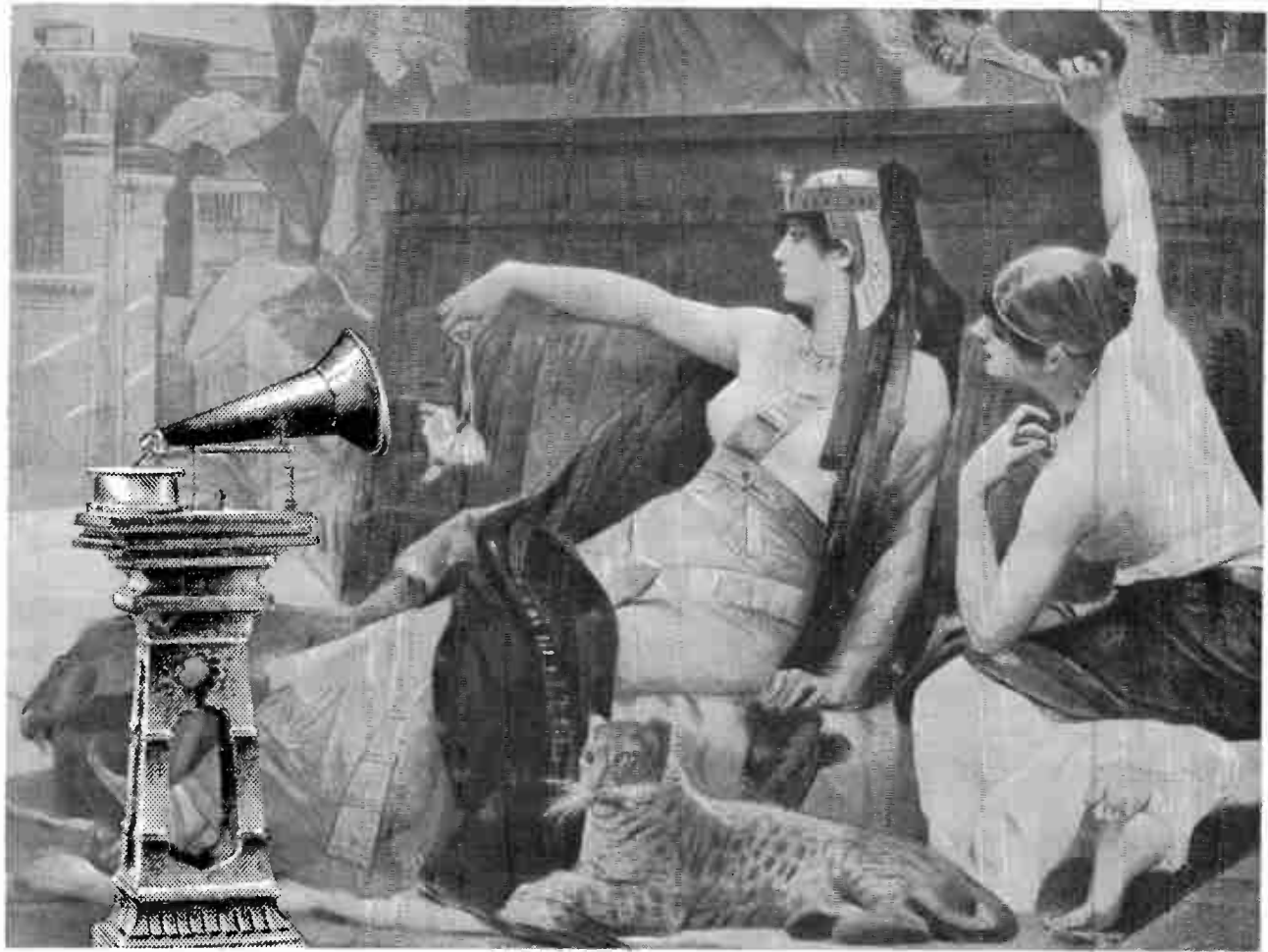


MAY-JUNE 1956 PRICE 50¢  
MILTON B. SLEEPER, Publisher

# HI-FI Music

AT HOME





"NO, MARK ANTONY, DEFINITELY NOT TOO MUCH SFORZATO!"

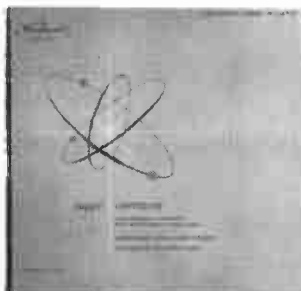
Obviously Cleopatra is listening to a WESTMINSTER record. Only WESTMINSTER has "Natural Balance"...and what else reveals every nuance with such clarity! *And with such emotion.* For

**"NATURAL BALANCE" IS ELECTRONICS...PLUS**

Not mere reproduction, it is *re-creation*. It is musical mind and heart, as well as machine. So it attempts the recording "impossible"...and achieves it.

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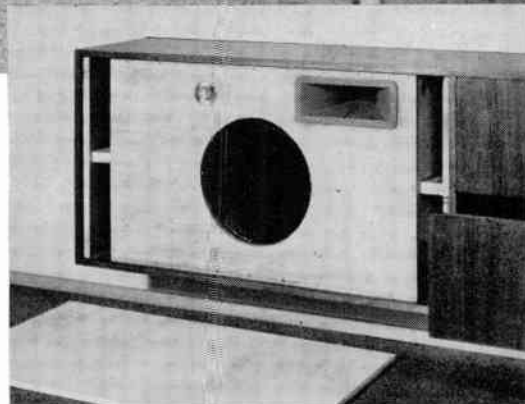


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 John and Jeon Wehrheim, Architects.

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Member, Institute of High-Fidelity Manufacturers



DESIGNERS, ENGINEERS and MANUFACTURERS of ELECTRO-MECHANICAL MUSICAL INSTRUMENTS SINCE 1909

# HI-FI Music

## AT HOME



THE COMPLETE GUIDE TO HI-FI REPRODUCTION FROM RECORDS, TAPE AND FM RADIO

**Publisher:**

Milton B. Sleeper

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VOLUME 3 ••• NUMBER 2 ••• MAY-JUNE, 1956

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## COVER

Artist Melhado had to draw on his imagination to paint the cover picture for this issue because, when he was working on it, all he could see from his studio window was the snow which continued to fall long after the calendar said it was time for the spring bird-watchers to go on duty. Nevertheless, drawing further on his imagination, he depicted a 1956 version of the bird-watcher—equipped not only with binoculars, but with a tape recorder!

Why  
use  
ordinary  
tape...

...now that  
**FERRO-SHEEN**  
costs you no more?

# irish BRAND GREEN BAND

is now made by the exclusive  
**FERRO-SHEEN**  
process!



**FERRO-SHEEN** is the exclusive **irish** tape manufacturing process which astounded the audio world when it was introduced 18 months ago and has rendered ordinary tape old-fashioned, if not obsolete. **irish FERRO-SHEEN** process tape has by far the smoothest and most homogeneously bonded magnetic oxide surface of any recording tape ever made. It ends your worries about wearing or gumming up your recorder heads with the abrasive, easily shed oxide coating of ordinary coated tape. It gives you unprecedented fidelity because the mirror-smooth **FERRO-SHEEN** surface makes for vastly improved head-to-tape contact. It is simply the best-engineered tape in the world.

Write for **FREE** **irish** Comparator Card, a sampler of mounted strips of top-brand tapes, showing at a glance "Which Tape Has the Smoothest Surface."

If not available  
at your favorite  
dealer, write  
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• **ORRADIO INDUSTRIES, INC., OPELIKA, ALABAMA**  
• *World's Largest Exclusive Magnetic Tape Manufacturer*  
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GREEN BAND**

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THE ONLY  
PREMIUM QUALITY TAPE  
AT THE  
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**RECORDS  
TAPE  
AND  
FM  
RADIO**

Charles Laughton

"When you grow old, you may lose your appetite for food, for drink — even for love; but once you've succumbed to fine music, you'll enjoy it until the day you die."

