normally centers his attention on worthy melodies which fit in well with his relaxed, carefree manner. This disc is in the finest Braff tradition. Braff plays with artful simplicity (including some unexpected touches of Wild Bill Davison's *sotto voce* rasp), and the group with him is precisely the unostentatious rhythm team that he needs.



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Villa Rouboats: Don't Worry 'Bout Me: Shutout: While My Lady Sleeps: Boomie Richman, Peanuts Hucko, Romeo Penque, Phil Bodner, Charlie O'Kane, woodwinds; Williams, piano; Hinton, bass; Johnson, drums.

EPIC LN 3278. 12-in. 38 min. \$3.98.

There is welcome variety in these Al Cohn creations for reeds and rhythm. Two of the three groups involved use an out-and-out swinging attack which conjures up, here and there, echoes of the Basie, Goodman, and Herman "Four Brothers" saxophone sections. However, they catch the ear not so much for these echoes as for the pure pleasure of hearing precise, clean, section work, neither harried by brass or self-important soloists. There are solo opportunities, of course, and they are capably handled by Cohn, Zoot Sims, Sol Schlinger, Hank Jones, and Johnny Williams, but the meat is found in Cohn's ensemble writing, particularly when this is interpreted by the section led by the admirable Sam Marowitz.

For the group that forsakes saxophones for woodwinds, Cohn displays skill at writing in a style with which he is not usually associated—the nonjazz, mood manner. He develops some interesting harmonic blends and the playing has warmth and humor.

DUKE ELLINGTON AND HIS ORCHESTRA: *Duke Ellington Presents*

Summertime: Laura: I Can't Get Started: My Funny Valentine: Everything But You: Frustration: Cotton Tail: Day Dream: Deep Purple: Indian Summer: Blues.

BETHLEHEM 6005. 12-in. 42 min. \$4.98.

Ellington at Newport

Newport Jazz Festival Suite: Diminuendo and Crescendo in Blue; Jeep's Blues.

COLUMBIA CL 934. 12-in. 43 min. \$3.98.

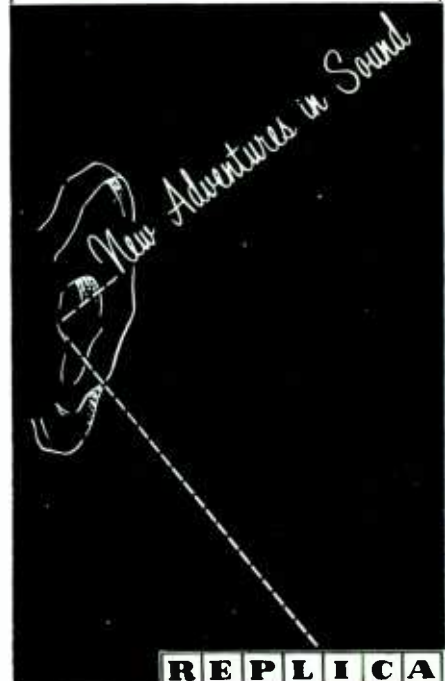
Duke Ellington and the Buck Clayton All-Stars at Newport

Ellington: Take the "A" Train: Sophisticated Lady: I Got It Bad and That Ain't Good: Skin Deep.

Clayton: You Can Depend on Me: Newport Jump: In a Mellow Tone. Buck Clayton, trumpet; J. J. Johnson, trombone; Coleman Hawkins, tenor saxophone; Dick Katz, piano; Benny Moten, bass; Gus Johnson, drums.

COLUMBIA CL 933. 12-in. 44 min. \$3.98.

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The welcome resurgence of the Ellington band is inescapable on these discs. The Bethlehem release, recorded last February, is the companion piece to another Ellington Bethlehem, issued several months ago, on which the Duke re-created, not too impressively, some of his earlier successes. The present disc has a somewhat unEllingtonian emphasis on ballads, but it reveals Ellington once more fooling around in that imaginative fashion which once made the work of his band so fascinating. The band itself is relaxed, assured, and gleefully precise (the trumpets on *Cotton Tail* are brilliant, in every sense); and although the soloists do not yet match those in the great Ellington band of the late 1930s, both Harry Carney and Johnny Hodges are still on hand and Ray Nance and Russell Procope are growing in stature.

Ellington's appearance at the American Jazz Festival at Newport last summer was highlighted by a long, driving performance of *Diminuendo and Crescendo in Blue* which launched dancing in the aisles and teetered the audience nervously on the edge of a joyous riot. Some of the electric quality of the atmosphere is caught on the recorded report (Columbia CL 934); but Paul Gonsalves' twenty-seven choruses on tenor saxophone, which precipitated the dancing, are more noteworthy for the fact that he plays at this length without a single honk or squeal than for the actual content of his playing. The new Ellington long work, *Newport Jazz Festival Suite*, is essentially another of his loosely sketched frameworks for his soloists, although the second of its three sections, *Blues to Be There*, is a richly colored and memorable bit of Ellingtonia, remindful of his most fruitful days as a composer and arranger.

The only real dead weight on the two Columbia discs is Sam Woodyard's long, empty drum solo, *Skin Deep*. George Avakian's fondness for splicing random bits of tape was put to good use on *I Got It Bad*. The usually impeccable Johnny Hodges, at Newport, actually unnerved his audience by swooping into his solo with a gargantuan clinker, but you'd never know it from what is heard on the disc.

The Buck Clayton selections on Columbia CL 933 are direct, uncomplicated samples of swing, thanks largely to Coleman Hawkins' unflinching and purposeful drive and, as Clayton appears to catch fire from Hawkins, some sinewy trumpet passages on his part.

BERNARD PEIFFER: *Bernie's Tunes*

Ab-Leu-Cha: Blues on the Wing: Bernie's Tune: Lullaby of the Leaves: Blues for Slobs: Bernard Peiffer, piano; Joe Puma, guitar; Chuck Andrus, bass; Edmund Thigpen, drums.

Lover Come Back to Me: You Took Advantage of Me: Rhumblues: 'S Wonderful: Black Moon: Peiffer; Puma; Oscar Pettiford, bass.

EMARCY MG 36080. 12-in. 42 min. \$3.98.

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Peiffer's playing is, for the most part,

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in the modern manner, but there is more to it than that — strength, vitality, a graceful melodic imagination, and a polished technique. A light, bright feeling surges through his playing even in the relative sobriety of the blues. Styles aside, Peiffer shows the two elements which are dominant in any fine jazzman: heart and pulse. They constantly lift and carry along these trio and quartet performances.

Although he is, of necessity, overshadowed by Peiffer, guitarist Joe Puma has several good solo moments. Peiffer has included one nonjazz selection, his own composition, *Black Moon*, a brief, deftly played exercise in atonal impressionism.

TITO PUENTE AND HIS ORCHESTRA: *Puente Goes Jazz*

What Is This Thing Called Love; Tiny. Not Ghengis; What Are You Doin'. Honey; Lotus Land; Lucky Dog; Birdland After Dark; That's a Puente; Yesterday; Terry Cloth; Tito 'In.

RCA VICTOR LPM 1312. 12-in. 39 min. \$3.98.

Several surprisingly good big band performances — explicit, forceful, often genuinely hot — come zooming in on this disc from what amounts to left field, i.e., a mambo band, albeit one of the best. Puente's venture into out-and-out jazz is somewhat different from that undertaken by Machito several years ago. Machito rode in on the crest of jazz interest in Afro-Cuban rhythms, and it was these rhythms he stressed, using jazz elements largely as coloration. Now that the conga-bongo phase of jazz has settled into perspective, Puente reverses Machito's tack, making the Latin rhythms serve as accents in what are dominantly jazz performances. The mixture really works when the band dips into up-tempo material — *What Is This Thing Called Love, What Are You Doin' Honey, Lucky Dog, and That's a Puente*. The playing is crisp and exciting on these numbers. Unfortunately, the rest of the disc is quite routine and sounds like any big studio band cutting originals at sight. The ear suggests that Puente's regular band has been augmented for this recording, but there is no billing for the soloists, who really deserve it this time.

Other February Jazz

Pink Ladies?: There was a time when cocktail pianists were salting their styles with a few jazz tricks but now the trend is going into reverse. Jazz pianists are sounding more and more like dressed-up cocktail pianists. There are, fortunately, occasional exceptions such as Red Garland (*A Garland of Red*, Prestige 7064. 12-in. 42 min. \$4.98), a light-fingered, swinging pianist who gets extremely good rhythm support from bassist Paul Chambers and drummer Art Taylor. Another exception is the steadily improving Japanese girl, Toshiko (*The Toshiko Trio*, Storyville 912. 12-in. 34 min. \$3.98), who has become a well-disciplined disciple of the Bud Powell single-note style. She, too, has Paul Chambers on bass, plus Edmund Thigpen on drums.

But, on the other hand, there is Billy Taylor, a pianist from whom one expects more than the smooth jello he offers on

Billy Taylor at the London House (ABC-Paramount 134. 12-in. 38 min. \$3.98). Ray Bryant (*Ray Bryant Trio*, Epic LN 3279. 12-in. 41 min. \$3.98), a relative newcomer, gives occasional indications that he can dig into his material with some strength of feeling but on this disc he leaves only an impression of facile, surface playing, while the talents of Joe Saye, a Scotsman recently arrived in this country, are buried under unseemly propriety on *Scotch on the Rocks* (EMARCY MG 36072. 12-in. 32 min. \$3.98). All three of these pianists might benefit by switching from Pink Ladies to Dry Martinis.

Sliding Around: The trombone duo of Kai Winding and J. J. Johnson (which had grown to a trombone octet when last

heard from) has broken up. Winding has taken the trombones with him to form a septet made up of four trombones and rhythm (*The Trombone Sound*, Columbia CL 936. 12-in. 37 min. \$3.98) while Johnson has reverted to the more customary quintet line-up of trombone, tenor saxophone-flute (Bobby Jasper) and rhythm (*It Is for Jazz*, Columbia CL 935. 12-in. 43 min. \$3.98). Both of these offshoot groups are slick and sleek; but the unchanging sound of Winding's trombones eventually becomes tiresome while Johnson's quintet, which achieves more depth and variety, suffers from overrefinement.

Valve trombonist Bill Russo leads a septet and a quintet through six low-keyed,

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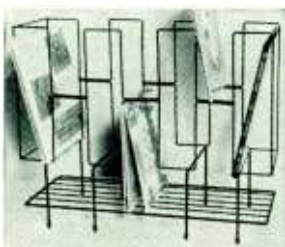
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rhythmic, tightly written pieces on one side of *The World of Alcina* (Atlantic 1241. 12-in. 35 min. \$3.98). The title piece, taking up all of the other side, is a composition by Russo for an unchoreographed ballet which, by its very nature, is a sort of Music-Minus-One experience and has little relationship to jazz.

All About Urbie Green and His Big Band (ABC-Paramount 137. 12-in. 39 min. \$3.98) is much less preposterous than its title—agreeably unpretentious and danceable arrangements by John Carisi, played by a big band (making skillful use of a tuba in place of the customary string bass) led by trombonist Urbie Green, a man of varied and polished skills.

Im-Pres-Sions: Lester "Pres" Young continues his progress toward the pinnacle he once held in the tenor saxophone realm on *Pres and Teddy* (American Recording

Society G-417. 12-in. 36 min. By subscription), a group of robust quartet performances on which he has the warm support of Teddy Wilson and Jo Jones. The tenor of Paul Quinichette, once known as the "Vice-Pres," is surrounded by current Basie men on *The Kid from Denver* (DAWN 1109. 12-in. 34 min. \$3.98), a disc with a personality which is split between Basie's light drive and his blaring brass, and between Quinichette's calm, Lesterian side and his flirtation with I. Jacquet stridency.

The Bill Perkins Octet (*On Stage*. Pacific Jazz 1221. 12-in. 40 min. \$4.98), led by another saxophonist who derives from Young, is bogged down in pallid writing which is lightened by Perkins' carefully developed solos and by a couple of saxophone ensembles transcribed from old Lester Young solos. Virgil Gonsalves, a baritone saxophonist who has an easy way with a cumbersome instrument, leads a sextet through some pleasantly light-hearted and brightly played pieces on *Jazz—San Francisco Style* (Liberty L.J.H. 6010. 12-in. 35 min. \$3.98).

Miscellany: *Metronome All-Stars 1956* (Clef MG C-743. 12-in. 40 min. \$3.98) is the annual clambake by the winners of that magazine's popularity poll. It is a party that would have been in pretty desperate straits without Ella Fitzgerald who appears in three selections with Count Basie's band. One side is devoted to a long, JATP-like blowing session on which each of the poll-winners takes a solo.

Billie Holiday's inability to transfer her latter-day appeal to discs continues on *Lady Sings the Blues* (Clef MG C-721. 12-in. 38 min. \$3.98), a collection of some of her earlier successes. Johnny Richards, who has frequently written for Stan Kenton, has assembled a big band of his own to blast out some Kenton-like clamor (*Something Else by Johnny Richards*. Bethlehem 6011. 12-in. 42 min. \$4.98). And there's light, glib jazz, guaranteed not to stick in either the craw or the memory on Grieg McRitchie's *Easy Jazz on a Fish Beat Bass* (Zephyr 12005. 12-in. 33 min. \$3.98), subtle rock and roll by some top West Coast jazzmen, and on *The Brothers Nash* (Liberty L.J.H. 6011. 12-in. 30 min. \$3.98), which features trombonist Dick Nash and his brother Ted, a man of many reeds.

Saxophonists: Flip Phillips, a tenor saxophonist whose true abilities as a jazz musician are generally buried under his honking and howling, allows those abilities to peep through more frequently than usual on *The Flip Phillips-Buddy Rich Trio* (Clef MG C-634. 12-in. 38 min. \$4.98). Another incurable honker, Illinois Jacquet, is joined by one of the more solid tenor practitioners, Ben Webster, on two selections on *The Kid and the Brute* (Clef MG C-680. 12-in. 33 min. \$4.98). The association might have inspired Jacquet to rise toward Webster's level but unhappily the vice is versa and Webster has rarely played as inadequately. Charlie Ventura, like Phillips, resists some of his more beastly impulses from time to time on *The New Ventura in Hi-Fi* (Baton 1202. 12-in. 39 min. \$3.98), but the steady point of interest on this disc is the work of a brightly imaginative young guitarist, Billy Bean.



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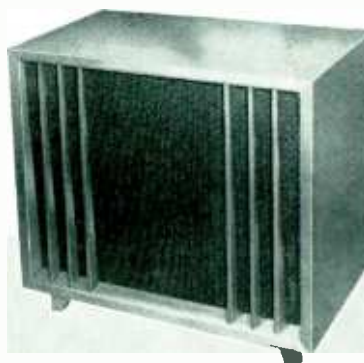
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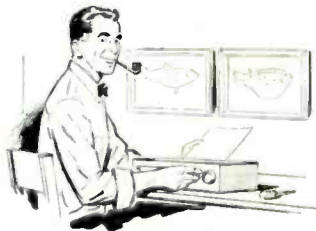
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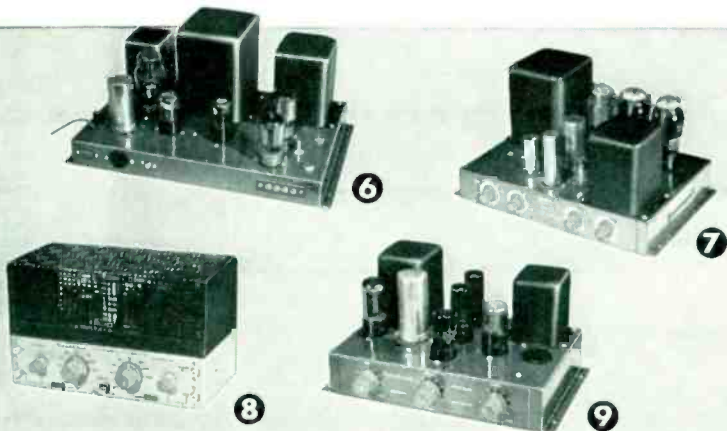
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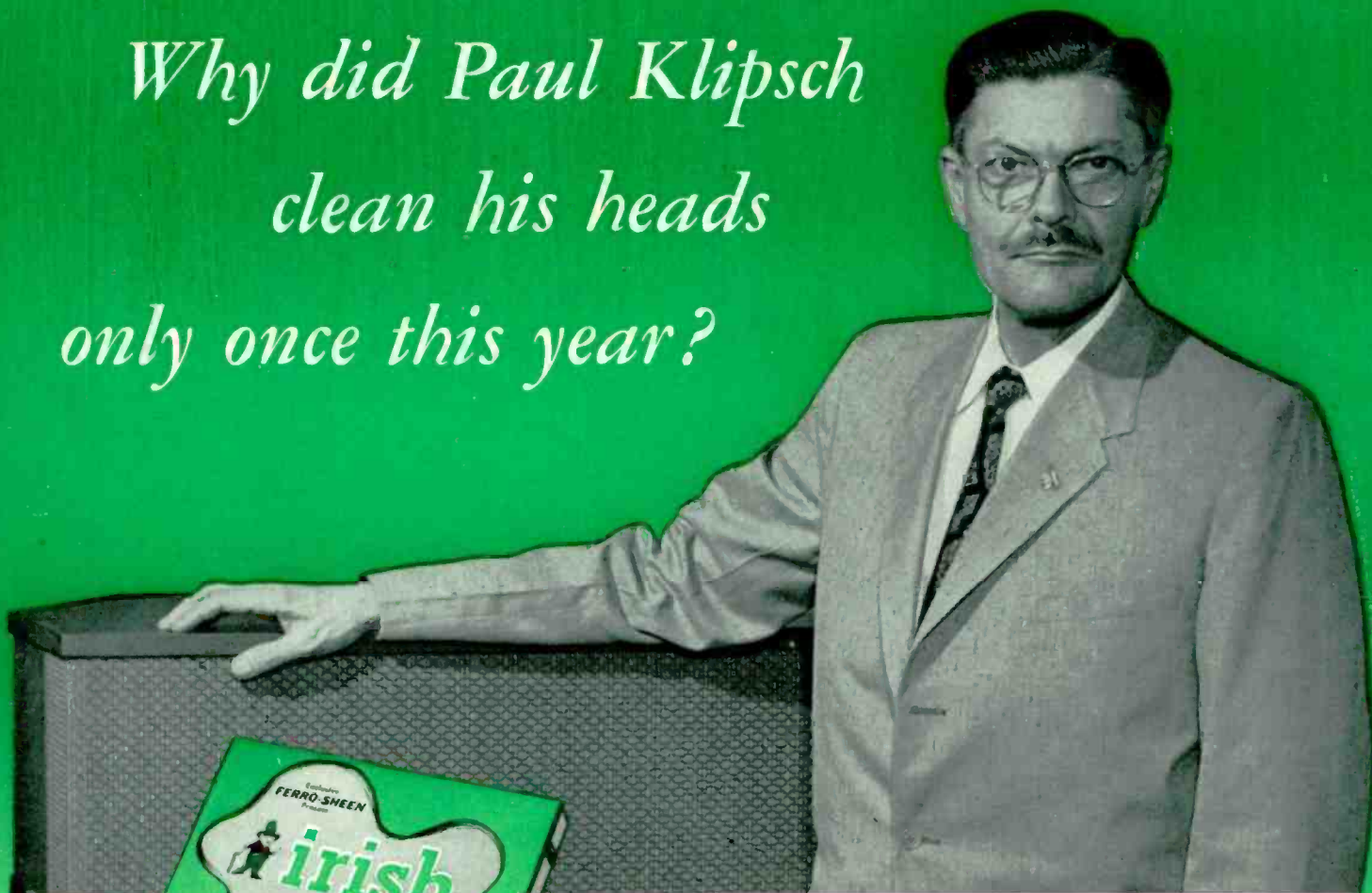
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the Tape Deck