KMA367, Code 2, on Tape

When we received a Buy, Sell, or Swap item from Earl W. Magoun for this issue asking for tapes identified as above, we were naturally curious as to just what kind of tapes they would be. In answer to an inquiry, we learned: KMA367 is the call of the Los Angeles Police Department. "Code 2" is an abbreviation for "Give this call your immediate attention," while "Code 3" means "Red light and siren". The latter is used when an officer is unable to cope with a situation and needs help. Thus, "All units in the vicinity of Sunset and Western: Officer needs help. Code 3," would send every available police unit within a three-mile radius to the assistance of the officer who made the call. Mr. Magoun wrote: "To be in such an area, and see the police cars racing in from all directions is a sight to behold." The idea of taping police calls is new to us, but we can imagine that it should be fun to do, and exciting to play back. There are plenty of shortwave receivers available. As for the frequencies used by police departments, they are all listed in the "Registry of Public Safety Radio Systems" published by Communication Engineering Book Company, Monterey, Mass. Price is \$2.00 per copy.

Christopher Fried

A subscriber in New Bedford, Mass. — It seems to me that one of the great achievements of recorded music is that it can make music of all ages come to life for us in the present. It makes possible greater appreciation of contemporary composers, whose works we otherwise would hear only at isolated performances or not at all. It also has enabled us to become acquainted

*Continued on page 6*



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Andre Kostelanetz and his Orchestra play ten waltzes.

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PERCY FAITH ☆ SAMMY KAYE

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Dreamy arrangements of *Embraceable You*, *Pen-nies From Heaven*, *I'll See You Again*, and more.



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- ☆ Benny Goodman ☆ Harry James
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- ☆ Bix Beiderbecke ☆ Louis Armstrong ☆ Bessie Smith
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- ☆ Jimmy Lunceford ☆ Teddy Wilson

These 3 records are a jazz library in themselves — presenting jazz greats of every period and style.



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### BROADWAY HALL OF FAME

THE PAJAMA GAME  
(Original Broadway Cast Recording)

Starring John Raitt, Janis Paige, Carol Haney, Eddie Foy Jr. — singing all the tunes from this musical.

SONGS TO REMEMBER

DOROTHY KIRSTEN

Percy Faith, Russell Case and Orchestras join Miss Kirsten in 15 songs.



BEWITCHED

MORTON GOULD

11 songs arranged and conducted by Morton Gould. Includes *September Song*, *So In Love*, *Where or When*.



Build a Fine Library of the World's Greatest Music—at Tremendous Savings!  
Yes! You may have, FREE, any one of these valuable record sets, each containing three magnificent 12" Columbia  records!

We make this unique offer to introduce you to the money-saving program of the Columbia  Record Club... a program that selects for you each month the greatest works in every field of music—performed by the world's finest artists and reproduced with the astonishing brilliance for which Columbia  records are famous!


#### HOW THE CLUB OPERATES

To enjoy the benefits of the Club's program—and to receive your 3-record set free—fill in and mail the coupon, indicating the Club division that best suits your musical taste: Classical; Jazz; Listening and Dancing; Broadway, Movies, Television and Musical Comedies.

Each month you will receive free the informative Club Magazine which describes the current selections in all four divisions. You may accept or reject the monthly selection for your division. You may also take records from other divisions, or you may tell us to send you NO record in any month.

Your only obligation as a member is to accept as few as four selections from the almost 100 that will be offered to you during the next 12 months, and you may cancel your membership at any time thereafter. The records you want are mailed to your home and billed to you at the low price of only \$3.98 plus a small mailing charge.


#### FREE BONUS RECORDS GIVEN REGULARLY

The 3 records sent to you now represent an "advance" of the Club's bonus system—given to you at once. After you have fulfilled your membership obligation by purchasing four records, you will receive an additional free Bonus record of your choice for every two additional Club selections you accept. These 12" Columbia  Bonus records are pressed exclusively for Club members in limited editions, not available elsewhere at any price!

#### CHOOSE YOUR 3-RECORD SET NOW

Indicate which 3-record set you want free, and the division you prefer. Then mail the coupon at once. You must be delighted with membership or you may cancel without obligation by returning the free set within 10 days.


#### MAIL THIS COUPON NOW!

COLUMBIA  RECORD CLUB, Dept. 373  
165 West 46th Street, New York 36, N. Y.  
Please send me as my FREE gift the 3-Record Set checked here:

- Set #1. GREAT CLASSICS  Set #3. GREAT MOOD MUSIC  
 Set #2. JAZZ  Set #4. BROADWAY HALL OF FAME

and enroll me in the following Division of the Club: (Check one box only)

- Classical  Jazz  Listening and Dancing  
 Broadway, Movies, Television and Musical Comedies

Each month you will send me the Columbia  Record Club Magazine which describes the records offered in all four Club divisions. I have the privilege of accepting the monthly selection in the division checked above, or any other selection described, or none at all. My only obligation is to accept a minimum of four records in the next twelve months at the regular list price plus a small mailing charge. After accepting four records, I will receive a free Bonus record for every two additional records I purchase. If not delighted with my membership, I may cancel within 10 days by returning all records.

Name.....  
(Please print)

Address.....

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

CANADA: Prices slightly higher, 11-13 Soho St., Toronto 28  
If you wish to have this membership credited to an established Columbia Records dealer, authorized to accept subscriptions, please fill in the following information:

Dealer's name.....  
Dealer's address.....

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 "Columbia",  Mercas Reg.  T.M.



new and great on  
RCA VICTOR records

Harry  
**BELAFONTE**



Fiery, dynamic, vital — that's Harry Belafonte, and that's how he delivers these songs! Here are 11 of the greatest in his repertoire . . . from the calypso beat of *Matilda* to the soulful spiritual *Take My Mother Home*. And all are recorded in wonderful "New Orthophonic" Sound — finest high fidelity ever achieved. Long Play (LPM-1150) \$3.98; 3 45 EP Versions (EPA-693, 694 & 695) \$1.49 ea.

Nationally Advertised Prices—optional  
Now at your nearest RCA Victor Record Dealer  
The World's Greatest Artists  
are on RCA Victor Records



## RECORDS, TAPE, AND FM

Continued from page 4

with pre-classical music, the names of which up until very recently were only something to be read about in music history texts, but which now can become highly refreshing, beautiful sound. Strangely enough, the unfamiliarity of some of this music for the ears of those accustomed only to the three B's sometimes makes them mistake it for modern music. Thus, I have known individuals with a fair degree of musical sophistication to mistake Monteverdi madrigals, as sung by the Couraud Ensemble on Haydn Society records, for contemporary works. And I have noticed that your record reviewers wax enthusiastic over Telemann and Marin Marais.

As far as I know, there is no great number of volumes already written about some of these recently resurrected composers. There isn't much that the average music listener can find out about them, beyond what he finds on the backs of record jackets. A series of articles on these men — their lives, their times, their musical significance — would be most welcome to those of us already interested in their music, would stimulate the interest of others, and perhaps would even help encourage record companies to release more such works. (Musicologists tell me that one Evaristo Dall'Abaco 1675-1742 was a great composer whose music rivaled Corelli's, but there isn't a single recording of it available, though there are umpteen different versions of *Swan Lake* and *Eine kleine Nachtmusik*.)

So I hope that, along with your fine biographical studies of living composers and performers, you will give us some articles on the Pezels, Geminianis, Lockes, and Leclairs who have so long been unjustly slighted.

### Frequency Test Transmissions

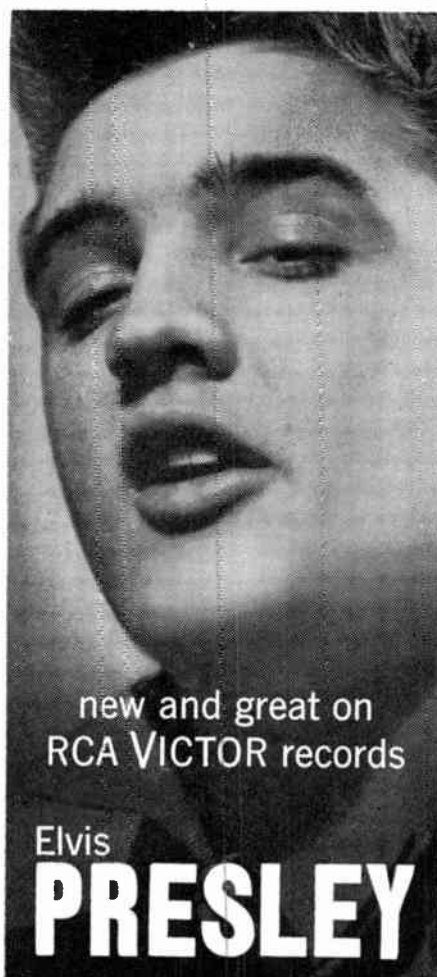
Every hour on the hour, New York City FM station WBAI transmits an audio-frequency tone generated by a precision Hewlett-Packard oscillator. The tones vary from those in the low range to frequencies that challenge the performance of good tweeters. If you are within range of WBAI, tune in at 99.5 mc. You may be surprised to hear how wide, or limited, is the response of your audio system.