by R. D. Darrell

Note: As usual, all tapes reviewed are 7.5 ips and—unless specifically noted as stereo—are 2-track single-channel recordings. The symbol • • prefixed to a review indicates stereo tape. If a date in parenthesis is appended to the review, it refers to the issue of HIGH FIDELITY in which the corresponding disc review appeared.

BERLIOZ: *L'Enfance du Christ*, Op. 25

H. Bouvier (s); J. Giraudeau (t); L. Noguéra (b); M. Roux (bs); H. Médus (bs); Raymond St. Paul Chorus and L'Orchestre de la Société des Concerts du Conservatoire, André Cluytens, cond. PHONOTAPES-SONORE PM 124. Two 7-in. \$17.90.

Any dispassionate review of this Cluytens *Enfance* is impossible for me to provide. I have lived so long with the original LPs (Vox PL 7122 of 1951) that I am permanently blinded by the radiance of what is for me Berlioz's masterpiece; and the bittersweet piquancies of this performance prevent my listening contentedly to any other (such as the sonically superior but otherwise flaccid Scherman version for Columbia). All I can say, then, of the present tape is that it seems more carefully processed than the discs and that, liberated from surface noise, it spins the Biblical legend with revitalized magic. My only regret is that the accompanying leaflet's bare synopsis of the "book" could not have been replaced by complete French and English texts.

• • BRAHMS: *Symphony No. 2, in D*, Op. 73

Boston Symphony Orchestra, Charles Munch, cond. RCA VICTOR FCS 14. 7-in. \$16.95.

There is a sonic radiance, of a mellow autumnal kind, in the Bostonians' projection of Brahms's Second, but here it is my ears alone which are spellbound. This music holds most conviction for me when a Toscanini stresses its proud muscularity or a Monteux its humor and vivacity. But for those with a taste for what, to me, seems overripe romanticism, Munch's songful and energetic reading well may be the characteristically Brahmsian ideal. At any rate, there can be no disputing the glowing blend of orchestral tone that gave prime distinction to the LP version (LM 1959, which also included the *Tragic Overture*) and which here is further enriched by the floating nimbus of stereo sound spreading.

• • PUCCINI: *La Bobème*

Marilyn Tyler (s), Mimi; Corry Bijster (s), Musetta; David Garen (t), Rodolfo; Paolo Gorin (b), Marcello; Gerard Hol-

taus (b), Schaunard; Leonardo Wolovsky (bs), Colline; Henk Augent (bs), Alcindoro; Concert Hall Chorus and Orchestra, Carl Bamberger, cond. CONCERT HALL CHT/BN 9-2. Two 7-in. \$23.90.

This first domestic example of opera in stereo (not yet available on LPs) is a quickie likely to be disdained by operatic connoisseurs and cited by stereo propagandists only as an object lesson in misuse of the new medium. The performance is barely routine; the reproduction unbalanced and unimaginative.

All that need be said about the singing is that it is supplied by reasonably fresh, young voices, free from the worst Italianate excesses of some more experienced interpreters, but lacking (save possibly in Gorin's case) any real attractiveness, to say nothing of dramatic conviction. The orchestra is considerably better than the singers, but it is mostly relegated to the background and even then docilely follows the soloists in their laborious "reading-through" exercises.

The technological deficiencies are, however, particularly significant. The too close microphoning of the soloists, for example, not only exposes their inadequacies and unbalances their relationship with the orchestra: intolerable as this practice is in single-channel recording, it is entirely unnecessary in a medium which can clearly differentiate individual parts even while they are maintained in dynamic equilibrium. The static grouping of the soloists (in a tight clump on the left throughout) is perhaps a lesser error, but the only two tentative attempts at natural distribution of the characters (the right-hand placement of the off-stage Schaunard and Colline in Act I, and the similar location of the brief choral bits in Act II) are by far the most effective stereo exploitations to be encountered here. And the great sin of cutting the opening scenes of Acts II and III is, from the technical point of view, the gratuitous abandonment of stereo's gift for clarifying choral and large ensemble passages. The present release signally fails to capitalize on that gift and stereo's other unique potentialities for bringing opera into vibrant dramatic life.

• • RACHMANINOFF: *Concerto for Piano and Orchestra, No. 2, in C minor*, Op. 18

Artur Rubinstein, piano; Chicago Symphony Orchestra, Fritz Reiner, cond. RCA VICTOR ECS 19. 7-in. \$14.95.

Philippe Entremont, piano; Netherlands Philharmonic Orchestra, Walter Goehr, cond.

CONCERT HALL CHT/BN 19. 7-in. \$11.95.

Sometimes duplications throw into high relief characteristics of performance or re-

production which otherwise might not be as readily observed; at other times they provide contrasting illuminations of entirely different facets of the music at hand. Both such advantages are notably illustrated by the first consequential stereo duplications I've had to deal with. The Rubinstein version is every bit as polished and gleaming as one would expect (and sonically even richer than its widely acclaimed LP edition in the LM 6039 *Concerto* miscellany), yet it is the young Frenchman who provides vastly more exciting interpretative (as well as sonic) impact.

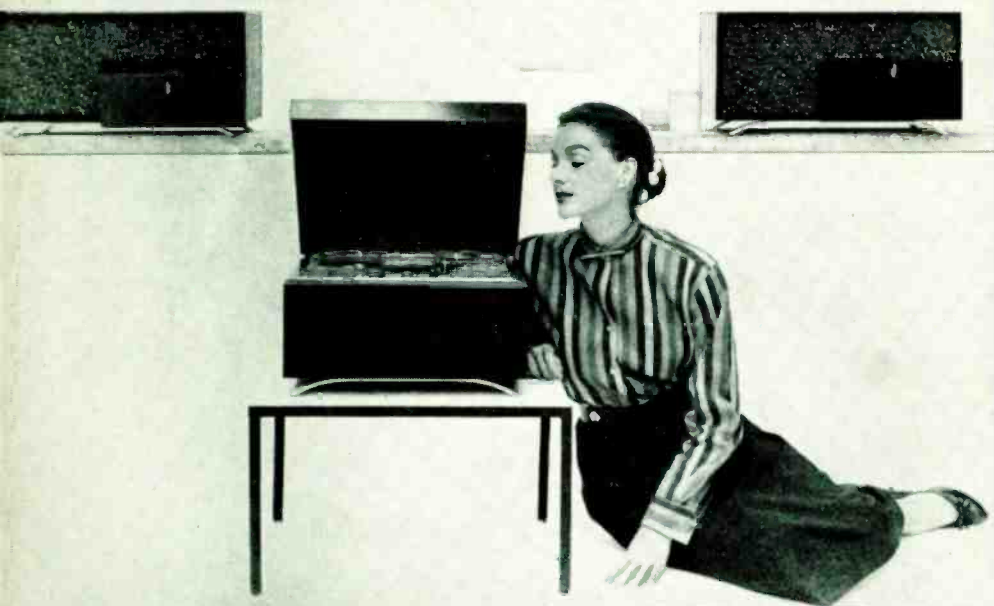
Here, Rubinstein and Reiner stress the romantic lushness of the concerto and minimize its bravura: an approach which is perfectly comprehended and supported by the engineers' fairly distant microphoning and limpid blending of ripe piano and orchestral timbres (Sept. 1956). Yet I miss the martial boldness and overwhelming aural assault of a heroic treatment. And it is in these respects that young Entremont proves himself another of the steely-fingered new keyboard giants who (like Istomin on the Columbia LP) may seem somewhat embarrassed by the Second Concerto's languid and world-weary moods, but who can cope Olympically with its "bring-down-the-house" sensationalism. Goehr's orchestra, though no match for Reiner's, plays its somewhat subservient role capably enough, while the protagonist's part is accentuated by locating the piano well to the left. It impresses me as eminently successful in achieving exactly the combined yet distinct "torrents" of piano and orchestral sonorities which Rachmaninoff's extroverted *alter ego* insisted on.

Entremont's is neither as flawless a performance nor recording as its rival, and at times the pianist's impetuosity bids fair to overload reproducing systems (if indeed the original tape isn't actually oversaturated). But unless you find it impossible to listen at all to Rachmaninoff's Second Concerto, you'll be overwhelmed by the extraordinary pianistic and sonic effects achieved here. I have greater respect for the Rubinstein version than the Entremont; but whenever I'm willing to abandon purely aesthetic scruples, it's likely to be the latter tape I'll choose.

It certainly won't be any existing single-channel recording, least of all that by Farnardi and Scherchen, which I mention here only because it is currently issued as Sonotape SW 1003, 7-in., \$7.95. It would be unfair anyway to match it against any stereo version, let alone two as good in their different ways as those above; actually it is in a special class by itself, thanks to a deliberately sluggish and mannered reading which can gratify only Rachmaninoff's most lethargic lotus-eater

Continued on next page

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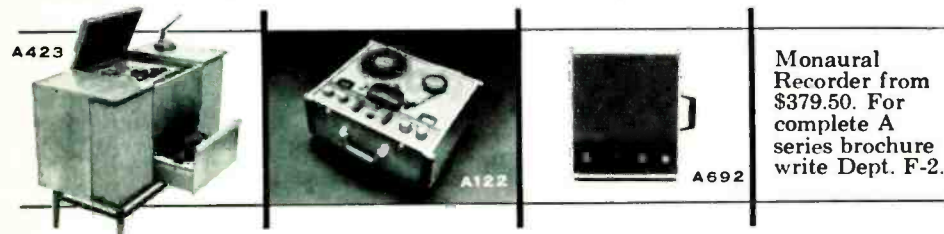
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TAPE DECK

Continued from preceding page

devotees (Westminster WL 5193, Sept.-Oct. 1953).

SCARLATTI: *Sonatas (6) for Harpsichord*, L. 86, 129, 155, 375, 376, 407

Fernando Valenti, harpsichord.

SONOTAPE SW 1031. 7-in. \$7.95.

As every discophile devotee of Valenti knows, he favors a harpsichord notable for its thunderous lower and ultrabright upper registers, and he plays with uncurbed energy and gusto—qualities which are accentuated in the uncommonly powerful, closely miked Westminster recordings. The present first tape examples, six of the twelve sonatas originally released as Vol. V (WL 5205, later renumbered WN 18332) of the Westminster Scarlatti series, will delight Valenti's admirers, though they well may be discouraged by the likelihood that it will require years before tapes encompass the fifteen LPs currently available, and a lifetime to incorporate on tape the complete Scarlatti repertory of over 500 sonatas. Few newcomers will be able to resist the infectious impetuosity of Scarlatti's inexhaustible invention and Valenti's no less inexhaustible vigor. Yet I should have preferred (especially for the debut tape and a short program) a greater variety of mood than is represented here, where only the somber L. 376 provides some relief from otherwise consistently fast—as well as loud—playing. (Sept.-Oct. 1953)

SCHOENBERG: *Gurrelieder*

Ethel Semser (s); Nell Tangeman (ms); Richard Lewis (t); Ferry Gruber (t); John Riley (bs); Morris Gesell, speaker; Chorus and Orchestra of the New Symphony Society of Paris, René Leibowitz, cond.

BERKSHIRE BH 1012. Two 7-in. \$13.90.

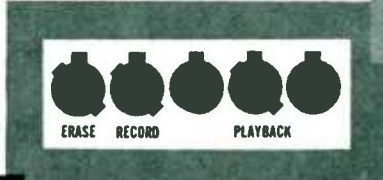
The *Gurrelieder* now seems less likely to flabbergast new listeners by its monstrous array of performers and gargantuan dimensions than to hypnotize them by its numbing (if not actually soporific) incantations. The enthusiastically acclaimed original recording (first released on Haydn Society LPs, HS 100, whose excellent accompanying booklet of notes and complete texts fortunately reappears with the present reels) was certainly an awesome technical feat; but some three years of later advances have diluted the sensationalism of its impact, and I suspect that some of the high-frequency crispness has been further softened in the tape transfer. Yet, surprisingly enough, it is just this, together with the characteristic soothing quality of tape reproduction, which enhances the richness of Schoenberg's elaborately woven tapestries and intensifies the atmospheric sorcery of his ultraromantic "linked sweetness, long drawn out." The single-channel tape works, as stereo so often does, a singular paralysis on my sensibilities, imperiously silencing any desire or ability to evaluate the work or its performance objectively. Whatever the young Schoenberg's grandiose intentions may have been,

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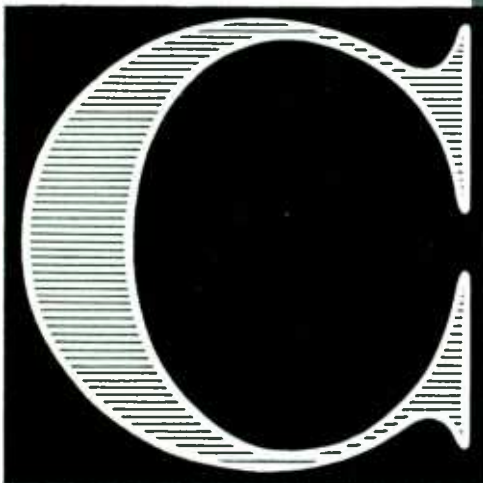


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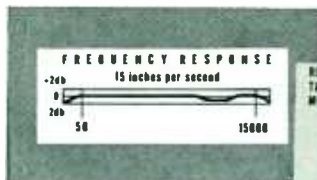


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TAPE DECK

Continued from page 100

he—and his devoted interpreters here—have succeeded at least in surpassing even Wagner's, Mahler's, and Delius' most potent aural intoxications. (April 1954)

• • **STRAVINSKY: *L'Histoire du soldat***

Ars Nova instrumental ensemble, Robert Mandell, cond.
SONOTAPE SWB 8003. 7-in. \$9.95.

Like all my fellow adventurers in the brave new world of stereo sound, I have been waiting impatiently for the long-promised Sonotape-Westminster series. Now that I've at last had a chance to study the present tape under home conditions, I find that it strikingly illustrates definite new strides in stereo technology, both in rigorously declining the obvious temptations to exaggerate natural instrumental-location effects and in achieving the closest approach yet to reproducing the tonal authenticity and dimensionality of a "live" performance. *L'Histoire*, to be sure, is exceptionally well adapted to stereo by virtue of its innate "chamber" scaling and pungent contrasts in timbre. Nevertheless, it fares even more successfully here than one could ever have expected.

It is only after the reel is finished that I reluctantly acknowledge that the reading is (for all its sonic splendor) merely a literal rendition rather than an interpretative re-creation. Although happily free from the cold tenseness of the Rossi version (Vanguard LP and A-V single-channel tape), this one is animated by none of the verve and wit of the composer's own (Columbia LP). Mandell and his men are skilled and ultracareful, but they reveal scant trace of ease or spontaneity and no hint at all of Stravinsky's searing irony. In stereo, however, this performance remains an extraordinarily impressive technical feat of literal translation of an intricate modern score into electrifying, truly living sound.

REEL MUSIC NOTES

CONCERT HALL: Only the most adamant jazzophobe could resist the McPartlands, pendulum swinging from ribald gusto to lilting songfulness, in *Down the Middle* (also available on LP as CHJ 1227). Even in their most rambunctious *tutti*s they still manage to shape sonorities with genuine musical tastefulness. The stereo spacing here is perhaps a bit wide by usual standards, but that seems only to enhance the bold definition of individual parts, while doing nothing to weaken the over-all tonal homogeneity. It would be hard indeed to single out either specific pieces or players (there are seven of each, all first-rate), but perhaps special mention should be made of a contagiously jubilant *Swanee River*, the unusually imaginative piano playing by Marian McPartland, and the virtuoso drumming of Joe Morello. Yet equal honors should be awarded the anon-

Continued on page 104



*Cancer can't strike me,
I'm hiding.*



*What I don't know
won't hurt me.*



Cancer?

*Lots of people die of it,
I know... but the
American Cancer Society
says a great many deaths
from cancer are NEEDLESS
deaths. That's why I do
what they tell me. I have
an annual medical
checkup however well
I feel. I know the seven
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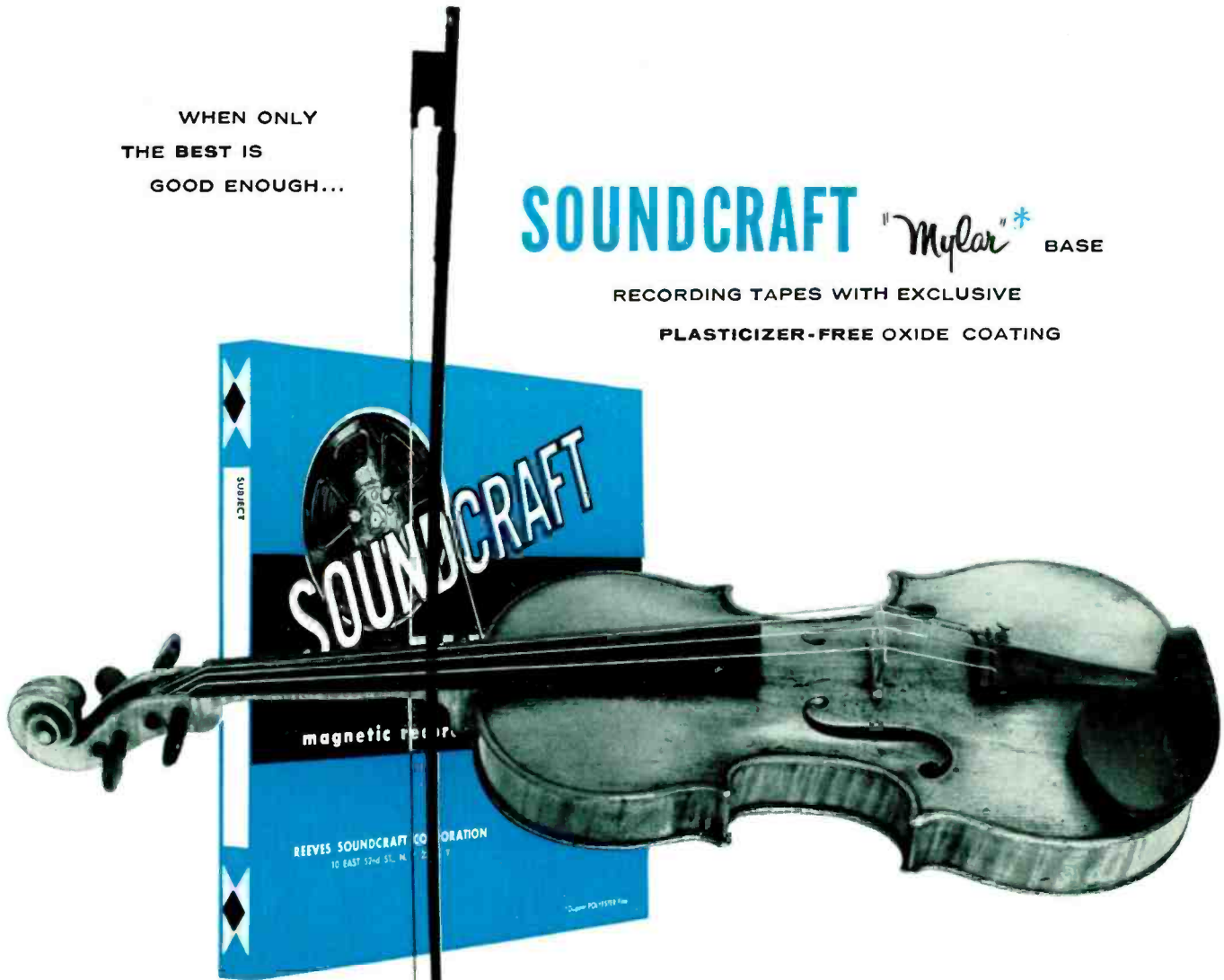
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Continued from page 102

ymous engineers who have captured perfectly the flawlessly pure, big, and buoyant sound of these rousing performances (● ● CHJT/BN 13, 7-in., \$11.95).

RCA VICTOR: I always meant to get a copy of Stokowski's *Enesco Rumanian Rhapsodies* on LP (LRM 7043 of 1954, later reissued with three Liszt *Hungarian Rhapsodies* on LM 1878, Dec. 1955), for I relished his blazing performance of the whirling No. 1 on 78s and was anxious to discover how he handled the less-familiar hymnlike No. 2. Belatedly meeting these recordings on tape, however, I am left with very mixed feelings. Stokowski plays the No. 2 more tautly and less expansively than I've ever heard before, but he also makes better sense of its usually enigmatic coda and bravely transposes the composer's order to make this precede rather than follow the whirling No. 1—as it should. The latter is more clearly articulated than ever, but overdeliberate in its opening pages, and the full incandescence both performances should have is partly negated by what seems like the lack of a sufficiently large string choir in his orchestra and even more so by excessive stridency at the (boosted?) high end of the frequency spectrum (AC 19, 5-in., \$6.95).

SONOTAPE: One of the best of the long series of Westminster LP releases by Antal Kocze, billed as the musical "King of the Gypsies," was last year's twelve-incher, *Play, Gypsy, Play* (WP 6003). The somewhat heavy nature of the recording itself might not be appropriate elsewhere, but it fits aptly the generally lugubrious, but always vigorous Hungarian dances, *Sad Sunday*, Magyar dances, etc., played here. A little of the excessive gypsy sentiment goes a long way, with me at least, but this batch of characteristic examples is varied enough to serve as a representative program; and for odd-sound fanciers its rhapsodic cymbal strumming and tremulous fiddling have a tantalizing aural flavor all their own—quite apart from their ethnic documentary value (SW 1032, 7-in., \$7.95). Add to the ambiguities of technological progress: the "Mighty Wurlitzer" is now mightier than ever in stereo sound. In *Leibert Takes Richmond*, I must concede that Dick Leibert plays his mildly south-of-the-Mason-and-Dixon-line program with less obvious lapses of musical taste than most theater organists... even that the Byrd Theater instrument is less cruel on the ears than most of its kind (as well as being uniquely well located for stereo reproduction)... and that the recording itself is downright superb. But susceptible as I am to the last virtue, I resolutely refuse to be convinced that even the most inspired technology can make a musical silk purse out of what forever will remain unmistakably porcine ears (● ● SWB 8006, 7-in., \$9.95; also available as Westminster XWN 18245, Nov. 1956).



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which the undersigned selected at random from sealed unopened cartons in your warehouse stock. These three bore the following serial numbers: 867, 937, 3019. We used a standard Model WB-301 mounting base without modification, a Leak tone arm fitted with their LP cartridge, and a complete Leak preamplifier and power amplifier, model TL/10.

Pickup and amplifier system conformed in response to the RIAA-new AES-new NARTB curve within ± 1 db.

Standards referred to below are sections of the latest edition, National Association of Radio & Television Broadcasters Recording and Reproducing Standards. Our conclusions are as follows:

Turntable easily adjusted to exact speed!

Measurements were made in accordance with NARTB specification 1.05.01, using a stroboscope disc. In every case, speed could be adjusted to be in compliance with section 1.05, i.e. within 0.3%. In fact, it could easily be adjusted to be exactly correct.

WOW less than NARTB specifications!

Measurements were made at $33\frac{1}{3}$ rpm in accordance with NARTB specification 1.11, which calls for not over 0.20% deviation. These values substantially agreed with those given on Garrard's individual test sheets which are included with each motor.

Garrard Serial No.	%
867	.17
937	.13
3019	.12

Rumble less than most professional recording turntables!

Measurements were made in accordance with sections 1.12 and 1.12.01, using a 10 to 250 cps band pass filter, and a VU meter for indication. Attenuation was the specified 12 db per octave above 500 cps and 6 db per octave below 10 cps. Speed was $33\frac{1}{3}$ rpm.

Gentlemen:

We have tested the three Garrard Model 301 Turntables at random from sealed unopened cartons in your warehouse stock. These three bore the following serial numbers: 867, 937, 3019. We used a standard Model WB-301 mounting base without modification, a Leak tone arm fitted with their LP cartridge, and a complete Leak preamplifier and power amplifier, model TL/10.

Signal to Rumble Ratio Using Reference Velocity of 7 cm/sec at 500 cps

This reference velocity corresponds to the NARTB value of 1.4 cm/sec at 100 cps.

Garrard Serial No.	DB
867	52
937	49
3019	49

The results shown are all better than the 35 db broadcast reproducing turntable minimum set by NARTB section 1.12. In fact they are better than most professional disc recording turntables.

Signal to Rumble Ratio Using Reference Velocity of 20 cm/sec at 500 cps

Garrard Serial No.	DB
867	61
937	58
3019	58

We include this second table to facilitate comparison because some turntable manufacturers have used their own non-standard reference velocity of 20 cm/sec, at an unstated frequency. If this 20 cm/sec were taken at 100 cps instead, we would add an additional 23.1 db to the figures just above. This would then show serial number 867 to be 84.1 db.

It will be seen from the above that no rumble figures are meaningful unless related to the reference velocity and the reference frequency. Furthermore, as stated in NARTB specification 1.12.01, results depend on the equalizer and pickup characteristics, as well as on the turntable itself. Thus, it is further necessary to indicate, as we have done, the components used in making the test. For example, a preamplifier with extremely poor low frequency response would appear to wipe out all rumble and lead to the erroneous conclusion that the turntable is better than it actually is. One other factor to consider is the method by which the turntable is mounted when the test is made. That is why our tests were made on an ordinary mounting base available to the consumer.

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TESTED IN THE HOME



Equipment reports appearing in this section are prepared by members of HIGH FIDELITY'S staff, on the basis of actual use in conjunction with a home music system, and the resulting subjective evaluations of equipment are expressed as the opinions of the reviewer only. Reports are usually restricted to items of general interest, and no attempt is made to report on items that are obviously not designed primarily for high-fidelity applications. Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end of the report, or to request that it be deferred (pending changes in his product), or not be published. He may not, however, change the report. Failure of a new product to appear in TITH may mean either that it has not been submitted for review, or that it was submitted and was found to be unsatisfactory. These reports may not be quoted or reproduced, in part or in whole, for any purpose whatsoever, without written permission from the publisher.

Revere T-11 Tape Recorder

SPECIFICATIONS (furnished by manufacturer): a 7.5 ips twin-track tape recorder with 10½-in. reel capacity. **Frequency response:** ± 3 db, 40 to 16,000 cycles. Individual frequency response calibration sheet supplied with each unit. **Signal-to-noise ratio:** over 50 db. **Wow and flutter:** below 0.2%. **Distortion from tape playback:** 0.65% harmonic; below 2.5% intermodulation. **Bias frequency:** 80 kc. **Inputs:** two, one for high-impedance microphone or radio-phonograph, one for radio-phonograph. **Controls:** AC power; volume; tone (Hi-Fi, Balanced Tone, Bass, Treble); controls keys (Stop, Play, Speaker, Record); fast forward and rewind lever; manual stop lever; adjustments for playback high-frequency equalization, hum balance, and bias current. **Bias current pre-set for Scotch #111 and #190 tape.** **Outputs:** two, one from preamplifier to high-fidelity system, one from 2½-watt monitor amplifier to loudspeaker or headphones. **Record level indicator:** neon bulbs, Normal and Overload. Three-digit revolution counter. Electrical remote control facilities. Neon record safety indicator. **Tubes:** 2—12AX7, 6AU6, 6K6GT, 6V6GT, 6X5GT. **Dimensions:** panel 19 in. wide by 14 high; 9 in. depth required behind panel. **Price:** \$284.50. **MANUFACTURER:** Revere Camera Company, 320 East 21st St., Chicago 16, Ill.

The Revere T-11 has the distinction of being a moderately priced tape recorder specifically designed for use with 10½-inch reels. Anyone who has ever had a tape run out 1¼ minutes before the end of an important recording will appreciate the value of this large reel capacity.

At a tape speed of 7.5 ips, a 10½-inch reel provides at least an hour of *continuous* recording; twin tracks will give two hours of total time (one uninterrupted hour on each track) with conventional tape, and can give up to four hours with one of the new thinner tapes.

The T-11 is a dual-track 7.5-ips recorder, and is equipped with removable hub adaptors allowing it to take either the large professional 10½-inch reels or the smaller reels that are standard for amateur use. Mechanically, it is similar to Revere's T-10 recorder (TITHed in Jan.-Feb. 1953), even to the keyboard controls which select PLAY, STOP, RECORD, and SPEAKER operation. Also similar to those of its predecessor are the separate shuttle lever for high-speed functions, the pause control, the neon record-level indicators, and the volume and tone controls. The T-11 might in fact be described as simply a large-reel version of the T-10, were it not for a few important differences that make the T-11 especially suited for use with a high-fidelity system.

To begin with, the T-11 resembles professional tape recorders in that it is not a "complete" self-contained recorder-playback unit, although it combines home-recorder operating simplicity with some of the flexibility of professional equipment. It does not contain a loudspeaker, but has instead two separate output connections to feed external components. One output is from a 2½-watt built-in monitor amplifier, for connection to a separate speaker system or headphones. The other output comes from the recorder's playback preamplifier, and through a cathode-follower output stage that

feeds a low-impedance line for connection to a high-level input on an external control unit.

Connections to and from the T-11 are so arranged that it can be used as an integral part of a complete system, and can be operated in record or playback modes without plugging or unplugging signal sources. Two permanent connections are required; one from the separate control unit's TAPE-OUT receptacle (assuming that it has such) into the T-11's RADIO-PHONO input, and one from the recorder's PREAMP OUTPUT into a high-level input on the control unit.

To make a recording on the T-11, you turn on the recorder and the system, load the tape, and set the control unit's input selector to the desired program. Then release the record safety lock (which prevents accidental operation of the RECORD key) and depress the key. This will start the recorder running and recording, although if it is desired first to set recording level, the PAUSE lever can be used to hold the tape stationary while the volume is set or until the program starts.

The RECORD key automatically deactivates the tone control, so the signal heard through the high-fidelity system will be a replica of what is actually going onto the tape. If a microphone is being used, or if the recorder is "on location" for a remote recording assignment, headphones may be used for monitoring by inserting them into the MONITOR output and



The T-11 with 10½-inch reels in place.

depressing the SPEAKER key. A portable loudspeaker may be used instead from the same connection as long as there is no danger of acoustic feedback from the speaker to the mike.

At the completion of a recording, the STOP key stops the recorder and automatically sends a diminishing alternating signal to the record head, to remove any trace of residual

Continued on page 110

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TESTED IN THE HOME

Continued from page 107

magnetism that might otherwise build up over a period of time and cause hiss or partial erasure of recorded tapes. Then, when the REWIND lever is shifted, the RECORD key releases, its safety lock moves into place, and the unit is ready to play back the new tape. In the record mode, there is no signal coming out of the T-11's PREAMP OUTPUT connection, and in playback the RADIO-PHONO input is automatically disconnected. This input-output isolation is what enables the recorder to be kept connected to the control unit at all times, because it prevents electrical feedback from setting up a vicious circle from the recorder, through the control unit, and through the recorder again.

In playback, the signal coming from the PREAMP OUTPUT connection is unaffected by the recorder's volume control, leaving this function to the external control unit, but the tone control allows some treble cut to be introduced as needed. Both controls are, however, fully effective on the MONITOR output, so there is complete control over the output signal when the recorder is being used by itself with a loudspeaker alone.

This flexibility also means that the T-11 can be used by itself as the heart of a complete low-powered reproducing system, in conjunction with a tuner and/or control unit and a loudspeaker system of modest pretensions.

An added convenience feature is the pause lever mentioned earlier in this report, which permits the tape to be instantaneously stopped or started while recording or playing back, without disturbing any of the other controls. A remote control line can be purchased at slight additional cost to "extend" this control to some distance from the recorder, and remote controls are also available to actuate the start-stop solenoid in the recorder, from distances up to several hundred feet.

The reel turntables on the T-11 are, by the way, very ingenious and effective. The projecting spindles are keyed for their entire length, to fit the notches at the center of plastic tape reels. The spindles are, however, in two sections, the top half being spring-loaded and rotatable on its axis.

When the mechanism is operating with its panel horizontal (it will work either lying down flat or vertically mounted in a rack), these spindle clamps are used only for locking in place the 10½-inch reel hub adaptors. When the unit is rack mounted, the clamps are also used to fasten small reels, and if large reels are used, the upper halves of their hub adaptors twist around to lock the reels in place.