### Mary and the Great Man

We have to tell this story about Miss Mary Yiotis, who so capably handles the advertising production at Hi-Fi Music headquarters: Her parents came from Greece, and all during the years she was going to grammar and high school Mary also attended classes at the Greek Orthodox Church where she learned to read, write, and speak the Greek language.

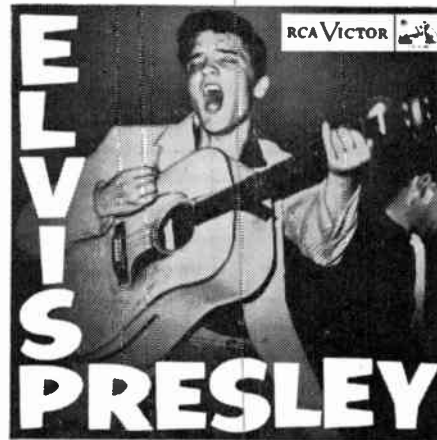
While the article in this issue by Dimitri Mitropoulos was in preparation, it

Continued on page 10



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RCA VICTOR records

Elvis  
**PRESLEY**



Clear the way for Elvis Presley! His meteoric rise to the heights began when he appeared on a major TV show and wowed audiences with his dynamic, belting singing style. It continues now with his *first* RCA Victor Album—an exciting collection of popular rhythm songs that showcases his vivid personality to perfection. Don't miss it! In "New Orthophonic" High Fidelity Sound! Long Play (LPM-1254) \$3.98; 45 EP's (EPA-747) \$1.49; (EPB-1254) \$2.98

Nationally Advertised Prices—optional  
Now at your nearest RCA Victor Record Dealer  
The World's Greatest Artists  
are on RCA Victor Records









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**GARRARD**  
Auto-Manual  
Record Changer  
for every  
high fidelity system \*

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*Super Changer* net



**RC 88** \$54<sup>50</sup>  
*Deluxe Changer* net



**RC 121** \$42<sup>50</sup>  
*Mini Changer* net

**1 PERFECTED, TRUE-TURRET DRIVE**  
"301 Professional"-inspired. Direct 1-piece, 3-speed pulley-idler engagement effectively guarantees perfect speed. Functional design with all 3 speeds operating directly off motor as a single turret, eliminates vibration-causing factors, and gives perfect results, without belts.



**2 OVERSIZED "SOFT-TREAD" IDLER TRACTION WHEEL**  
Ball-bearing mounted wheel surrounded by 3/4" thick live rubber with exclusive crowned design, presents wide-arc heavy traction surface. Guarantees positive, "professional-action" drive. Accurate, unflinching speed, without wows or flutter. Self-neutralizing pull-away mount keeps idler perfectly round, permanently "true"...no thump...no rumble. Self-neutralizing...automatically disengages in "off" position.

**3 LOW-INERTIA, SIDE-ACTION FINGER-TIP SWITCHES**  
For greater convenience and safety. Positive settings made instantly from the side with right or left index finger or thumb, avoiding possible damage to stylus or records. An engineering refinement and important precaution overlooked in ordinary changers.



**4 VARIABLE SPEED CONTROL**  
Permits continuously variable + or - adjustment of each speed within a wide range... "tunes the changer" to the pitch or key of a musical instrument. An important element for those with perfect pitch. Advanced-type all-electrical rheostat operation varies the voltage in motor coils, without friction or loss of efficiency, as in the case of mechanical contrivances. Stroboscope supplied with changer, without charge.



**5 ADVANCED GARRARD PUSHER PLATFORM,**  
with new extra-thick, extra-long pawl. Absolutely foolproof. After 20 years, still the only device that insures positive, gentle handling of all records, regardless of diameter or condition of center hole! The new pawl guide will handle all records, even when thinner or thicker than standard.



**6 ALUMINUM TRUE-TANGENT TONE ARM**  
An exclusive feature which eliminates resonance, provides greater rigidity, low mass and lightness of weight. Used in costly separate pickup arms and not found in other changers, regardless of price. The ideal material for the tone arm. Exclusive parallel lift construction and rigid mounting. Socket at end of arm pivotable to permit perpendicular stylus.



**7 INTERCHANGEABLE PLUG-IN HEADS**  
The Garrard shell accommodates the widest choice of high fidelity cartridges in the Industry...crystal, ceramic, or magnetic; turnover, twist, or simple plug-in types. Cartridge-wise, the Garrard is the most "personal" of all record changers.



**8 EASIEST STYLUS PRESSURE ADJUSTMENT ON ANY CHANGER**  
Knurled knob on back of tone arm always accessible, sets pressure instantly and maintains it. Prolongs life of records by enabling user to keep weight of stylus correct for any type of cartridge at all times.



**9 FULL MANUAL POSITION**  
Finger-tip control instantly gives this automatic changer the versatility of a single-play turntable. Touch the switch; the tone arm is freed, and the unit becomes fully manual. The tone arm returns to its rest at the end of the record, eliminating unpleasant run-off groove noise and destruction of stylus. Professional-type finger lift protects records and adds to convenience.



**10 AUTOMATIC STOP**  
Positive unflinching action after last record. Soft, polyethylene Safety-Feeler (RC88 and RC98) cannot damage edge of records, regardless of material.



**11 EXCLUSIVE, SENSI-MATIC TRIP MECHANISM**  
Permits changer to operate perfectly even with tone arm set at lowest tracking pressures. Safe, gentle to records, quiet and positive in action at all times. An advanced development, exclusive to Garrard.



Every Garrard feature proved by the most exhaustive performance test procedure ever devised by a gramophone manufacturer!



**PICKUP HEIGHT ADJUSTMENT**  
An engineering refinement. A turn of the screwdriver at the top of the tone arm permits correct pickup lift position.



**12 GENUINE RUBBER TRACTION MAT**  
Exclusive raised outside tread is self-adapting to the varied contours of record edges. Washable, lint-free.

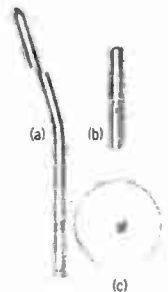
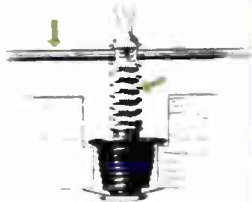


**HEAVY STEEL PRECISION TURNTABLE**  
A full inch high... and recessed into unit plate. Improves shielding of motor, and eliminates hum caused by stray magnetic fields. Flywheel action, so that voltage changes are not reflected in record reproduction.

**13 SILENT, FREE-WHEELING BALL-BEARING TURNTABLE MOUNT**  
Meticulously engineered to prevent wobble and friction. Bearings are sintered bronze, expertly burnished to size... and revolve freely and smoothly in an exclusive Garrard non-metallic cage, eliminating noisy metal-to-metal contact, and binding found in the usual steel cup races.

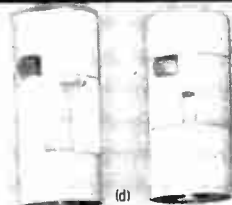


**14 STEEL "MOND-BUILT" UNIT PLATE**  
Permanently true; affords husky, rigid support for entire mechanism.  
**EXCLUSIVE "SNAP MOUNT" SPRINGS**  
Permits instantaneous mounting of changer unit; may be levelled from the top, by a simple turn with a screwdriver.