All of this flexibility would, however, be wasted were it lavished on a machine that was inherently incapable of turning out good tapes. It need only be stated that it was not wasted on the T-11.

The published specifications on this recorder seemed not at all modest, and I was tempted to wonder if they might not have been tinged with some idealism, as they say. Our test unit, though, came very well up to its specifications in every respect, including the intermodulation figure. And while 2.5% IM may seem high to those of us accustomed to the 0.1% ratings of amplifiers, it is excellent for a tape recorder.

The T-11 does a very good job of recording all kinds of program material, and plays back its own tapes with balance, cleanliness, and speed stability that easily pass the rigors of a direct A-B comparison with the original. Smoothest response from its own tapes is obtained with the tone control set to the HI-FI position, but commercial recorded tapes (made to the NARTB equalization curve) require a little treble cut. This is not a backhanded way of saying that the T-11 uses the old non-standard 7.5 ips equalization curve (which would not match the NARTB curve), but is simply to point out that the gentle treble boost used in the T-11's playback amplifier should be removed when playing NARTB tapes.

The T-11's tape-handling ability is excellent; there is no

tendency toward tape spillage or stretching at any time, and the high-speed functions operate smoothly and positively. Mechanically, our test T-11 proved to be one of the quietest-running recorders I've used, and could safely be used in the same room as the microphone. And, of this recorder's very attractive features, not the least is its price. An excellent buy for the nonprofessional. — J.G.H.

Heath XO-1 Electronic Crossover

SPECIFICATIONS (furnished by manufacturer): an electronic crossover kit incorporating separate crossover filters. **Crossover frequencies:** 100, 200, 400, 700, 1,200, 2,000 and 3,500 cycles. Separate level controls are provided on high and low channels. **Price:** \$18.95. **MANUFACTURER:** The Heath Co., Benton Harbor, Mich.

This electronic dividing network is designed for use in bi-amplifier systems, the basic principles, advantages, and disadvantages of which were discussed in detail in the November 1956 issue of HIGH FIDELITY. At time of writing this report there were several variable electronic dividing networks on the market. The Heath was the only one which provided separate high- and low-pass filtering action. With the Heath, it is possible to have the woofer cut off at, say, 700 cycles and the midrange speaker cut off at 400 cycles, or at 1,200 — or any other frequency, for that matter. With the 700/400 arrangement, there would be a boost in the overlap area. On the other hand, with the 700/1,200 setup, there would be a



The Heathkit XO-1 electronic crossover.

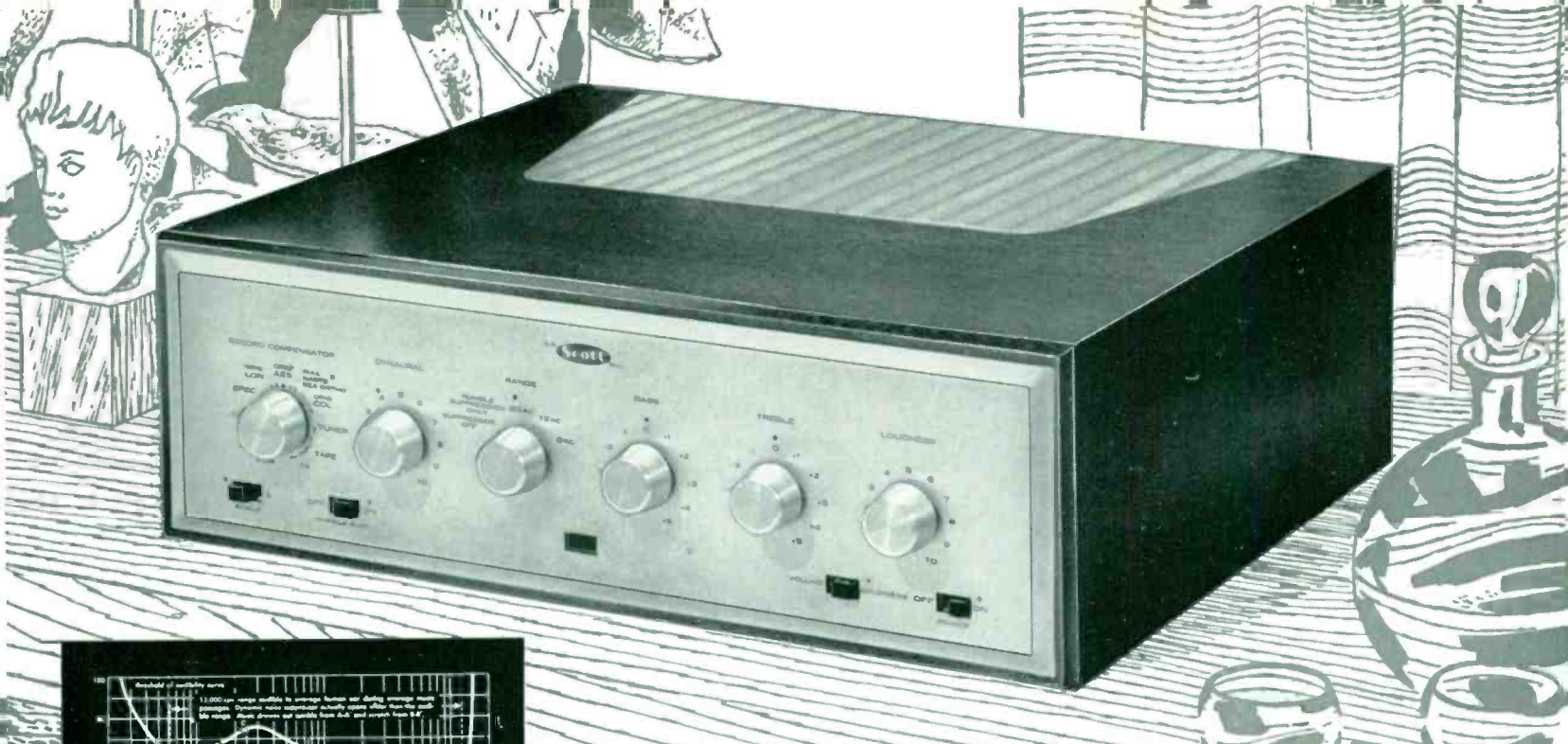
"hole" or depression in sound output. (The frequencies mentioned above were chosen simply as examples; any combination of those listed in the specifications would be possible.)

Under normal conditions, we can see no particular advantage in using different crossovers for the two speaker sections, but we can think of abnormal situations when it might solve easily an otherwise knotty problem. It could, for example, help to remove a presence peak, or to put one in, if desired. Thus this feature adds up to an extra degree of flexibility of application.

The two other units on the market are continuously variable; the Heath crossover frequency is variable by steps of approximately one octave. Some may feel that this does not permit sufficiently precise selection of crossover frequency; that there may be times, for instance, when it would be desirable to cross over at 300 cycles rather than at 400. This is cutting it pretty fine. In most cases the difference will be audible, but counterbalancing this point is the fact that design is simplified and cost kept down by this arrangement.

To be commended strongly is the use by Heath of substantial amounts of feedback. This not only cleans up the sound but also produces a sharp knee in the attenuation curve.

Continued on page 113



H. H. Scott Model 210-E 30 watt complete amplifier 15 1/2 x 5 x 12 1/2 in mahogany case \$179.95 (Mahogany Case \$19.95) All prices slightly higher west of rockies.

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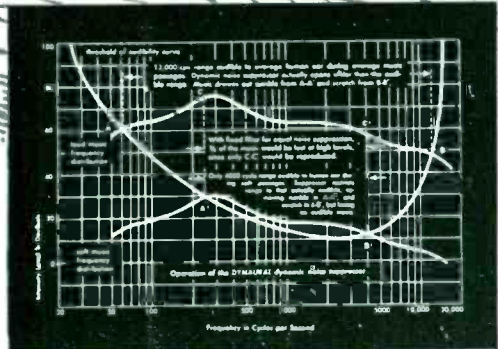
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CHOOSING YOUR TUNER

Sensitivity and Distortion

Sensitivity and distortion are major considerations in determining tuner quality, and for comparing one with another. Yet, specifications rarely provide sufficient data to do either.

Distortion claims that fail to specify 'percentage of modulation' are meaningless. One doesn't even have to understand what 'percentage of modulation' means. It is enough to know that at 30% modulation, distortion may be quite low; whereas at 100% it may be intolerable. While most FM broadcasters operate with approximately 30 to 60% modulation, they go to 100% and beyond on peaks.

Similarly, the statement that a given tuner has 'X microvolt sensitivity for 20db quieting' is equally inadequate, unless the percentage of modulation is given. At 100% modulation, the sensitivity will 'look better' than at 30%. It is good engineering practice to measure sensitivity at 30% modulation, and the manufacturer who bases his sensitivity claims upon measurements made at 100%—without saying so—is introducing confusion.

Note these Pilot tuner specifications. They are clear and concise. And note too, that even the cathode follower impedances are given, for at higher impedances—2,000 or more ohms—the effectiveness of the cathode follower is sharply diminished.

FM-530*
FM only

FA-540*
FM-AM

FA-550*
FM-AM
with Preamp

FM SENSITIVITY for 20db quieting with 30% modulation	less than 3.5 μ v	less than 3.5 μ v	less than 3.0 μ v
DISTORTION at 5 μv input with 100% modulation with 60% modulation	less than 1% 0.5%	less than 1% 0.5%	less than 1% 0.5%
CATHODE FOLLOWER Output impedance	500 ohms	500 ohms	500 ohms
PRICE <i>slightly higher west of Rockies</i>	\$79.50	\$109.50	\$159.50

*All Pilot Tuners feature the Beacon tuning indicator.

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Pilot

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IN CANADA: Atlas Radio Corp., 50 Wingold Avenue, Toronto 10, Ontario



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Instead of sloping off gradually to the three-db-down point, the Heath curve starts down quickly and effectively. Attenuation is at the rate of about 11 db per octave, by test.

An unusual feature is the "by-pass" switch. In its "thru" position, the crossover network is in the circuit. In "by-pass," the input to the network (which means the output of the preamp-control unit) is bypassed to a separate phono jack. If a third amplifier and speaker system were used, it would be possible to switch from biamp operation to monamp (or whatever you call one-amplifier systems). Again, this is a feature that is not essential but is likely to find a number of applications.

We had no construction problems with the kit. It ranks in complexity between power amplifiers and preamp-control units. Everything worked, the first trip through. The sound was clean, and blended nicely and smoothly at crossover frequencies. The unit did not increase the output voltage appreciably, gain being not over 1½ db when wide open. This, we feel, is as it should be.

We had some trouble with "poppy" switches; this must have been due to dirt on the contacts, because after a bit of use, it cleared up. Hum and noise, both of which are tough to eliminate from electronic crossovers, were very low and, for all intents and purposes, negligible.

All in all, a piece of equipment quite typical of Heath's high standards: an excellent buy for the man with a bit of experience in assembling kits, and one which will in many cases effect a significant improvement in multi-way speaker system performance. — C.F.

Connoisseur Turntable

SPECIFICATIONS (furnished by manufacturer): a three-speed transcription turntable with continuously-variable speeds about each basic speed range. **Wow and flutter:** less than 0.08% at 78 rpm; less than 0.1% at 33.3 rpm. **Speed control range:** ±2% on all speeds. **Speeds:** 33.3, 45, 78 rpm. **Rumble:** better than -75 db. **Dimensions:** 15½ in. long by 13½ wide. 3¼ in. required below motor board. **Price:** \$110.00. **DISTRIBUTOR:** Ercona Corporation, 551 Fifth Ave., New York 17, N. Y.

Turntables seem to be among the few high-fidelity components that can be evaluated on a pure quality basis, without the aspect of personal preference that often colors judgments of pickups and loudspeakers. As long as speed variation and rumble are kept below the level of audibility there should be little difference between one transcription turntable and another except the luxury features (continuously-variable speed, built-in stroboscope, and so on) and the matter of durability.

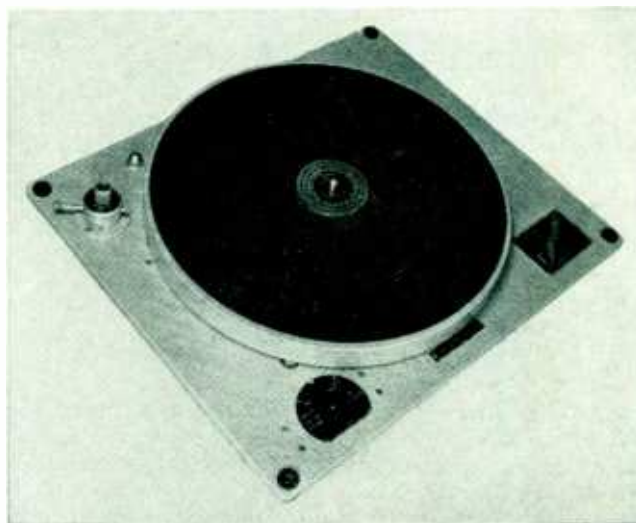
Generally speaking, there is nothing unique about the drive system of the Connoisseur turntable. It is a rim-drive idler-type unit with a heavy aluminum turntable mounted on a heavy-duty center bearing, and its three basic speed ranges are selected by means of the familiar three-step drive motor shaft. This provides shaft surfaces of three different diameters to give the necessary reduction ratios, and the speed change lever moves the idler up and down from one step to another to select the operating range.

The unusual feature of the Connoisseur, however, is that each of the three drive motor steps is tapered slightly, and a vernier knob on top of the speed change lever allows the idler to be traveled up or down the tapered surfaces, varying the reduction ratio and hence the speed. The control range is stated as being plus or minus 2 per cent of the nominal speed.

I was initially dubious about this tapered-shaft drive system, and had visions of the idler spontaneously shifting up and down on the shaft and introducing serious wow. Evidently,

this just doesn't occur; after nearly two months of use, the Connoisseur has proven to be a truly reliable instrument.

Speed regulation is indeed excellent; I found it impossible to detect audible flutter or wow on any test—musical and otherwise, and the rumble level is exceedingly low. During the first hour or so of use, the rumble in our test Connoisseur diminished from just barely audible to well below what



The Connoisseur transcription turntable.

could be considered significant. At present (after about 48 hours' use) it is necessary to boost both the bass and volume controls on my playback system to very high levels before the rumble becomes evident. I am still not convinced that I'm not hearing rumble that is inherent in the discs themselves, since what little I hear with everything turned up seems to vary considerably from one disc to another. And the fact that the Connoisseur's rumble diminishes as it breaks in seems to suggest that it may be expected to give very long and trouble-free service.

Definitely a top-quality turntable for the perfectionist.
—J.G.H.

MANUFACTURER'S COMMENT: The Connoisseur turntable is an individually made and completely hand-crafted component. The tolerances maintained in its parts are indicative of its high quality, and one of its major features (and perhaps that which accounts for its diminishing rumble with continued use) is the 10015-in. clearance between shaft and bearing. This allows for an unbroken film of oil between the surfaces, eliminating metal-to-metal contact, and reducing spindle and friction noises to a minimum.

We have available an interesting descriptive brochure detailing the very unusual construction and design of the Connoisseur turntable.

Audiogersh MST-1 Cartridge

SPECIFICATIONS (furnished by manufacturer): a single-play variable-reluctance magnetic pickup cartridge. **Frequency response:** ±2 db, 30 to 19,000 cycles. **Output:** 55 millivolts. **Tracking force:** 6 to 8 grams. **Recommended load:** 100,000 ohms. Will operate properly with 22,000 to 100,000 ohms load. **Stylus:** standard or microgroove diamond or sapphire, replaceable by user. **Price:** with diamond stylus \$34.50; with sapphire stylus \$12.50. **DISTRIBUTOR:** Audiogersh Corporation, 514 Broadway, New York 12, N. Y.

The Audiogersh MST-2 Miratwin (TITH, April 1956) was a turnover cartridge comprised of two separate thumb-nail-sized cartridges strapped back to back. It is (they are) an excellent cartridge, but its \$45 price with diamond and sapphire styli was thought likely to deter possible users who own nothing but microgroove records and would consequently never use one side of the cartridge.

For them, now, here is the MST-1, which is simply the microgroove half of an MST-2, mounted on an ingenious

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spring clip that attaches into a standard arm. The clip is drilled with two standard-width elongated mounting holes which permit some back and forth adjustment of the cartridge, so that when mounting it in a manual player arm the stylus can be set for just the right amount of turntable-spindle overhang to assure proper tangency.

To install the MST-1, you gently bend the rear of the assembly away from the cartridge, which then comes free from the clip. When the clip is mounted, the cartridge is simply hooked under the slot at the front of the clip and



The Audiogersh MST-1 single-play pickup cartridge has a detachable mounting plate and a lift-out stylus assembly that is replaceable by the user.

pressed into place, while lightly bending the rear tab. The end of the cartridge then fits under the lip at the rear of the clip, and the connecting pins automatically make spring contact with the rear of the cartridge.

Since this is the same cartridge as the microgroove half of the MST-2, its performance is understandably about the same. It has a sweet, very clean high end and a solid low end. Over-all sound is transparent, seems to have very low distortion, and tests with steady-state frequency bands viewed on an oscilloscope indicate no significant tendency toward high-range distortion. The measured (and audible) response is very smooth, and the cartridge handles most high-level recorded passages with ease at its 6 gram tracking force.