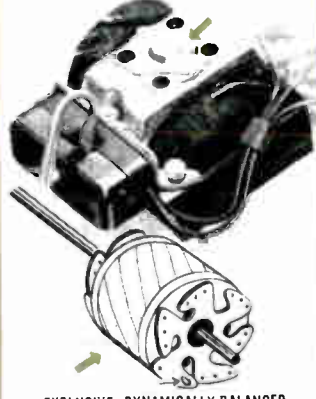
**INTERCHANGEABLE SPINDLES**  
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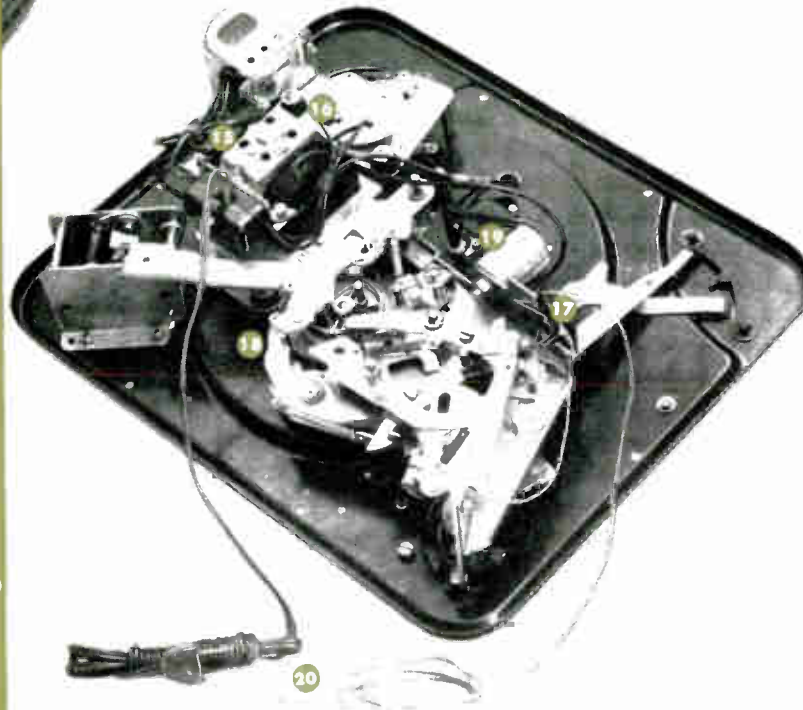
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**RECORDS, TAPE, AND FM**

*Continued from page 6*

happened that Mary took a telephone call from him. She wanted to tell him in Greek how thrilled she was that we were to carry his story but, although she understood him perfectly, she was so excited at the opportunity of talking to this great man that she couldn't get out the right words. But Mr. Mitropoulos, in his kindly and gracious manner, saved the day for Mary Yiotis. He told her that he would like to have her come to Carnegie Hall the next Saturday evening when he would be conducting, and that if she would come

backstage before the concert, he would have two tickets for her! He did, too.

**They Got it Backwards**

Our distinguished contemporary, *Musical Courier*, comments on the slack in live concert receipts: "Perhaps recordings and hi-fi promotion have also taken their toll from the concert halls." For shame, gentlemen! It was the long playing record that brought live music out of the red a few years back. And everyone knows that successful recordings are now the best insurance against misjudgment in launching a concert career, instead of vice versa as it used to be.

**Los Angeles Show**

Total paid attendance was 12,466, according to the show management. There were 83 exhibitors, occupying 92 rooms on four floors of the Alexandria Hotel.

**Family Portrait**

Readers who turn to the Record Review pages first will have met the several new members of our editorial family already, but here is a formal introduction:

Beauty before all. "SF" is Miss Shirley Fleming, a fiabatrix with two degrees in music from Smith. Shirley is out of Augusta, Ga., has written most recently for *The Saturday Review*, and plays the viola — a subject dear to her, as you will detect in the article she has written for our next issue.

Warren De Motte is the author of "The Long Playing Record Guide", Dell's paperback that has become the best seller of all time in its field. His wife is the well-known concert pianist Ida Hartman. Warren is an aficionado who suddenly found himself a professional; except for the book, Hi-Fi Music is "WD's" first editorial address.

Allen Hughes, a Hoosier from Brownsville, Ind., migrated to Washington, D. C., in his teens, and paid for his early music education by playing organ in a church and piano in a jazz quintet, later acquiring degrees from the University of Michigan. "AH" has written from Europe for *Opera News* and *The New York Times*, currently reviews for *The Herald Tribune*, and shortly will complete a book on the works of Francis Poulenc.

"CJL" is C. J. Luten, an émigré from Texas whose initials, at least, are well known to record collectors everywhere. C. J. (he answers to nothing else) has been a contributor to *The American Record Guide* for years. He has just finished an exhaustive critical discography to be published by Barnes & Noble in a forthcoming book that bears the imprimatur of the Metropolitan Opera Guide. Our readers in the Panhandle will remember him as former music critic of *The Dallas Times Herald*.

New Yorkers know Walter Stegman because he emcees the popular WNYC show, "Critics' Choice". Pre-mike interviews with such diverse VIP's as Oistrakh, Villa-Lobos, and Lotte Lenya are a snap for "WS"; he speaks French, German, Italian, Spanish, Russian, and exceedingly good English.

"DR" is another WNYC personality, but David Randolph is known far and wide in other connections. His program "Music for the Connoisseur" is re-broadcast all across the nation, and he covers a lot of the same ground as conductor of the justly famed Randolph Singers. David also teaches at New York University, pursuant to which he has developed some strong convictions about "music appreciation"; he is assembling them in book form for

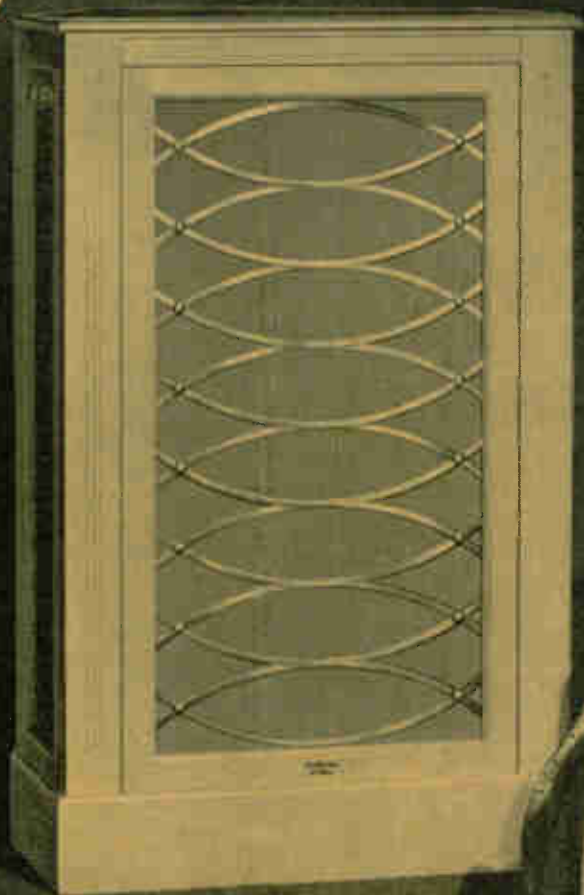
*Continued on page 12*

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**RECORDS, TAPE, AND FM**

*Continued from page 10*

McGraw-Hill, but the likelihood is that one of the chapters will appear in these pages first.

A tall drink of water from Chelsea, Mass., is Saul Taishoff, who picked up an A.B. in history and literature at Harvard before transferring his affections to where they were all the time. "ST" is in the artists and repertoire department of a recording company that will be nameless; earlier, with the Haydn Society, he personally produced a number of outstanding issues, including the "Italian Classical Symphonists".

"AS" is Abraham Skulsky, who was a critic in Brussels before he came to the United States in 1948 and promptly established himself as an authority on modern music. At regular intervals he has written detailed analytic studies for *Musical America* and other journals. Just now he is completing a book on contemporary opera that will be published by the Oxford University Press.

This issue also introduces Alfred N. Kaine, a pianist-conductor presently attached to the Ballet Theatre. "AK" studied at Juilliard and the Settlement Music School. His principal mentors have been Olga Samaroff (piano) and Pierre Monteux (conducting). He has also been both a student and a teacher at Tanglewood, and recently he has been doing quite a bit of opera and *lieder* coaching in New York.

So much for the longhairs. In the crew-cut department there is a new face, too, but he's so well known to all that it seems presumptuous to do anything but simply welcome him aboard. "LF" is the author of "The Encyclopedia of Jazz", a recurrent byline in *Down Beat*, moderator of the ABC network's "Platterbrains", a composer of some two hundred pop and jazz numbers, a redoubtable impresario, and altogether perhaps the most widely known and universally respected scrivener in jazz today — Leonard Feather.