Like the MST-2, this one's output is very, very high (see specifications). Many preamplifiers can take its full output without overload, but some will require the addition of an attenuator resistor at the phono input to minimize the risk of overload. The attenuator can be nothing more than a resistor of the same value as that already used for phono input loading, connected in series with the phono signal circuit, right at the preamp input. — J.G.H.

Lectronics Custom 56 Amplifier

SPECIFICATIONS (furnished by manufacturer): a single-chassis basic power amplifier. **Rated power:** 50 watts continuous. **Frequency response:** ± 0.5 db, 6 to 60,000 cycles; ± 0.1 db, 20 to 20,000 cycles. **IM distortion:** below 0.5% @ 50 watts. **Power response:** ± 1.0 db, 20 to 20,000 cycles @ 50 watts out. **Square wave response:** 20 to 20,000 cycles, essentially undistorted. **Sensitivity:** 1.5 volts in for 50 watts out. **Damping factor:** 15. **Input:** one, at high impedance. **Controls:** input level-set, AC power switch. **Outputs:** 1.8, 8, or 16 ohms to speaker. Two unswitched AC convenience outlets. **Tubes:** 6BA8, 2—6550, 5U4-GB. **Dimensions:** 12 in. long by 7 wide by 8 high. **Price:** \$119.95. **MANUFACTURER:** Lectronics, City Line Center, Philadelphia 31, Pa.

The 50-watt Lectronics Custom 55, reported on in the December 1955 TITH section, was found to be outstanding for its high and low-frequency stability, low distortion, and generally fine sound. The new Custom 56, embodying the main features of a currently popular 50-watt ultra-linear design, is even better.

The Custom 56 uses 6550 output tubes and a Dynaco A-430 output transformer in a screen-loaded connection, but lacks the driver stage of the earlier Custom 55 design. The result is further stabilization of the low end, while the improved transformer design provides a somewhat greater high-frequency stability margin than that of the Custom 55.

As might be expected from the foregoing, the Custom 56's sound is excellent indeed, with an effortless clarity and

solidity that can only come from a highly-stabilized amplifier working well below its maximum power rating. The low end is full and very well defined, the high end extremely smooth and yet crisp. The over-all impression is of sound that is practically devoid of coloration.

Degree of excellence is hard to describe, especially when one is dealing with very high-quality equipment, where differences are subtle. Perhaps it is easiest to say that, to



The Lectronics Custom 56 amplifier.

notice the superiority of the Custom 56 over its excellent predecessor, for instance, a very good speaker system would have to be used in the comparison.

Since the power supply in the Custom 56 includes a stage of choke filtering, its hum level is low enough to enable its hum-free use with very high-efficiency speaker systems, while its 50-watt power rating means that it can also drive plenty of volume out of a lower-efficiency system. This is definitely a perfectionist's amplifier, and one that warrants the very best associated equipment. — J.G.H.

MANUFACTURER'S COMMENT: The Custom 56 amplifier is the result of continuing study of the problems in amplifiers and of the relationship between the amplifier and the loudspeaker. For instance, laboratory measurements have shown that a feedback amplifier's stability characteristics can be improved by reducing the number of amplifying stages, and listening tests have shown that this simplification of circuit design can improve the definition and transparency of an amplifier's sound. We are glad that this report clearly describes the advantages of functional, uncomplicated circuit design.

Bohn True High Fidelity System

SPECIFICATIONS (furnished by manufacturer): a standardized group of packaged custom high-fidelity systems, utilizing all professional-quality components in compact, finely-finished cabinets. **END TABLE UNIT** houses 3-speed aluminum lathe-turned turntable; pickup arm with slide-in cartridges, one diamond-tipped for microgroove records and one sapphire-tipped and weighted for 78's; preamp-equalizer with individual multiposition turnover and rolloff controls; 50-watt (100 watts peak) power amplifier, with less than 1% IM distortion at rated power; optional FM-AM tuner; automatic stylus-use timer. **Inputs:** two auxiliary high-level inputs. **Controls:** individual concentric volume and loudness controls; FM-AM switch and tuning knob, if tuner is provided; selector switch for tuner and external inputs, with OFF (phono) position; "audio clarity" (turnover and rolloff) controls. Turntable on-off switch also furnishes power to preamp and amplifier, and locks out audio from other channels. **Outputs:** 16 ohms to speaker; high-impedance output for tape recorder. **Tubes:** 6SC7, 6AN8, 2—6CA7 or EL34, 5U4GB in preamp and amplifier; 2—6BA6, 3—6AU6, 6AL5, 6BE6, 6AB4, 6BS8, 6CN7, 12AT7, 6X5GT in tuner. End-table unit with tuner is model 7C88; without tuner, model 7C73. **Dimensions:** 31 in. long by 21 wide by 25 high. **SPEAKER SYSTEMS:** choice of two—high-quality 15-inch coaxial speaker in corner ducted-port bass-reflex cabinet designed for it (model S89); or very compact two-way infinite-baffle system (model S79). Larger system is essentially flat from 40 to 20,000 cps, with IM distortion less than 2%. Compact system has range of 30 to 14,000 cps. **Dimensions:** S79, 25 in. high by 14 wide by 11 3/8 deep; S89, 34 in. high by 34 wide by 22 deep. **PRICES:** model 7C73—S79, \$1075; model 7C73

Continued on page 116



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TESTED IN THE HOME

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—S89, \$1275; model 7C88—S79, \$1290; model 7C88—S89, \$1490. Extra S79 speaker system: \$295; extra S89 speaker system: \$495. These are for light or dark mahogany finish; other finishes slightly higher. **MANUFACTURER:** Bohn Music Systems Company, 550 Fifth Ave., New York 36, N. Y.

From the first days of high fidelity, there have been people who liked the sound but have lacked confidence in their ability to assemble a good system, or couldn't spare the necessary time for it, or disliked the "custom" cabinetry available. They have been willing to pay a premium price for hi-fi packaged in fine cabinets, ready to plug in and play. Until quite recently they have been able to buy high-priced packages, all right, but the sound quality in most cases wasn't up to the price.

Now there are several packaged systems that meet minimum standards for high fidelity. A few are quite good. The Bohn True High Fidelity System is even better—it surpasses easily the great majority of medium-priced component assemblies. It doesn't come off badly when compared with the finest owner-assembled systems, for several good reasons.

First, only top-quality components are used. Under the hinged top of the end-table-style components cabinet is a Rek-O-Kut three-speed turntable, a Fairchild pickup arm with Fairchild diamond cartridge for LPs and GE cartridge for 78s, a preamplifier-equalizer with individual turnover and rolloff controls (called an Audio Clarity Control in the instructions), and an electrical elapsed-time meter (called the Record Life-Saver). The meter indicates hours of turntable rotation and accordingly gives a rough indication of how long



The larger Bohn Model S-89 speaker system contains a 15-inch dual concentric loud-speaker. The enclosure is a corner reflex-port type designed specifically to match the speaker installed in it.

a stylus has been in service—an excellent feature. A 50-watt amplifier is in the bottom of the cabinet. In the upper section are installed concentric volume and loudness controls, a selector switch, and an optional FM-AM tuner. The tuner is extremely sensitive and the audio quality is excellent. In addition to off (phono) and tuner positions the selector switch has two positions for external high-level inputs, for which connectors are supplied on the back panel. You can, therefore, play a tape recorder and one other external source through the system. A tape output jack is also furnished.

Two speaker systems are available. The smaller model is one which many consider the finest speaker within several orders of magnitude of its size. The larger is a 15-inch dual concentric of unequivocal excellence, in a corner ducted-port reflex enclosure designed specifically for the speaker. Cabinetwork on both speaker systems and the end table is meticulous, comparable to that of the best furniture available today, and finishes are of similar quality.

Another important factor in the Bohn system is the skill with which these components were selected and are as-



A chairside console houses phono, tuner.

sembled. The individual units seem ideally complementary one with another; it is quite probable that substitution of any component in this system with another of, perhaps, equivalent quality would upset the favorable balance now achieved, and produce somewhat less satisfactory sound. As an example, consider the large speaker system: this combination of enclosure and speaker gives exceptionally clean, crisp bass, yet there is no apparent restriction of range. A different enclosure of similar size or cost, or a different speaker, might not give as happy a total result.

In the interwiring among the units are at least two features not common in conventional systems. All permanent connections are soldered, with the exception of those to the speaker, and they are made by means of a force-fit polarized plug. Thus, there is no possibility of pin-plug connections becoming tarnished and noisy. Operation is simplified by means of a relay switching system and pilot lights. In the off-phono position of the selector switch, and with the turntable turned off, nothing is energized. To operate the system as a phonograph it is necessary only to switch on the turntable. The turntable switch supplies power to the preamp-equalizer and amplifier, lights a green pilot light, and connects the audio from the preamp through the volume and loudness controls to the amplifier; no other switching is necessary to play a record. Tubes in the tuner remain cold, and are not energized until the selector switch is turned to the tuner position. A red pilot light glows when the selector is turned to the tuner or either auxiliary input position, and the amplifier is also energized. But in *any* position of this switch, if the turntable is turned on it locks out any source but the phono pickup; the red light is extinguished, and the green light goes on. Practically foolproof.

All these things—expensive components, fine cabinetwork and finish, painstaking assembly, and extra conveniences—cost money. Together with the fact that the Bohn systems are sold through retail outlets, they make the final price high: from \$1075 to \$1490, depending on the model. The main components of the system can be obtained for considerably less. Still, for those who want a superb high-fidelity system in packaged form, combining the best features of both, this is an excellent answer.—R.A.

MANUFACTURER'S COMMENT: Bohn sets answer the question often asked about today's high-fidelity consoles: "Does it have to be *that* big?" The size of these sets should be stressed. They are among the most compact consoles available (note end table and small speaker dimensions in the Specifications section).

By using a matched pair of Bohn speaker systems, either the S79 or S89 model, the user can enjoy a stereophonic effect which is somewhat similar to true two-channel sound, but advantageously permits the use of any record instead of being confined to stereo material. In spite of the use of professional components exclusively, Bohn sets are by no means the highest priced in today's "packaged set" market. And we believe their musical performance can't be beat, regardless of price.



SKITCH...on his Presto Turntable

"MY CUSTOM HI-FI OUTFIT is as important to me as my Mercedes-Benz sports car," says *Skitch Henderson*, pianist, TV musical director and audiophile. "That's why I chose a PRESTO turntable to spin my records. In my many years working with radio and recording studios I've never seen engineers play back records on anything but a *turntable*—and it's usually a PRESTO turntable.

"My own experience backs up the conclusion of the engineers: for absolutely constant turntable speed with no annoying 'Wow' and 'Flutter,' especially at critical 33½ and 45 rpm speeds, for complete elimination of motor noise and 'rumble,' I've found nothing equals a PRESTO turntable. It's heavy . . . it's brilliantly machined . . . it's the only instrument on which the genuine audiophile should ever allow his records to be played."

Visit the *Hi-Fi Sound Salon* nearest you to verify Mr. Henderson's comments. Whether you currently own a conventional "one-piece" phonograph—or custom components—we think you'll be gratified with the difference you'll hear when you play your records through custom hi-fi components teamed with a PRESTO turntable. Write for free brochure, "*Skitch, on Pitch,*" to Dept. WN, Presto Recording Corporation, P.O. Box 500, Paramus, N. J.



MODEL T-2 12" "Promenade" turntable
(33½ and 45) four pole motor, \$49.50

MODEL T-18 12" "Pirouette" turntable
(33½, 45 and 78) four pole motor, \$75.00;
with Hysteresis motor (Model T-18H),
\$131.00

MODEL T-68 16" "Pirouette" turntable
(33½, 45 and 78) four pole motor, \$99.00;
with Hysteresis motor (Model T-68H),
\$170.00

WALNUT "PANDORA" Turntable Cabinet
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PITTSBURGH SYMPHONY

Continued from page 37

After about seven hours of continuous playing and listening, the session was finished. Firkusny went a little limp and said, "You know, I think I have a slight headache. Let us get something to eat."

At dinner Firkusny discussed the problem of the recording pianist.

"One of the difficult things," he said, "aside from the problem of balance between piano and orchestra, and finding the best possible piano [Firkusny had a Steinway shipped from New York for the session] and the playing itself, is the need to make a decision on the spot about which of several takes you prefer. One is so absorbed in playing the music that it is impossible to reflect objectively. You recall a certain phrase, or even a chord, and before you know it that is all you are looking for when you listen to the takes. The over-all architecture escapes you. Then when you hear the accepted tape a few weeks later, you are at a loss to know why you made certain selections. The ideal way to make records would be to have the opportunity to hear the playback, with all the takes, about two weeks later."

Jones & Co. returned to the Mosque the next day to record Hindemith's Symphonic Suite *Mathis der Maler*. Everything zoomed along; no problems, no disagreements. But the final afternoon of the triple session was not so simple. It was devoted to Ernst Toch's Third Symphony. Steinberg and the PSO had given the world premiere of the work the previous season, and Pittsburghers were especially proud of the fact that it had won a Pulitzer Prize.

Among the problems of the Toch symphony was the scoring. The side of the stage near the timpani looked like an eccentric inventor's toolshed. There was the "hisser," a carbon-dioxide tank painted bright blue, which Toch wanted for certain effects. There was also a vibraphone, a xylophone, a Hammond organ, and an octagonal-shaped wooden drum filled with croquet balls.

Toch himself was anxiously on hand to see that the proper use was made of his instruments. A long, long time was spent merely testing them. Anguished cries resounded from the control room. "Try the vibraphone with dampers. . . Try it without dampers

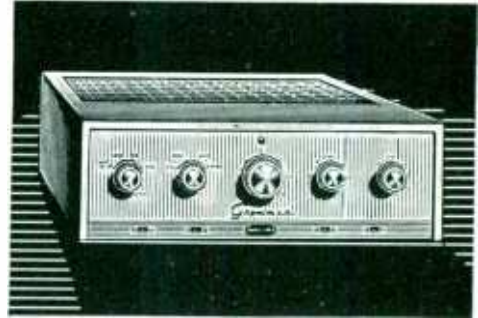
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PITTSBURGH SYMPHONY

Continued from preceding page

... Hiss the hisser Crank the drum Faster Slower Steadier"

Toch nodded. "Faster, ja, faster," he said. "It's better."

He looked with admiration at Jones who, score before him, was hurtling directions stagewards once the session proper got under way. "Bar 56!" ordered Jones. "First horn! A, F-sharp should be reinforced. . . .Third and fourth horn take one-eighth rest so you can be ready for your own entrance." Later: "Bar 89! Side drum should be more distinct. More definition!" Added Toch: "Should be um pa pa pa pffffff." He glanced gratefully at Jones. "It's marvelous how you interpret."

Steinberg is a little wary of introducing contemporary works to Pittsburgh, though he was highly gratified when Toch received his Pulitzer.

"It seems," he said during an intermission, "that the 1952-53 contemporary music festival we had here spoiled the stomachs of the Pittsburgh audiences. They are still afraid of the name Bartók, even though my

predecessor, Mr. Reiner, was very conscientious about introducing his wonderful music. But we do program at least twenty contemporary works a year. We are very fortunate in having as chairman of the board Charles Denby, an extremely cultured and level-headed man. He has such fine taste and understanding that programing significant works meets with no opposition from him. Last season the Toch symphony and the Third Symphony by Roger Goeb went over very well."

Denby, the chairman of the board, and a prominent Pittsburgh attorney, is working to make the Pittsburgh Symphony an essential part of the community. "Yes, we do have the famous battle, classical versus modern. But the main thing is artistic integrity."

He and John Edwards, the orchestra's manager, keep their eyes constantly on the ledger. To meet the annual deficit, he works with various groups. In 1955 the orchestra ran \$342,500 in the red. The Women's Association got to work and raised \$42,500. Individual contributions came to \$113,600. Large corporations and foundations came through with \$182,900.

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The orchestra season consists of twenty-six weeks, forty subscription concerts (two a week), plus ten children's concerts, plus six special events, plus pop programs, plus dates in surrounding towns, plus occasional tours. About four years ago there was great excitement over the concept of Industry Concerts, suggested by the United Steel Workers. The original idea was to take the orchestra directly into the plants. This turned out to be physically impossible, so high school auditoriums were used. But the scheme petered out after a while and no such concerts were scheduled last year.

However, another plan has been working out very well. The Manufacturing Light and Heat Company, a subsidiary of Columbia Gas, is the sponsor. The Company pays the fee for the orchestra to give concerts in various communities. Blocks of tickets are turned over to worthy local organizations who, in turn, are the recipients of all monies earned by the ticket sale. Thus the community gets to hear a fine live orchestral concert it could not otherwise afford, a good sum of money is raised for local charities, and the company gets its share of publicity. The fee for the orchestra is absorbed by the Manufacturing Light and Heat Company as a public relations operation.

Nevertheless, there remain fifty-two weeks in the year, and this poses an economic problem for the members of the orchestra, who work on a \$110 minimum. The maximum salary is \$250. In Pittsburgh there are not a great many extra musical jobs to pick up. Recording sessions help, of course. The Pittsburgh Opera Company uses fifty-five musicians for its average of ten annual performances. And some of the musicians play the Chautauqua season in nearby western New York.

Harry Singer, a violist and one of the orchestra's thirty-year men, finds the going rough.

"I'm married," he says, "have a daughter starting college, and like to maintain a nice home. It is hard to make ends meet with just twenty-six weeks of work a year. My hours with the orchestra are too irregular to set up

Continued on next page

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PITTSBURGH SYMPHONY

Continued from preceding page

a consistent teaching schedule. I used to pick up dance-band work but there is little of that now. There is the summer operetta season, and last year I had six weeks of that. Business was so poor it is hard to say what will happen next summer.

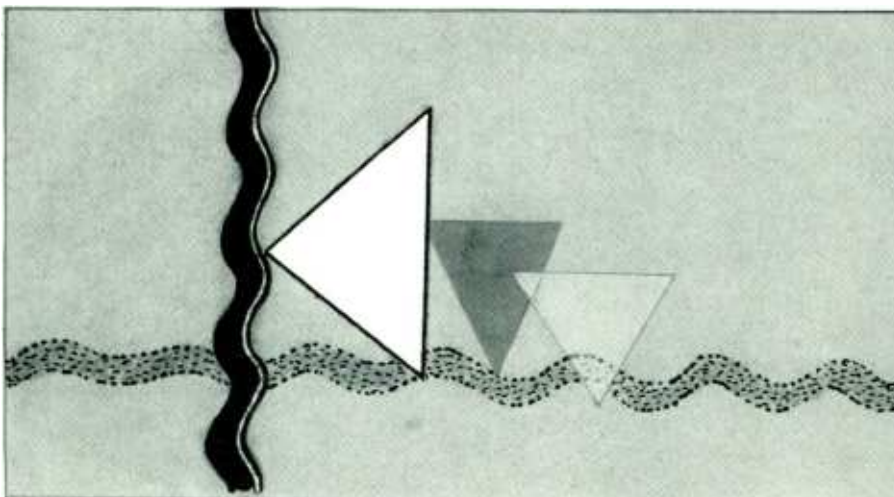
"The men who are married to the women in the orchestra have a much easier time of it. Sara Gudala and Albert Hertz in the second violin sections are married. Sara Rubinstein, who plays violin, is married to one of our cellists, Burton Dines. Laurene Sarin, the violist, is married to Irving Sarin in the trumpet department. And in the horn section are Patricia and Forrest Standley. With double salaries, even if the season is only twenty-six weeks, they can make out. But, when music is a way of life, as it is for me, there are compensations."

Some of the musicians turn to occupations far removed from their orchestral work for supplementary income. Jerome Goldstein, the bass clarinetist, is a golf pro. Harold McDonald, the tuba player, has a farm in Indiana. Henry Squitieri, a violinist, works as a salesman in a department store. Benjamin Spiegel, bassoonist, teaches, plays the summer Chautauqua season, and is a free-lance photographer. Most of the other members of the orchestra manage to teach music, either privately or at one of the many institutes of higher learning in Pittsburgh. Some do very well, some would like to do a little better, but they all admit they are "getting along"; and they like Pittsburgh.

Typical, perhaps, is the first violist, Nathan Gordon, who came to Pittsburgh in Klemperer's days, then went to New York when the NBC Symphony was formed and returned to Pittsburgh three years ago. He has decided to sell his home in New Jersey and move his family to the not-so-Smoky City for good. He teaches at Duquesne, plays first viola in the Chautauqua Symphony during the summer, and in general keeps profitably busy.

"I like living in Pittsburgh," he says. "There is so much to be done, there are opportunities—and life is more relaxed."

Which is a statement echoed by the majority of his colleagues in the orchestra.



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IN THE GROOVE

Continued from page 46

Brunswick disc. Two years later he wangled both sides of a twelve-inch disc from Victor for *Creole Rhapsody*, in 1935 he got four ten-inch Brunswick sides for *Reminiscing in Tempo*, and in 1944 he recorded the longest jazz piece ever put on 78-rpm discs — portions of *Black, Brown and Beige* on four twelve-inch Victor sides.

Benny Goodman's *Sing, Sing, Sing* was such a hit in 1937 that he was



allowed two twelve-inch Victor sides and in 1938 he was granted two ten-inch sides for his Quintet's *Pick-a-Rib*. Count Basie made a pair of two-sided ten-inchers in 1939, *Cherokee* and *Miss Thing*.

But these were all extremely exceptional exceptions to the hard and fast rule-of-disc that decreed three minutes was long enough for a jazz number. Even the advent of long-playing records did not immediately alter this, for the early jazz LPs were mostly transfers from 78s and the three-minute limit was so thoroughly ingrained that it was hard to shake.

As the possibilities of long-playing records began to be recognized, however, the relative unimportance of whether a jazz piece was three minutes, five minutes, seven minutes, or even fifteen minutes long became evident. This discovery brought on a great deal of undisciplined length-for-length's sake jazz which sometimes makes one yearn for the old three-minute strait jacket, but it has also given such creative talents as John Lewis and Ralph Burns, for example, a scope which would have been denied them in jazz a decade ago.

In those days, they might have developed an idea in jazz terms for whatever it was worth, regardless of length, but who would have played it and where would it have been heard? It might have been done once

Continued on page 125



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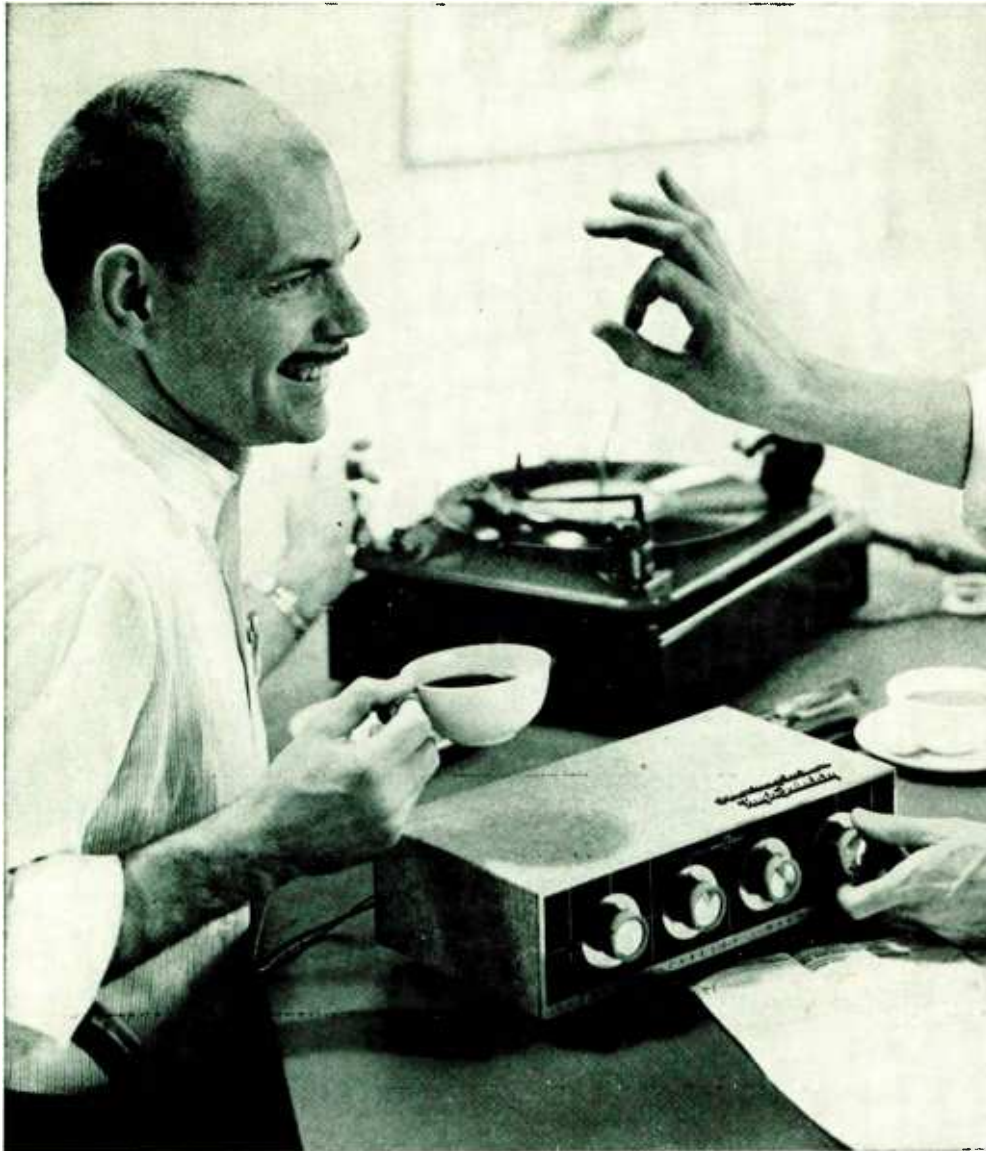
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IN THE GROOVE

Continued from page 123

at a concert performance and then set aside (the common fate of most of Duke Ellington's pre-LP long pieces). It would not have been recorded and it would not have been played in the normal course of events in a night club because the public was not yet prepared to give up its set ideas about the form of a jazz piece.

The educational work performed by long-playing records in making such a new development in jazz popularly acceptable is typical of the steady influence of records on jazz since that February afternoon in 1917 when *Livery Stable Blues* first brought the two together. It is an influence that, to judge by the enormous quantity of jazz now being recorded, will continue and increase in the future.

For the first time, however, a new note can be seen cropping up in the relationship. The inevitable result of too much production is a disproportionate increase of shoddy jazz on discs. As this claptrap is fed into the well-oiled and far-reaching distribution system that has been developed for jazz discs, one wonders if records, for the first time, may possibly have a baleful influence on jazz.

SCHWANN'S CENSUS

Continued from page 40

booklet become unwieldy. He insists he is not putting out an encyclopedia. A limit must be drawn somewhere. Like many of us who grew up with 78 rpm, he recalls the last Victor catalogues as bulky affairs comparable to those of Sears Roebuck—with every last song or piano piece cross-referenced. Even Columbia's early LP catalogue was a nightmare to him, with each work listed again and again under various classifications. Cataloguing is not for him an automatic process that an IBM machine can perform. Choice and musical judgment enter. He puts himself often in the customer's place and decides whether the work or the instrument would interest him most. When pressed for space he would rather, he says, preempt it for listing new works than for itemizing the same old predictable Rossini overtures.

Continued on page 127

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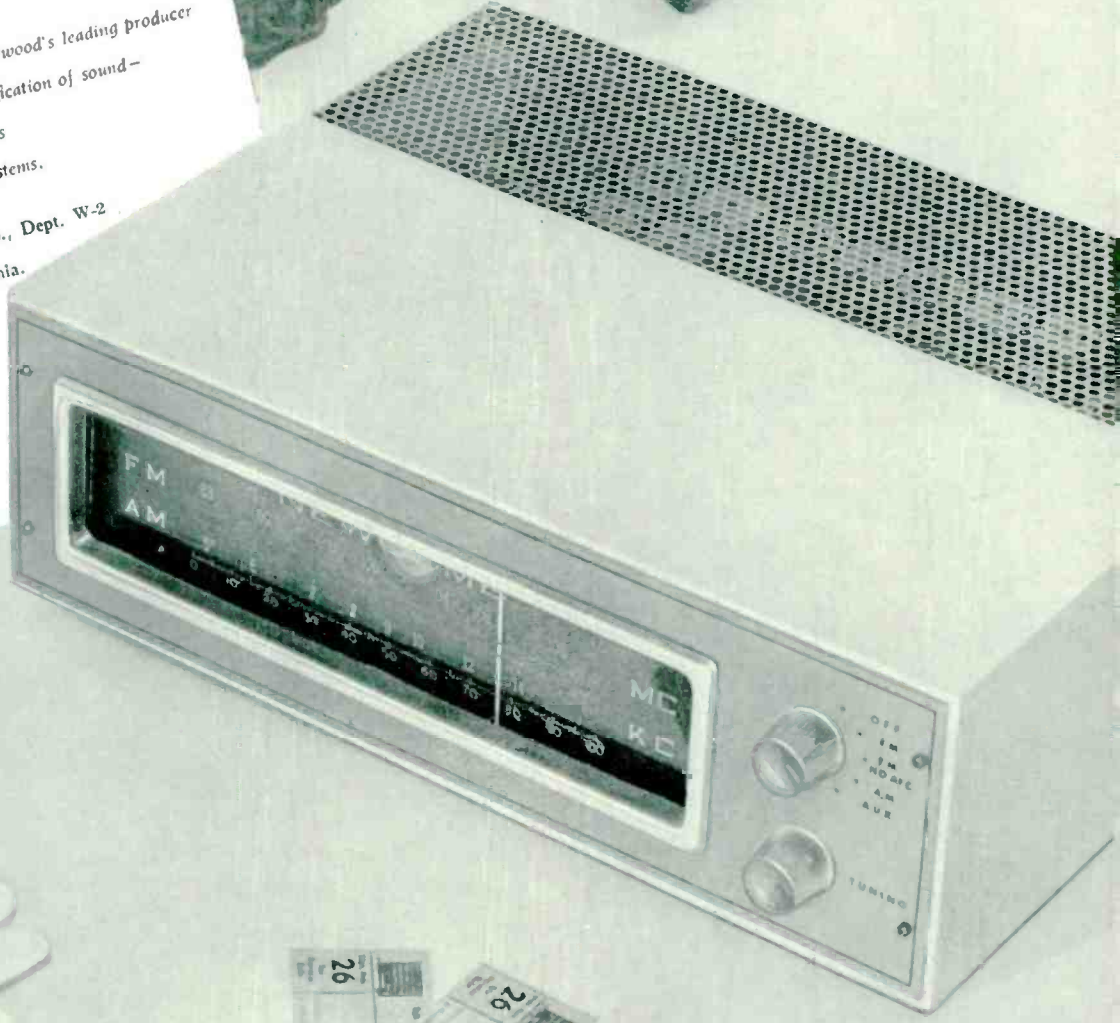
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SCHWANN'S CENSUS

Continued from page 125

It occurs to me that in this aspiration he is caught within a basic conflict of our age. For while micro-groove means that record playing-time expands, contemporary compositions tend towards contraction. A major Webern opus may last but a few minutes; and Stravinsky's recent *Canticum Sacrum*, little more than a quarter of an hour in duration, disappointed the Venetians who had given him a substantial commission and then measured its worth in terms of mass and weight, overlooking the mastery with which economy was adapted to the ends in view. There are, of course, always composers who heed practical limitations. Roy Harris once wrote a work called *Four Minutes and Twenty Seconds*, to fit a 78-rpm side, and nowadays, too, many composers strive for a twenty-five minute minimum. No one, I am sure, appreciates these more than Schwann, since a standard of two works per disc would certainly relieve his space problems.

Last March relief seemed in sight when a rash of black diamonds (in the Schwann catalogue, a star affixed to an entry means that a record is new, a diamond that it is being deleted) broke out on his pages. But a number of these deletions have been returning—for example, works formerly on 10-inch LPs are newly coupled with other works to comprise 12-inch LPs, while many discontinued RCA Victor LPs are also reappearing on its less expensive, subsidiary labels. Schwann regards it as an encouraging sign of his catalogue's influence that over the years many a black diamond has created a demand for restoration of a record.



One of his greatest trials is to get smaller companies to admit that a record has been discontinued before every last copy has been sold. But he tries his best to keep up an active list, and here he differs from *The Long Player*, where LPs still to be found at

Continued on next page

AR-1
PRESS COMMENT

"Atlantic

"The AR-1W woofer gives the cleanest bass response I ever have heard."

AUDIO (Edward Tatnall Canby)

"... the highs impressed me immediately as very lovely, smooth, unprepossessing, musical (for music) and unusually natural. No super-hi-fi screech and scratch... As to the lows... I was no end impressed, from the first time I ran my finger over a pickup stylus and got that hearty, wall-shaking thump that betokens real bottom bass to the time when I had played records and tapes on the speaker for some months on end."

The Audio League Report*

"Speaker systems that will develop much less than 30% distortion at 30 cycles are few and far between. Our standard reference speaker system,† the best we've ever seen, has about 5% distortion at 30 cycles."

*Vol. 1 No. 9, Oct., '55. Authorized quotation #30. For the complete technical and subjective report on the AR-1 consult Vol. 1 No. 11. The Audio League Report, Pleasantville, N. Y.

†The AR-1W

The Saturday Review (R. S. Lanier)

"... goes down into the low, low bass with exemplary smoothness and low distortion. It is startling to hear the fundamentals of low organ notes come out, pure and undefiled, from a box that is two feet long and about a foot high."

High Fidelity (Roy Allison)

"... a woofer that works exceptionally well because of its small size, not in spite of it... I have heard clean extended bass like this only from enclosures that were at least six or seven times its size."

THE Nation (B. H. Haggin)

"... achieves the seemingly impossible; a real and clearly defined bass in a cabinet only 14 by 11 3/8 by 25 inches in size."

audiocraft

"The reproduced sound* so perfectly duplicated that of the organ that no one could be sure which was playing."

*As a demonstration of live vs. recorded pipe organ, in which the reproducing system included four AR-1's.