**Is This for You?**

If you are a hi-fi enthusiast, and have a yen to work on a magazine in a position where you will be able to learn all phases of the publishing business, read on:

Our Publisher wants an assistant whom he can train to relieve him of the details of editorial preparation and printing production. If this is work that interests you, you couldn't ask for a more able teacher. He is precise and exacting as to details, but patient and always ready to discuss and explain matters of policy, planning, preparation, and production, which he knows as few publishers do. Knowledge of grammatical English is essential. Weight will be given to technical understanding of hi-fi equipment, although this is not necessarily required. Courses in

*Continued on page 13*



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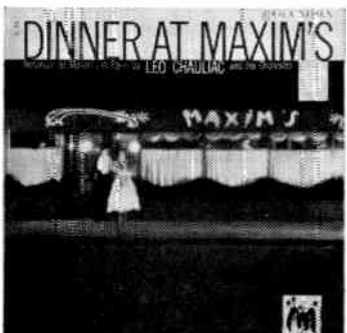
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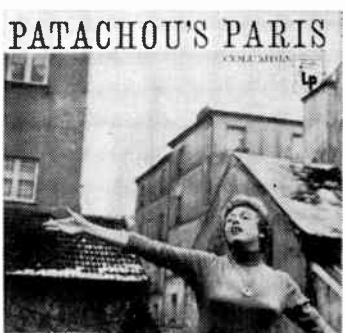
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**RECORDS. TAPE. AND FM**

*Continued from page 12*

mechanical or free-hand drawing, editorial and advertising layout, lettering, or photography, or natural ability along these lines will count in your favor. No age is specified, but it is a position for a young man or woman seriously interested in making a career of magazine publication. When you write for an interview, outline briefly your education, experience, and particular capabilities, and the salary expected. Address Hi-Fi Music, 207 E. 37th Street, New York 16

**FM in Honolulu**

Not listed in the directory of FM stations (January-February issue) is KAIM, on 95.5 mc., carrying continuous music from 7:00 A.M. to 9:00 P.M. This station publishes an excellent program guide, which is available without charge.

**Each to His Own**

Recorded music in automobiles offers the promise of more enjoyable listening than AM radio, but it seems as if Chrysler got off the pavement somehow in offering a 16 $\frac{3}{8}$ -rpm. record-player for the glove compartment as a source of "hi-fi" music. To people who know hi-fi performance, it would be so much more acceptable if they had just called it "a phonograph for your automobile".

**This Must Prove Something**

But we're not sure what: In the Toronto-Hamilton area, according to the Canadian Radio-Television Manufacturers Association, 721,000 homes have 552,000 TV sets, and only 475,000 bathtubs. At least, it can be said that TV reaches the great unwashed.

**Stereo Tape Concerts**

Dr. John H. Dougherty is giving a series of concerts at St. John's Episcopal Church in Knoxville, Tenn., using an Ampex stereophonic tape phonograph. In addition to commercial stereo tapes, Dr. Dougherty has made recordings of his own to play at his concerts. This is one of the many efforts being made by hi-fi music enthusiasts around the Country to acquaint more and more people with the character of genuine hi-fi reproduction.

**P.S. from Alan Green**

Referring to his letter which appeared on page 11 of our March-April issue: "Lacking sufficient information, I cannot comment on Mr. Pollard's letter. But I do wish to state, in fairness to WNYC, that since I first wrote you six or eight weeks ago, I have noticed a very marked improvement in the quality of WNYC's (FM) record reproduction. It now compares with WQXR, although I still regard WQXR

*Continued on page 14*

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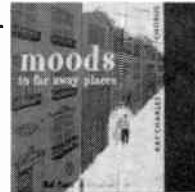
**JAY WHITE**  
"The miracle of a dream" (#103)---

- Laura—part I
- Laura—part II
- Tosselli's Serenade
- Claire de Lune
- Deep Purple
- Harlem Nocturne
- Estrellita
- Over the Rainbow
- Paris in the Spring
- Sleepy Lagoon



**RAY CHARLES CHORUS**  
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- Far Away Places
- Slow Boat to China
- Foggy Day in London
- It Happened in Monterey
- Moon Over Manakora
- How High the Moon
- April in Paris
- Bewitched
- Long Ago and Far Away



**MONTY KELLY**  
"Color and Romance" (#101)---

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- Tropicana
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RECORDS, TAPE, AND FM

Continued from page 13

as superior. I have made no changes or adjustments of my system in the interim. It would also be interesting and instructive to determine why Mr. Pollard and I obtain such apparently divergent results with our respective systems."

That Word "Audiophile"

If you are interested in words and their origin, here's one for the record: The word "audiophile" was invented by Milton Sleeper in 1950, when, as the founder and owner of *High Fidelity* magazine, he

needed a word to describe audio enthusiasts. However, the general public did not understand the word, and he later abandoned its use, but others took it up. Columbia began to advertise "Audiophile styli", E. D. Nunn offered "Audiophile records", and some manufacturers showed "audiophile net prices" in their advertising. Today, the word is in general use although, in Hi-Fi Music, audiophiles are usually referred to more descriptively as "hi-fi music enthusiasts".

WBAI Program Guide

Starting with this issue, copies of Hi-Fi Music sold through New York City news-

stands and hi-fi stores will include a special insert presenting the programs of FM station WBAI for two months. This will be a regular feature hereafter. WBAI is the hi-fi station offering "fine music", but with a variety of special shows, news, weather, and time signals that a fast-growing audience finds much more pleasant and entertaining than a morning-to-midnight fare of solid classical compositions. We'll be glad to send the special WBAI edition to any of our subscribers. Just mail us a postcard asking: "Please fill the balance of my subscription to Hi-Fi Music with the WBAI edition." There is no extra charge.

Way Out There

In preparation for Queen Elizabeth's visit to Nigeria, the Nigerian Broadcasting Service placed orders last December in the U. S. for Presto tape recording equipment, planning to make a complete record of the ceremonial functions on this very important occasion. In this far away country on the western bulge of Africa where 32 million people live in an area no larger than Texas and New Mexico combined, there are three broadcast stations. And they use Presto equipment made in the U. S.

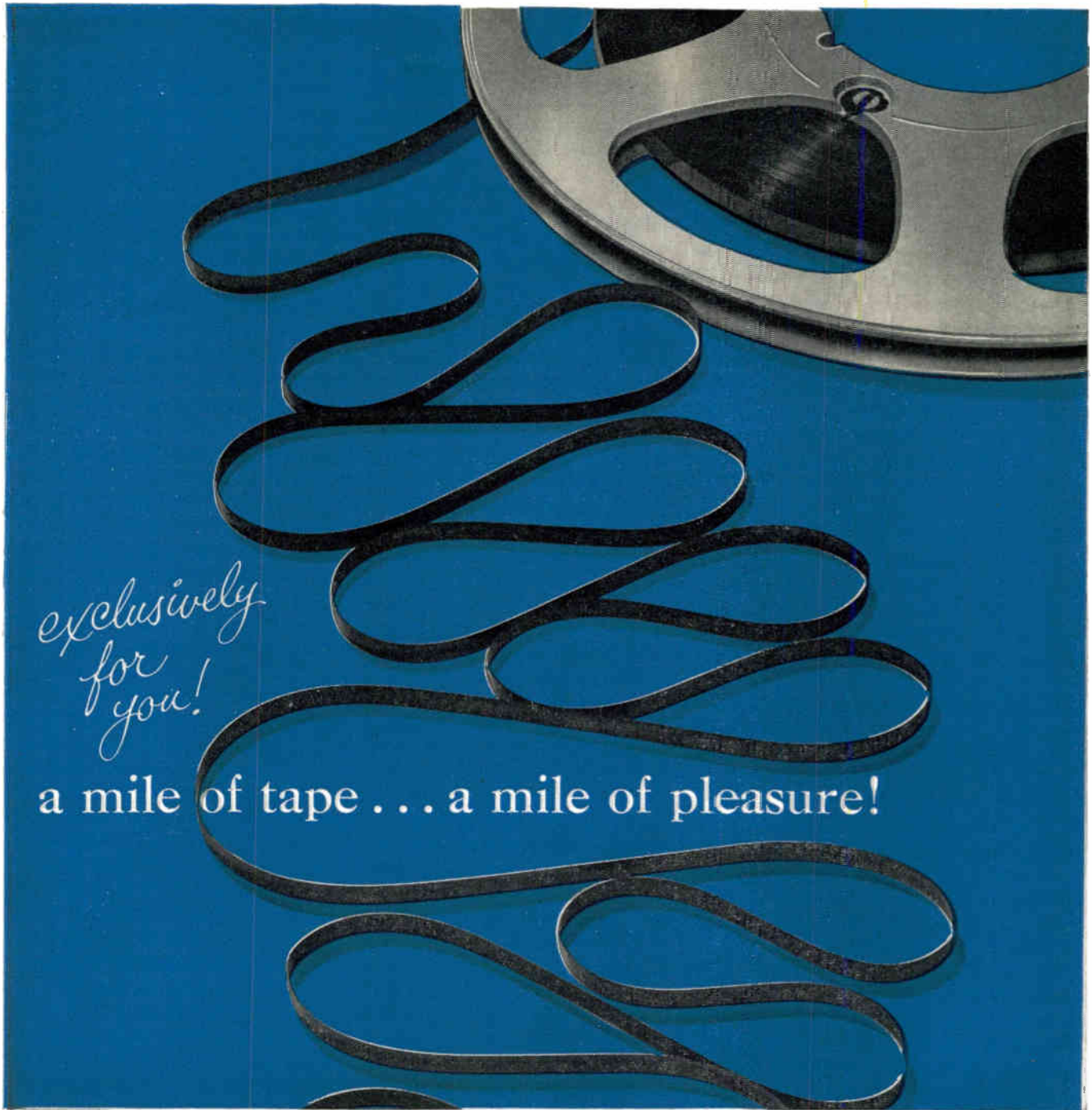
Your New Music Editor

With this issue, James Lyons replaces Fred Reynolds as Music Editor. You have met Jim already, for he has been represented as a record reviewer and author since his "Whatever Lola Wants" in our July-August issue last year. We have referred to his encyclopedic knowledge of the world music, past and current, particularly in the classical categories, although we haven't mentioned his enormous library of books and records which line the walls of his high-ceilinged apartment, right behind Carnegie Hall.

But to fill you in on Jim's background: His birth was registered at Peabody, Mass., on November 24, 1925. While he was getting his B.S. in journalism at Boston University, and continuing his education with music studies at the New England Conservatory and special courses at Harvard, he worked as a book reviewer for the *Boston Post*, a contributor to the *Transcript*, and a reporter for the *Globe*. There followed four years in Florida as an editor for the *Miami Herald* and correspondent for the *Christian Science Monitor*. You can see how, with this experience coupled to his intense interest in music, Jim developed such a capacity for collecting information about composers, conductors, and artists.

In 1952, he settled down in New York, the focal point of activities in the music world. You have probably seen his byline on articles in various publications concerned with music, and in the *New York Herald Tribune* and *The Times*. We're proud

Continued on page 16



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**RECORDS, TAPE, AND FM**

*Continued from page 14*

to have James Lyons as a member of our staff at Hi-Fi Music, and we are sure that, in his capacity as Music Editor, he will contribute to your enjoyment of this Magazine.

**Now It Can Be Told**

If we remember correctly, it happened during the first audio show in Chicago. Elaborate preparations had been made for a demonstration of binaural broadcast reception in an auditorium atop the Stevens Hotel. WGN, then operating on both AM and FM, was to put on the program. Somehow, one item of preparation, an actual check on reception, was neglected until the last minute. It was simply assumed that the FM signal would be good, and there could be no trouble on AM, since WGY had 50,000 watts on a clear channel.

Imagine the consternation of the engineers in charge when they tuned in on AM, and found the signal so cut up by clicks from the circuit-breakers operating the hotel elevators that the music was ruined. The FM signal, of course, was clean and free of all interference. But the demonstration was given on schedule. The audience didn't know it but, in response to an emergency call, the Telephone Company supplied a line to carry the audio channel that was supposed to go out on AM!

**Neighborly Noise**

Your Music Editor was sitting quietly in his living room, reading a book, minding his own business, when from upstairs there came a violent concussion that all but threw him to the floor. First time he'd ever had any occasion to complain about that particular neighbor. And he did, promptly, as a result of which you will be reading a chunk of said neighbor's prose in the next issue. Turns out that Edwin Miller, the party in question, was just reviewing a record for his column in *Seventeen*—Mercury's new 1812, with real cannon and all. No, he won't be writing about that. We thought up something else. But he sure deserved an assignment; that was a most original way to get an editor's attention. But it's a good thing the landlord wasn't within earshot at the time.

**White Alice Has Long Legs**

Equipment for the White Alice project being installed up north was developed and manufactured by REL in the same plant where the Precedent FM receivers are produced. Employing FM and the tropospheric scatter method of transmission, the White Alice system comprises more miles of multi-channel relay opera-

*Concluded on page 17*

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**RECORDS, TAPE, AND FM**

*Continued from page 16*

tion than any other in the world, except for AT&T's coast-to-coast telephone relay circuit.

**What Price Prestige?**

Elsewhere in this issue we do honor to that glorious institution, the Metropolitan Opera, now on its annual tour. In our next there will be a detailed story about a highly unorthodox recording session in its sacrosanct headquarters. Conscience demands that we balance the books by expressing our very dim view of an abridged "Carmen" that is the initial release of the "Metropolitan Opera Record Club". At a nominal price, it would be no bargain. At the going commercial price, it is decidedly outclassed by competitive issues. At its actual price of \$4.50, it is an outrage. The artists in this "Carmen" are second-rate or less, the performance likewise. The Met will do itself a grave disservice if subsequent issues do not show a vast improvement.

**TV Recorded on Tape**

On April 14, Ampex Corporation demonstrated at a Chicago meeting of CBS affiliates a tape machine that records and plays back regular TV programs. A 14-in. reel of 2-in. tape, at only 15 ips., furnishes a 1-hour show. Four heads are used.



SEE PAGE 64

# LISTEN...



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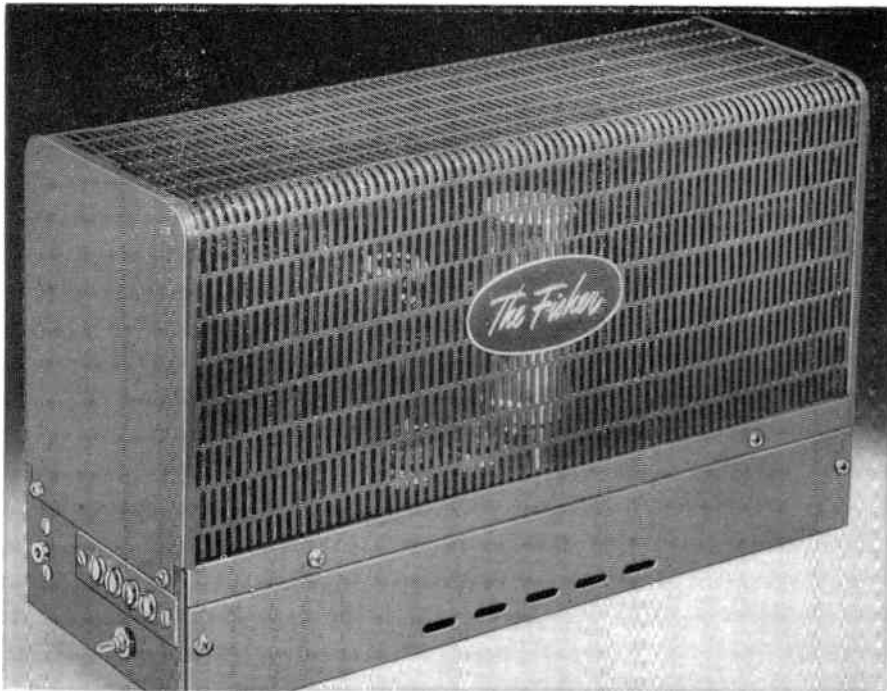
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HERE is the amplifier you have asked for — a low-cost unit of conspicuous quality. The new FISHER Standard Amplifier meets the most exacting requirements in its field. As you would expect, traditional FISHER quality, handsome appearance, excellent workmanship and advanced design are evident throughout this exceptional unit.

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- Power Output constant within 1 db at 15 watts from 15 to 30,000 cycles.
- Less than 0.7% distortion at 15 watts; less than 0.4% at 10 watts.
- Intermodulation distortion less than 1.5% at 10 watts and less than .75% at 5 watts.
- Uniform response,  $\pm$  0.1 db from 20 to 20,000 cycles; within 1 db from 10 to 100,000 cycles.
- Hum and noise better than 90 db below full output!
- Internal impedance is 1 ohm for 16-ohm operation, giving a damping factor of 16. This assures low distortion and superior transient response.
- TUBE COMPLEMENT: 1—12AX7, 2—EL84, 1—EZ80.
- OUTPUT IMPEDANCES: 4, 8 and 16 ohms.
- SIZE: 4¼" x 13" x 6¼" high. WEIGHT: 13 lbs.