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Response, 25 — 14,000 cps.; bass resonance, 39 cps.; power rating, 15 watts; 5½ lb. Alcomax Magnet System \$49.50

STENTORIAN UNIVERSAL IMPEDANCE LOUDSPEAKERS WITH 4 — 8 — 16 OHM VOICE COILS

- Model HF 1012-U (10") Response, 30 — 14,000 cps.; bass resonance, 35 cps.; power rating, 10 watts; 12,000 gauss; 2 lb. Alcomax Magnet System \$17.95
- Model 812-U (8") Response, 50 — 12,000 cps.; bass resonance, 65 cps.; 12,000 gauss; 2 lb. Alcomax Magnet System. Other specifications as above. \$13.95
- Model HF 816-U as above but with 16,000 gauss; 3½ lb. Alcomax Magnet System \$29.50
- Model HF 810 (8") Response, 50 — 12,000 cps.; bass resonance, 65 cps. \$10.95
- Model HF 610 (6") Response, 60 — 12,000 cps.; bass resonance, 70 cps. \$8.95
- STENTORIAN TWEETER Model T-10
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*T/M Whiteley Electrical Radio Company

SCHWANN'S CENSUS

Continued from preceding page

an occasional store are included even though their manufacturer is no longer in business.

Schwann looks to increased circulation, and the advertising that should come with it, as a remedy for his problem of space—the space for future LPs and for more complete listings of past ones. Some record buyers pick up a catalogue every month, but by and large each issue goes to an approximately different group. Ideally he would like these groups to be moved voluntarily to get their catalogues regularly, and he is toying with prospective features to make them so disposed. He is also contemplating a number of improvements to make the catalogue more desirable—among them, the specification of the language in which an opera is sung. All of this is not only good business sense, but a sincere attempt to prevent himself and his venture from falling into a groove.

Moreover, Schwann is facing a responsibility his crystal ball did not reveal in 1949. Almost everyone expects definitive information from him; but he never intended to replace the

salesman or record store. He has simplified the locating of music; but he thinks that salesmen should be acquainted with the contents of collections and that people should browse in record shops and listen to records there. But salesmen now take his listings as gospel—and collectors and critics, too.

Since discophiles have paid Mr. Schwann this compliment, they feel he owes them the courtesy of comprehensiveness. This he will provide if he can overcome space difficulties that cannot be denied. It is very well to set up the *Gramophone* catalogue as a model to take under advisement—half of it an index of composers, the other half of artists, with the two carefully collated and each composer's works broken down into categories (symphony, song, etc.). But it is a quarterly, and there are many fewer recordings in England to list. Also, it sells for three shillings, sixpence—roughly fifty cents, but more than that in English book-buying power. The comparison makes us appreciate more than ever the generosity of a catalogue given out, for the most part, gratis. And let us not underestimate William Schwann's role as originator and mentor of the whole idea.

For the Audio Perfectionist

THE DYNAKIT MARK II 50 watt amplifier furnishes the finest possible performance at surprisingly low cost. This unique circuit design by David Hafler can be easily assembled in less than three hours by even an inexperienced constructor, since most of the parts are prewired in a printed circuit assembly.



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DYNA COMPANY, DEPT. HF, 5142 MASTER ST., PHILA. 31, PA.

HARVEY Reports on HI-FI

January-February, 1957

The new year abounds with promise to the sound fancier, veteran or tyro. The best available high-fidelity equipment is being brought to a peak of refinement unthinkable only a few years ago; the more modestly priced components are beginning to reflect the full benefit of the advanced engineering thinking that originally went into the price-no-object models; long-playing records, prerecorded tapes and FM broadcasts are rapidly approaching virtual freedom from distortion; and stereophonic sound is moving out of the luxury category. The picture is at least as gratifying to HARVEY's, the store that fostered this coming of age of high fidelity, as it is to the prospective purchaser. We are celebrating our 30th birthday this year and we feel that the following equipment is worthy of launching the anniversary season:

The most original of the late developments is undoubtedly the Audax tone-arm kit. In answer to the obvious demand for a top-quality transcription pickup arm at a genuinely low price, Audax's veteran audio wizard Maximilian Weil re-engineered the celebrated Audax HF "compass-pivoted" arm to such a degree of structural simplicity that it could be packaged as a fool-proof kit and was even further improved in performance. The resultant KT-12 and KT-16 twelve and sixteen-inch arms cost nearly 50% less in kit form than factory-assembled and can be put together in a matter of 10 or 20 minutes by anyone who can handle a small screwdriver without cutting himself. The completed kits are indistinguishable from the factory jobs, and the design itself is as good as any high-fidelity enthusiast can ask for. The KT-12 kit sells for \$14.55, the KT-16 kit for \$17.55. (\$24.00 and \$30.00, respectively, when purchased factory-assembled.)



When a high-fidelity amplifier of such superior design as the McIntosh C-8 and MC-30 combination have been on the market for several years without the slightest necessity of modification, it requires little "selling" to the knowledgeable audiophile. However, it should be pointed out to those who have had no opportunity to work with this beautiful equipment that the C-8 audio compensator, for example, has five separate push-button switches for bass turnover compensation and five similar switches for treble de-emphasis. These switches work not only one by one but also cumulatively, so that the number of available equalization curves is nearly infinite. This is only one feature of the C-8's tremendous front-end versatility. As for the MC-30 power amplifier, it incorporates the patented McIntosh output circuit with unity coupling and simply performs up to its rated maximum power of 30 watts as any McIntosh amplifier should and does—with close to zero distortion. Price of the C-8 is \$88.50 (without cabinet); of the MC-30, \$143.50.

In this age of automation, the Miracord XA-100 three-speed automatic record changer is deservedly famous as just about the last word in push-button convenience. Load it with 10-inch and 12-inch records, intermixed in any sequence. Push one button and it starts. Push another and it stops, the arm going back to rest position. Push still another and the entire record or just a portion of the record is repeated. Push an entirely separate button and a filter goes into action to screen out the surface noise. Push the fifth button and you get a predetermined pause between records. Or quickly switch spindles and you have a manual record player. Very gentle on the record, too, and just \$67.50.



When audio perfectionists discuss "ultimate" systems, the JBL Signature 'Hartsfield' speaker system, by James B. Lansing Sound, Inc., is certain to be among the very first components mentioned. This mighty instrument was designed with only one goal in mind—verbatim translation into sound waves of the electrical signal dictated by the amplifier, regardless of cost. The 'Hartsfield' is characterized by the utmost simplicity and ruggedness. There is only one crossover—right in the center of the audible spectrum, at 500 cps. The bass comes from a true exponential folded horn, built with the same care as a concert grand piano and driven by a rigid, straight-sided 15-inch cone with 4-inch voice coil. The treble driver weighs 31 pounds and is terminated by a huge straight horn with a 20-inch acoustical lens. The sound is as good as the specifications and the price—you have to pay for the best—is \$732.00.

Audio connoisseurs on a budget who must have the best without giving up eating, should hear the Acoustic Research AR-2 speaker system. This is the spectacular small brother of the already famous AR-1, which gave a complete reverse twist to loudspeaker design by proving that smooth, undistorted bass down to 30 cps and lower could be produced out of a 2 cubic foot box. The AR-2 is even smaller (only 13½" x 24" x 11¾"), utilizes the same "acoustic suspension" principle for bass reproduction, and sacrifices only the last few cycles on the bottom end. It is still reasonably efficient at 30 cycles and requires less amplifier power than the AR-1. The newly developed treble speaker is also very smooth and sweet, and the price—best surprise of all—is only \$96.00.



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JOHN McCORMACK

Continued from page 43

second half of McCormack's programs, where so much spontaneous pleasure and good will were felt on both sides of the footlights. He could transmute unpretentious little songs into pure gold. I feel that I would be the poorer had I not heard his disarming singing of *Mother Macbree*, *I Hear You Calling Me*, and *Alaris*, just as I think we would all be the poorer had we not experienced Kreisler's bewitching Viennese trifles; De Gogorza's *La Paloma* and *La Golondrina*; Galli-Curci singing *Home, Sweet Home*, and Richard Tauber's operetta magic. McCormack's Irish and English ballads were peculiarly his and a part of him; as you listened to them, they became a part of you also.

McCormack had a sense of the power of language such as few singers have possessed. In this he was like the bards of ancient Ireland. He could tell a story. He could paint pictures. His enunciation was so clear that every syllable reached the last row of listeners. When he began Rachmaninoff's *Ob. in the Silent Night!*, you were transported out of

time and place to some remote enchantment, and I remember a cheap little song called *The Rainbow of Love*, the first words of which — "The stars are so cold in their splendor" — were transfigured in such a way by McCormack that the facile image miraculously conveyed a transcendent vision. That is great art. This master of the old school of singing, who once caused Jean de Reszke to write to him, "You are the true redeemer of *bel canto*," could turn from the classics to light songs not only without loss of dignity but with the same power of redemption.

We hear so many opinions tossed about nowadays that it is sometimes refreshing to hear an appraisal from someone whose evaluation really counts. In 1918, Ernestine Schumann-Heink, after hearing McCormack in a recital, took up her pen and in a burst of uncontrollable enthusiasm wrote to him as follows: ". . . exquisite vocal production, marvelous breath-control, perfection in coloring the tone, and inimitable manner of telling a story in song with ease and spontaneity."


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Turntable \$59.50 Arm \$22.50 Base \$17.50

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SIR:

I had heard so much about how good the new ceramic pickup cartridges are that I bought one and tried it in place of my GE turnover pickup.

Instead of the nice smooth response I expected, I got no highs at all and muddy, boomy bass. The thing overloads on every loudly recorded passage, makes thudding noises every time I walk across the floor of the room, and reproduces very loud turntable rumble.

It is so bad, in fact, that I suspect I might have connected it up wrong. I replaced the 47,000-ohm load resistor I used for the GE with one of 100,000 ohms. Is this the right load for a ceramic pickup, or should I use a higher resistance?

Rodney Benjamin
Rochester, N. Y.

Your statement about the load resistor across the ceramic pickup implies that you have connected the cartridge to the same input that you used for your GE pickup, which is definitely incorrect.

A ceramic or crystal cartridge produces a high output voltage that is already equalized for a disc's recording characteristic. It does not need the preamplification or equalization that a magnetic pickup needs, so connecting a ceramic into a magnetic phono input will cause overload and will double the amount of bass boost and treble rolloff.

Some control units provide a special input connection for a crystal or constant-amplitude pickup cartridge, and this should be used for ceramic cartridges. If there is no such input connection, adaptor devices to match constant amplitude pickups to a constant velocity input are available from most manufacturers of ceramic pickups.

A ceramic pickup may also be fed directly into one of the high-level inputs on a control unit, bypassing the preamplifier stage and equalizer controls altogether.

SIR:

I am planning a large high fidelity installation in my home, and was contemplating including provision for

stereophonic sound from tape. However, I was informed that some current stereo releases are "trinaural"—three-channel rather than two—and I'd like some information about this.

Are these actually three-channel stereo tapes? And if so, are there any tape machines available that will play them?

Raoul F. Strauss
St. Paul, Minn.

True three-channel stereophonic tapes and players are available from at least one source, but it does not appear now that these will become standard items.

"Trinaural" systems have, however, been made up for the playing of standard two-channel stereophonic tapes. In such systems, a third speaker is added midway between the two outer speakers, and is driven by a separate amplifier. The signal going to this third channel consists of a mixture of that from the two stereo channels, and its volume is set at a level well below that of the outer speakers.

The purpose of the third channel is to supply the "fill-in" between speakers that is often missing from stereo systems. A properly installed stereophonic system will supply the illusion of fill-in between the two speakers, so the third channel should not normally be necessary.

SIR:

I know enough about record equalization to know that discs have their highs boosted and their bass cut, and that these must be re-equalized during playback.

What puzzles me, though, is why the record manufacturers feel obliged to do this, if the user must simply undo it all during playback. Is there really a good reason for record equalization, or is it just a holdover from the days when recording equipment was incapable of cutting a flat response?

William Grist
Wayne, Pa.

There are very sound reasons for the use of treble boost and bass cut on

Continued on page 134

why
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to
replace?

step up to a **RONDINE**
the first time!

Invest once — buy a **REK-O-KUT** precision turntable. Your purchase of a Rondine turntable is an investment in *the best* in sound and record care! Because Rondine is "quiet for keeps! . . . it will remain your one abiding component even when you improve on other equipment in your system. For those first venturing into "high fidelity" . . . Rondine will be your *first* and *last* investment in a turntable! Rondine precision turntables suit every budget — Rondine Jr., 2-speed — \$59.95 . . . Rondine Standard, 3-speed — \$84.95 . . . Rondine DeLuxe (hysteresis motor), \$129.95.

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- Widest frequency range response.
- Lower distortion than anything previously known.
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AUDIO FORUM

Continued from page 132

discs. To produce a low bass note from a disc that is comparable in intensity to a midrange note, the groove would normally have to swing so far from side to side that it would cut across into other grooves and would be impossible for the average pickup cartridge to track. Even were it possible to record and reproduce such large-amplitude groove excursions, the very wide groove spacing that would be needed to keep the grooves from running into each other would greatly reduce the playing time per disc side. For this reason, the bass going onto a disc is progressively reduced in level below a specific mid-range frequency, and the playback equalizer functions to restore the original balance to the sound.

The treble boost is there for a totally different reason: surface noise reduction. The inherent hiss and click level of an unmodulated record groove (one with no sound recorded in it) is distributed mainly throughout the upper frequency range, increasing in intensity as the frequency increases. If the high end response of a disc were recorded without any treble boost, the surface noise would be almost as loud as the program material at the extreme high-frequency end, and would be quite audible throughout most of the high range. Treble boost simply lifts the highs in the program material to well above the volume of the surface noise (which remains constant regardless of how much the program's highs are boosted). Then when the highs are rolled off during playback, they are restored to their original balance, while the surface noise is reduced to below audibility.

SIR:

Some time ago I replaced the miserable little speaker in my TV set with a high-quality 8-inch unit in a small cabinet, which I placed on top of the TV cabinet.

The set then developed terrible picture distortion, involving compression of the whole upper part of the picture. I was able to correct this partially by adjusting the set's height and linearity controls, but about half the width of the upper portion of the picture is still compressed and distorted. The rest of the picture seems to be normal, though.

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write for literature

I have tried removing the new speaker from the top of the TV cabinet, but this causes the picture to stretch upward until part of the picture disappears over the top of the tube face.

Did disconnecting the old speaker have anything to do with this trouble, or is it possible that some defect developed in the set at the same time as I installed the new speaker?

R. L. Haight
Poughkeepsie, N. Y.

Apparently the powerful field around the magnet of your new speaker is deflecting the electron beam in the TV set's picture tube, bending the beam downward and thus compressing the upper part of the picture.

Removing the speaker from the top of the cabinet, after you have adjusted the picture height and linearity controls to compensate for the bending, would of course remove the cause of the bending. The increased picture height would then drive it off the top of the tube face.

Place the auxiliary speaker a few feet away from the TV set and re-adjust the height and linearity controls to restore the picture to normal.

SIR:

Using the AM or FM on my tuner, the volume for some reason will occasionally increase instantly from an ordinary listening level to a very high level, and then later return to its previous volume. On the other hand, it will sometimes play for several hours without any change.

I have had all the tubes checked in the amp and tuner, and all tested OK except one 6AU6 in the tuner, which the repairman said seemed to be gassy although it tested as being good. He said that it could be causing the trouble. Is this likely? What else could be causing the change of volume?

Secondly, I am being transferred to Germany and wish to take my equipment with me. The AC power in Germany is 50 cycles. Will it harm my equipment to use it on 50-cycle current? I used an American amplifier in Japan on 50-cycle current without any apparent harm. I realize of course I must use a transformer to step down the German 220-volt supply voltage to 110, and a 50-cycle drive pulley on my record changer.

Continued on next page



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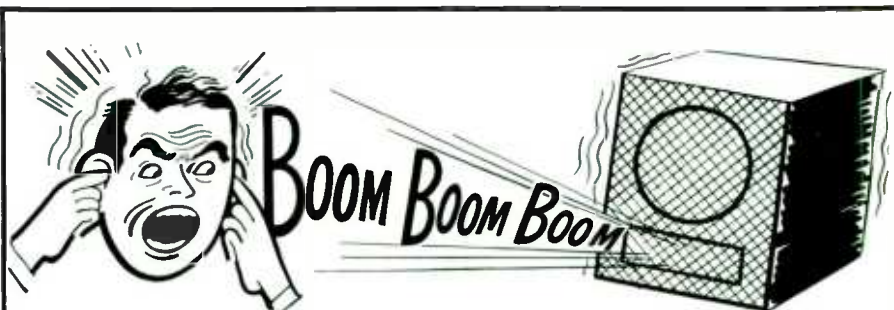
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*Vol. 2, No. 3 (December 1956). Authorized quotation No. 60. Please consult The Audio League Report, Vol. 1, No. 6-7 (March-April 1955) for the complete technical report and listening evaluation of the ESL. Subscription: 12 issues, \$4, from P. O. Box 262, Mt. Vernon, N. Y.



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Most people know by this time that many, if not most, loudspeaker enclosures . . . regardless of size or price . . . boom. Boom is that dull, heavy, toneless thud often heard at low frequencies. Boom is also called "one-note bass" or "juke box bass." It is an inherent characteristic of so-called "resonant" enclosures. Boom is nothing but distortion, and any speaker system that booms is not high fidelity.

Notwithstanding this, and believe it or not, there are still people who will spend hundreds, and even thousands, of dollars for prime amplifiers, tuners, etc., and then go out and buy a boom-box. Why?

A noted psychiatrist undertook to find the answer. He found that (1) some people mistake mere loudness (so-called "augmented" bass) for true bass; (2) others are unable to tell the difference between true bass and boom; (3) some think boom is bass; (4) others think boom is bass because it comes from large and/or expensive enclosures; (5) others have a fixation for expiring myths, such as, "the bigger the box the better the sound"; (6) some innately resist progress and never seem able to adjust themselves to better things as they come along; (7) others are impressed

by expensive advertising and high-pressure sales promotion.