*Price Slightly Higher In the West*

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## IDEAS for YOU

IN ORDER to keep you up-to-date on new equipment and components that are being brought out, illustrations have been omitted in this Department, enabling us to bring more items to your attention in the space available. You will find the manufacturer's name and address after each description.

#### Livingston Stereo Tapes

Seven stereo tapes, first of a new series, are now ready. All are 7½ ips., running about 30 minutes. Four were made in the recently-completed Kresge Auditorium at MIT. Livingston plans to offer additional stereo tapes at frequent intervals for the benefit of the rapidly increasing number of tape enthusiasts who are building stereo libraries. *Livingston Electronic Corp., Livingston, N. J.*

#### Heath Electronic Switch Kit

Of interest to audiophiles because it can be used to show audio input and output signals simultaneously on any standard oscilloscope. The electronic switch, operating at high speed, connects one and then the other to the oscilloscope input. *Heath Co., Benton Harbor, Mich.*

#### ORRadio Magnetic Tape

Popularly-priced Green Band tape is now being made with the Ferro-Sheen process previously used only for the high-price tapes. Price of Green Band has not been increased, however. *ORRadio Industries, Inc., Opelika, Ala.*

#### Rek-O-Kut Portable Disc Recorder

Model M-12S is a disc recorder and playback machine for all three speeds. It can be used for live recording, or for cutting discs from tape. All operating controls are mounted on the sloping front of the portable case. Recording range is rated at 50 to 10,000 cycles. Price complete \$599.50. *Rek-O-Kut Co., 38-01 Queens Blvd., L. I. City, N. Y.*

#### Sonotone 2-Stylus Ceramic Pickup

Model 3T has a turnover stylus bar, with styli for 78 and microgroove records. Because of the high output from the ceramic

*Continued on page 19*

*Hi-Fi Music at Home*



## IDEAS FOR YOU

*Continued from page 18*

cartridge, it can be used without a preamp or equalizer. This pickup is fitted with sapphire or diamond styli. *Sonotone Corp., Elmsford, N. Y.*

### Karlson 15-In. Enclosure

A new enclosure employs the Karlson principle in a design intended for a 15-in. speaker. This model is offered as a finished cabinet, or in kit form. *Karlson Assoc., Inc., 1610 Neck Rd., Brooklyn 29, N. Y.*

### Three Garrard Changers

Model RC121 is the first straight-spindle changer Garrard has built. The price is \$42.50. Models RC88 at \$54.50 and RC98 at \$67.50 are improved designs of the familiar RC80 and RC90. These prices do not include a cartridge. Many refinements to assure quiet, smooth action have been added to these 3-speed types, including a speed adjustment on the RC99. *Garrard Sales Corp., Port Washington, N. Y.*

### Jensen Book on Speaker Systems

Eight speaker systems installations are described with assembly instructions and detailed drawings in Manual 1060. These are standard Jensen cabinets, ranging from the small Duett to the giant Imperial. Price of the book is 50¢. *Jensen Mfg. Co., 6601 S. Laramie Ave., Chicago 38.*

### Fisher Amplifier

Model 20-A is a moderately priced design rated at 1.5% IM distortion at 10 watts, and less than .75% at 5 watts; damping factor 16. Tubes are 12AX7, two EL84, and EZ80. Base is 13 by 4¼ by 6¾ ins. over the pierced metal cover. Octal socket provides voltages for other components and remote power switch. Outputs, 4, 8, and 16 ohms. Weight 13 lbs., price \$59.50. *Fisher Radio Corp., 21-37 44th Dr., L. I. City 1, N. Y.*

### Collaro 4-Speed Changer

To meet the growing use of talking books and other records at 16 rpm., Collaro has brought out a 4-speed model RC-456 changer, provided with the usual automatic features, in addition to optional manual operation. Price \$34.50. *Rockbar Corp., 650 Halstead Ave., Mamaroneck, N. Y.*

### Electro-Voice Bulletin

Bulletin 222 gives detailed specs and prices on E-V amplifiers of 15 to 100 watts, and preamp-amplifiers of 15 and 20 watts output. Prices range from \$67.00 to \$261.00. *Electro-Voice, Inc., Buchanan, Mich.*

### Components 4-Speed Turntable

Using a belt drive and a 12-in. weighted turntable of polished aluminum with a cork top, the moderately-priced Professional Junior model is specially designed for low rumble, wow, and flutter. Price \$39.50. *Components Corp., Denville, N. J.*



# NEW! And Only \$99<sup>50</sup>!

## THE FISHER FM TUNER MODEL FM-40

HERE IT IS, a FISHER FM Tuner — with all that the name implies — for only \$99.50. Through the years it has been our policy to bring equipment of FISHER calibre within the reach of the widest possible public. Rarely has that objective been more spectacularly attained. For the FM-40 represents one of our greatest values in almost two decades. It is a superb combination of engineering excellence and dazzling performance at moderate cost. Its specifications, conservatively outlined below, are your best index to the quality of this instrument.

### Important Features of THE FISHER FM-40

- Meter for micro-accurate, center-of-channel tuning. ■ Sensitivity: 3 microvolts for 20 db of quieting. ■ Uniform response,  $\pm 1$  db, 20 to 20,000 cycles.
- Three-gang variable capacitor. ■ Three IF stages and a cascode RF stage.
- Two outputs: Detector/Multiplex (on switch) plus cathode-follower-type Main Audio, permitting leads up to 200 feet. ■ Two Controls: AC Power/Volume, and Station Selector. ■ Chassis completely shielded and shock-mounted; includes bottom plate. ■ 8 tubes: 1—6BQ7A, 1—6U8, 3—6BH6, 1—6AL5, 1—12AU7A, 1—6X4. ■ Folded dipole antenna supplied. ■ Heavy flywheel tuning mechanism. ■ Beautiful brown-and-gold brushed-brass, front control panel. ■ Highly legible, edge-lighted glass dial scale (accurately calibrated slide-rule type) with logging scale. ■ Self-powered. ■ SIZE: 12¼" wide, 4" high, 8¾" deep, including knobs. ■ SHIPPING WEIGHT: 15 pounds.

### Professional FM Tuner • Only \$99.50

MAHOGANY OR BLONDE CABINET: \$14.95

Prices Slightly Higher West of the Rockies

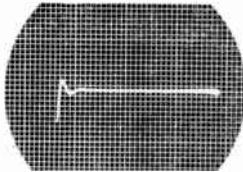
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# What does McINTOSH STABILITY mean?

Every McIntosh amplifier is guaranteed to meet the following stringent tests for STABILITY:

- The response of the amplifier to a UNIT STEP FUNCTION (a test set-up to measure a single square wave) must conform to the standard of graph "A" below. (Graph "B" shows poor Unit Step Function.)
- If either an MC-30 or MC-60 is driven to full output, opening or shorting the output circuit must not damage any component tube or part of the power amplifier.
- When the output circuit is either open circuited or shorted no oscillation is allowed to develop independent of input termination.
- When the output circuit is connected to any size commercial inductance (dividing networks, magnetic loudspeakers) or any size capacitance (dividing networks, electrostatic loudspeakers) no oscillation is allowed to develop independent of input termination.



Oscillogram showing good stability in the McIntosh Amplifier.

## McINTOSH 60 watt AMPLIFIER MC-60

The Standard of Excellence in today's high fidelity! Tremendous reserve power contributes immeasurably to realism, provides a distinct advantage in handling transients and crescendos cleanly, without overloading. Reproduces all elusive overtones with amazing ease. Here is an outstanding achievement in amplification — 1/3 of 1% Harmonic Distortion at full 60 watts, from 20 to 20,000 c. p. s.! Be sure you get *all* that audio science has made available — the McIntosh 60.