And so it goes, even though, actually, no one ever heard boom from a live orchestra. And since a live orchestra is not a boom-box, why should anyone want a boom-box in his home? Fortunately, no one has to buy a boom-box.

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November 1956 issue

Over-all output is excellently clean; cut-off rates are 6 to 9 db per octave; levels change somewhat with adjustment of crossover controls; hum and noise are not audible — which is quite an accomplishment for an electronic crossover. Just proves it can be done if enough attention is paid to design and manufacture. All in all, highly commendable. If anyone doubts the value of an electronic frequency divider, this should convince them. — C.F.

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- Eliminates speaker impedance and efficiency mismatches
- Eliminates resonant filters (fixed crossover networks)
- Three-channel operation results in lowest over-all distortion
- Affords optimum damping of individual loudspeakers
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- Eliminates distortion due to higher frequency harmonics
- For use with regular or electrostatic loudspeakers, or combinations
- Includes high quality 10 watt ultralinear amplifier of great stability

AUDIO FORUM

Continued from preceding page

However, will the use of a step-down transformer cause any undesirable noise in my set?

Will it harm either a TV set or hi-fi equipment to use the same antenna for TV and FM reception, by using a coupler to keep both connected at the same time? Surprisingly enough, I have had several pro and con answers to this question from TV and radio repairmen. Without using the TV antenna for FM, my reception is not very good, though I am only 35 miles from New York City.

CWO Carl Carter
Dover, N. J.

It is not likely that a gassy tube would cause the sudden changes in volume from your tuner. More likely, it will prove to be an intermittently open or shorted tube or component in one of the stages that is common to both the AM and FM sections of the tuner.

You may use your audio equipment on a 110 or 220-volt 50-cycle AC source by means of a step-down transformer. The only difficulty you might otherwise encounter is inaccurate turntable speed, due to the 10-cycle difference in AC frequency, but the adaptor sleeve on your turntable will compensate for this difference.

A step-down transformer will not introduce any noise into your system as long as you locate it a moderate distance away from the rest of your system (to prevent hum radiation from it into the pickup cartridge).

Using the same antenna through a coupler for both FM and TV reception will not harm anything, but it will slightly reduce the signal going into both units. Maximum sensitivity on both the FM and TV will be obtained only by connecting the antenna through a switch, to allow it to be fed to either the TV or the FM tuner.

SIR:

I have encountered a phenomenon which arouses my curiosity more than my ire. Can you explain it?

Two of my records give me a "reverse echo" on the opening groove. On the first revolution of the record, the opening notes are heard very softly, and then are repeated at the normal listening level. This happens every time these records are played.

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The diamond stylus is properly adjusted, I believe, and is kept clean.

Is this in the record, or in my equipment, or have I a high fidelity ghost?

Edwin D. Groves
La Paz, Bolivia

The most likely cause of the pre-echo you hear is "print-through" on the master tapes that were used to cut the discs. Loudly recorded sections of a tape will often tend to transfer through to adjacent tape layers on the reel, and if the adjacent spots happen to be unrecorded or recorded at low volume, this print-through will be audible as two faint echoes, one before, and one after the original loud signal.

Another possibility is that the discs in question have been cut at too high a volume level, so that the undulations in one loud groove tend to deform the walls of the grooves on either side of it, thus creating echo effects similar to tape print-through.

SIR:

I have just completed building a bass reflex enclosure for my loudspeaker, but have found that through some

error in my calculations I have built the enclosure too big.

I would like to know if this is a major mistake which cannot be corrected easily. It has always been my understanding that the port area of a bass reflex enclosure is the most important factor in getting clean bass. I would appreciate it if you could recommend any changes if needed to improve this enclosure.

Stanly Adelfary
Brooklyn, N. Y.

Too great a cubic content in a bass-reflex enclosure will make it impossible to tune the port to match the resonance of the loudspeaker.

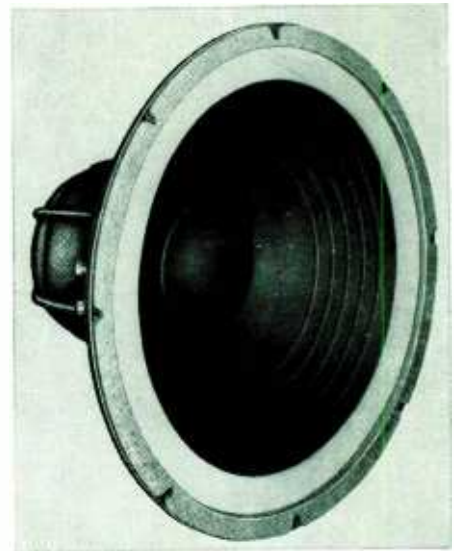
You should add enough blocks of wood inside the cabinet to take up the necessary volume, and then set the port area as recommended by the loudspeaker manufacturer, or until the bass is full without being boomy.

SIR:

My music system consists of a co-axial speaker, and a compression-type super-tweeter which I have added by means of an additional 3500-cycle crossover network.

Continued on page 139

NOW HEAR THIS!



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August 15, 1956

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Gentlemen:

Immediately upon arrival of the Racon 15-HW woofer speaker, I mounted it in my sand-filled reflex enclosure which I just completed. I am using the 15-HW with an 800 cps X-over, in conjunction with a Lorenz 8" mid-range and a Lorenz 2 1/2" H.F. cone speaker, X-over at 5000 cps., and which are mounted on a separate small baffle on top of the L.F. enclosure.

As a test recording for my new system, I purposely secured a Richard Purvis Organ recital, 7 1/2 ips tape which I found to be very outstanding. I am happy to say the reproduction is superb. The lowest organ notes are clearly defined, without the lightest sign of distortion or overhang. I have listened to scores of manufactured speaker systems and have yet to hear one which would satisfy me like the one I now have, regardless of price.

I will certainly recommend your speaker, whenever the occasion arises.

Yours truly,
O. W. Schneider

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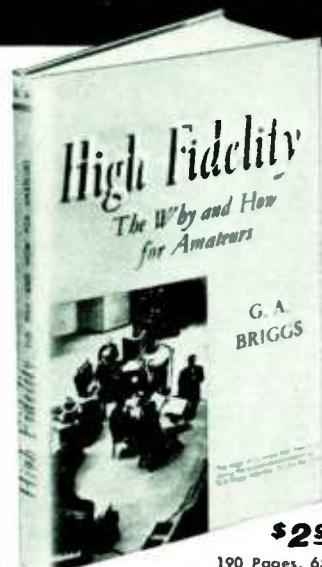
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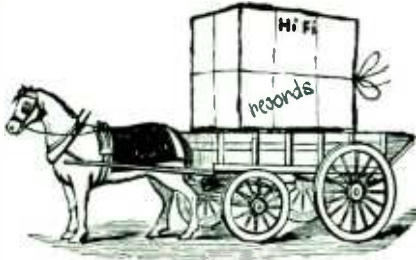
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AUDIO FORUM

Continued from page 137

The music doesn't seem balanced. There is not enough bass, even though I keep the treble control set flat and boost the bass slightly. Turning the bass *all the way up* gets it close to what seems like correct balance. Can you suggest what the trouble might be?

C. Bartholomew
Gettysburg, Pa.

From your description of your system and its performance, we would guess that you have neglected to install a level control on the super-tweeter. You should have a T-pad control of the same impedance as the driver itself in series with the tweeter, and use this to give correct balance when your discs are properly equalized and your tone controls are set for Flat.

SIR:

I have a large number of 78-rpm records that I want to duplicate onto tape for preservation, and in so doing I am also trying to clean up some of the harshness that many of them exhibit on loud passages.

I have a high-frequency cutoff filter connected between my preamp and the tape recorder, but this doesn't make any difference in the harshness until it is turned down to the 4,000-cycle cutoff position. And by then it is taking most of the highs out of the discs. Even so, it doesn't cut the harshness down enough to make the discs enjoyable.

Is there any way I can get rid of this distortion without at the same time muffling the sound from the records? Also, why doesn't the filter remove the noise more effectively than it does?

Paul R. Thompson
Pasadena, Calif.

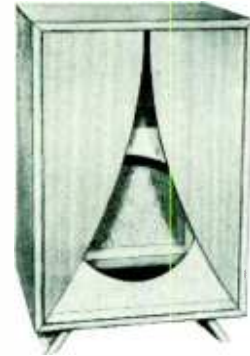
Most of the fuzziness that is audible from old 78 rpm discs occurs in the vicinity of 2,000 to 5,000 cycles, and is usually the result of having played the discs on un-compliant pickup cartridges that had serious peaks in that range.

The effect is sometimes aggravated by the fact that many hi-fi loudspeakers have a broad 3,000-cycle peak designed into them to add brilliance to

Continued on next page

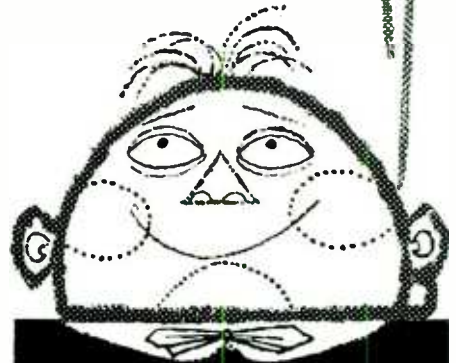
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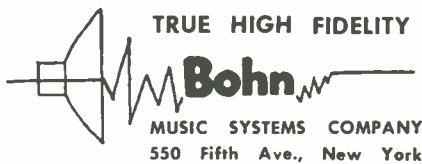


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AUDIO FORUM

Continued from preceding page

the sound, and that some cartridges tend to introduce groove distortion in that range.

About the only thing you could do to minimize the trouble would be to use a resonant band-suppression filter to depress slightly the range from 1,000 to 5,000 cycles. Such filters are quite expensive, and while it is possible that a different type of pickup cartridge might reduce the harshness to some degree, you will simply have to accept this distortion as an inevitable corollary of playing worn 78 rpm discs.

SIR:

This seems to be one field in which the more I read, the more confused I become. Unfortunately I am very well read in the subject, and perhaps even more unfortunately, a great deal of my reading has been advertisements. So, will you please clarify a point of disorder.

It seems that every two-bit portable phono player is advertised in precisely the same glowing terms as are the most expensive components. Both are labeled as high-fidelity, but it must be obvious to anyone that some of these low-priced toys are not high fidelity. Since there are apparently no laws regulating hi-fi advertising, how can one draw the line between hi-fi and low-fi?

John L. Weiss
Philadelphia, Pa.

Unfortunately for everybody, there is no demarcation line between high- and low-fidelity, any more than there is a point at which gray becomes more white than black.

High fidelity is a qualitative rather than a quantitative thing, and while many of the properties which contribute to fidelity can be measured, fidelity itself cannot, except by the individual listener. The best equipment is unequivocally "high fidelity," and the worst is just as obviously not high fidelity, but the line dividing these extremes is purely personal, and will depend upon how demanding the individual is of his equipment. To those whose ears can detect flaws in the best equipment, anything less than the best is likely to be classed as "low-fi." To those who spent many long and agonizing years tolerating the muffled boom of prewar console radios, any-

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This has ruined several good recordings, and I am at a loss to know how to stop it. I have cleaned the heads and tried different brands of tape, but to no avail. The squeal usually starts about halfway through a reel and continues until the end. Lifting the head pressure pads away from the tape stops it, but then I lose head contact and get fading on the tape.

I will be forever grateful if you can come up with the answer to this. It's got me stymied!

Lawrence Goudeman
Los Angeles, Calif.

Tape squeal is most often caused by dirty head pressure pads, and is aggravated in some cases by mechanical resonance of the spring arms that hold these pads. The pads should be carefully cleaned with alcohol or replaced with new ones, and the arms may be damped by attaching to them a large glob of thick glue or solder.

Another probable cause is misadjustment of the feed spool holdback brake, which normally serves to keep slight tension on the unwinding tape. If this brake is too tight, it will increase the tension on the tape, forcing it more heavily against the heads and thus increasing head friction.

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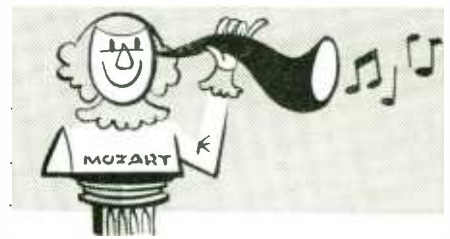
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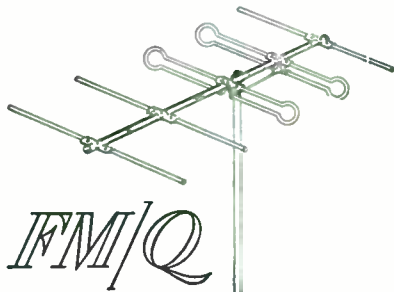
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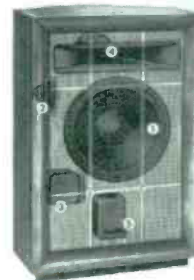
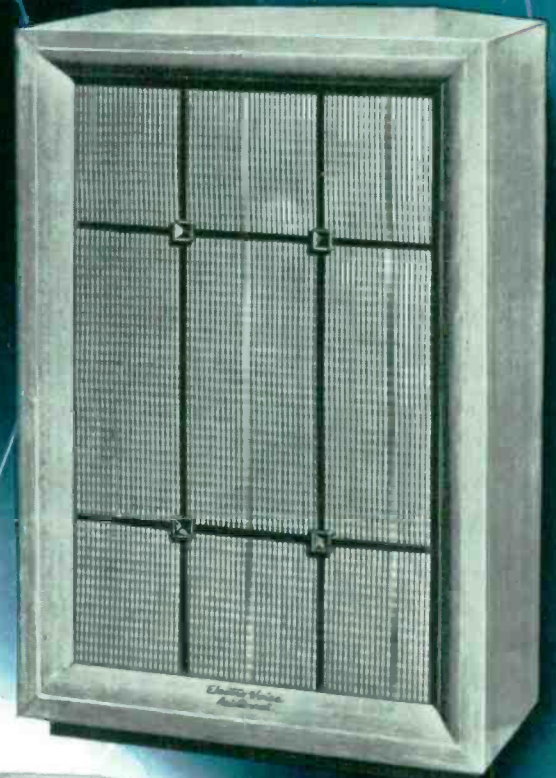
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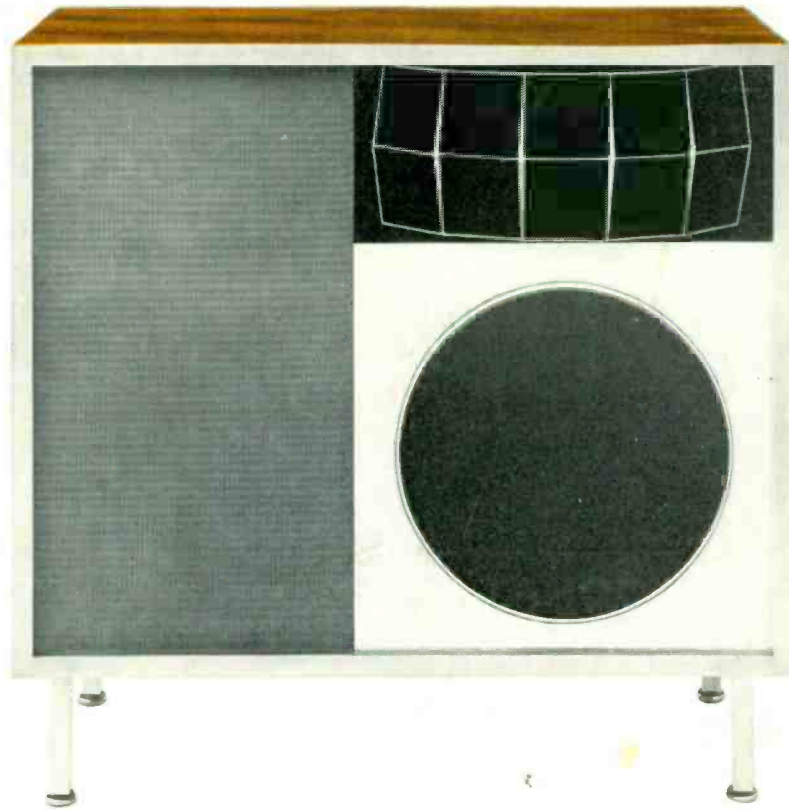
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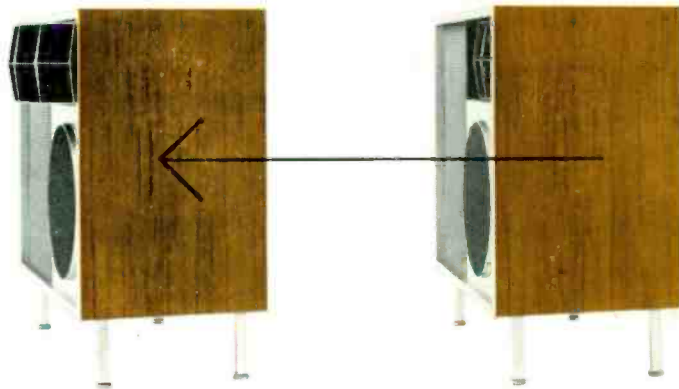
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