MC-60 \$198.50



## The McINTOSH patented\* CIRCUIT

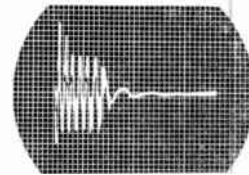
The world-renowned McIntosh Bifilar Circuit, with Unity Coupling, was developed by pioneer specialists in high fidelity sound. It possesses exceptional characteristics not obtainable with conventional circuits. Push-pull circuits, which use two halves of a transformer to join the two halves of a wave, develop wave-form distortion because there is not perfect coupling. In the McIntosh circuit only one (bifilar) winding is used, therefore the two halves of the sound wave are perfectly coupled. The inherent electrical advantage allows the lowest distortion, highest efficiency, and the greatest stability of any amplifier made. The basic superiority of the McIntosh circuit makes it the only modern circuit, ready for any advances in associated equipment.

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

Such Guaranteed Performance means:

- NO muddy bass due to amplifier "ringing" at low frequencies. GOOD UNIT STEP FUNCTION in both the McIntosh amplifier and pre-amplifier contributes a clean bass characteristic, therefore eliminating any need for variable damping controls or other pseudo-corrective measures.
- Long dependable life even under adverse operating conditions.
- NO harsh mid-or treble range reproduction of percussion sounds.
- NO waste of linear excursion of speaker cone at very low frequencies.
- NO oscillation problem when connected to a long line or the large capacitance of electrostatic loudspeakers.

Oscillogram of unstable amplifier under identical test conditions.



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### Professional Audio Compensator

An equalizer-preamplifier that is the perfect complement to the remarkable MC-60 basic amplifier. Exclusive compensation switches provide the ultimate in flexibility for living realism in sound reproduction. Possesses great *stability*, wide *frequency response* and typical McIntosh *low distortion*. Hear the flawless reproduction possible with McIntosh uncompromising audio control.



C8 Less Cabinet \$88.50

Blonde or Mahogany Cabinet \$8.00  
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*Milton Sleeper discusses*

## MUSIC IN YOUR HOME

I HAD PUT Cook's new "Compleat In Fidelitie" on the turntable, but I had heard only the railroad trains and the crying baby when the telephone rang. No, it was not the telephone bell on the record. It was my own, and I quickly switched off the phonograph. Some time later, my thoughts returned to the record.

Emory Cook has been having fun with his tape recorder again, I reflected, and I wondered: why does he put such assortments of sounds on records? I decided I wouldn't listen to the rest of this one. But I know Emory. He's a smart fellow. He must have had a reason for making this record. Hmm, the second side is all noises made by the wind on Mt. Washington. I've never been up there.

So I turned the record over, and started the turntable. For some twenty minutes I listened to those eerie sounds. When it was over, I realized that I hadn't listened to the record at all. Instead, there had been re-created in my mind experiences associated with howling winds all the way back to my childhood.

Quite unbidden, from years and years ago, there was the small boy's concept, conjured up by "Uncle Tom's Cabin", of Little Eva's flight over the ice. Then the scene changed, and I was paddling furiously into a sudden squall in the open water of Lake Winnepesaukee, watching each oncoming wave to see if that would be the one to swamp my canoe. Somehow, the Lake disappeared, and I was on very dry land in the business section of Providence where the hurricane of 1938 drove in so much water so quickly that people were drowned in the stores before they could climb one flight of stairs to safety. No, that sound was the sharp whine of wind in a ship's rigging. The time was just last January. I was on the Cefalu, headed up the coast from Honduras, pitching and rolling in seas so heavy that our progress was held to 30 miles during the worst 24-hour stretch. The dining room steward had just said, "No eggs for breakfast, Suh, 'cause they cain't keep nothin' on the stove," when the ship gave a tremendous lurch. And in that unbelievably sudden way that the unexpected can happen, I saw four officers sitting near me grab the edge of their table, pull the heavy pedestal from its fastenings, and slide across the deck, holding the tipped-up table in their hands, while the dishes crashed and rolled about them.

Yes, all those things happened again right in my New York apartment until, bringing me back to reality, there was the rrr, arrr, arrr of the pickup at the end of the record! Little Eva, the Lake, the hurricane, and the Cefalu were gone in the way that the action of a dream fades out upon awakening.

But from this listening experience I came to understand something of which, previously, I had been aware only in a very vague way:

The accurate reproduction of sounds is far more stimulating to the imagination than still or motion pictures. Photographs are so complete in detail that they leave little for us to add from our minds. We look at them as spectators — not as participants who played active parts in those scenes. As for pictures of ourselves, they are not truly personal to us, because they are of people we have never seen. Show someone a picture of himself, and he will say: "Did I really look like that?" But let him hear his voice from a tape recording, and he will exclaim: "Oh, there I am!"

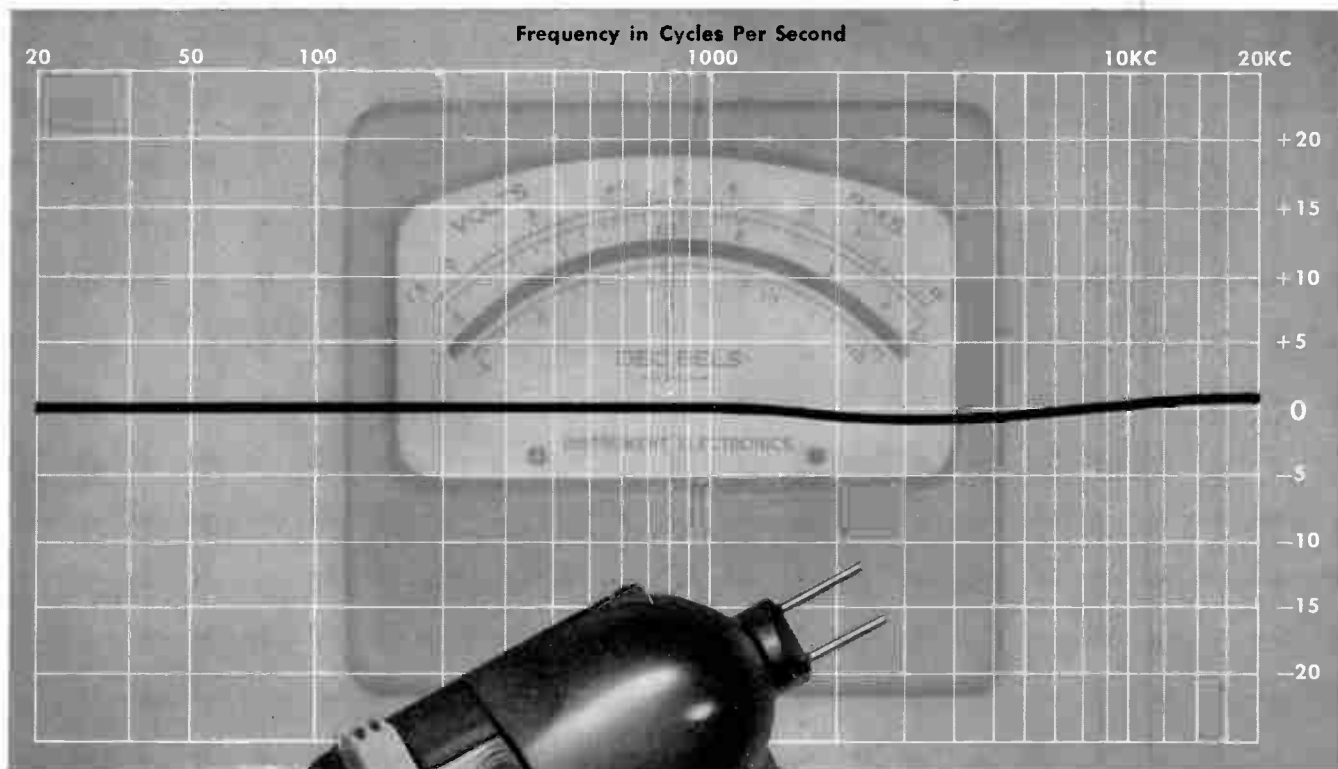
As for that record of the wind on Mt. Washington — I wouldn't part with it at any price. If I never play it again, I shall value it because it changed my listening habits so completely, and gave me an entirely new concept of the pleasure that hi-fi can provide. Maybe Emory is even smarter than I thought. I must ask him why he made that record.

If you studied music before you became interested in its reproduction, you know already what that record taught me. It's elementary, for that is the way composers and musicians expect us to listen. But perhaps you, too, have been in the habit of concentrating on the mechanics of audio quality, or using music merely as an incidental accompaniment to doing other things. In that case, I'd like to suggest that you try listening with all your attention focused on the music itself. By releasing your imagination so that it can respond to the stimulus of the sounds you will hear, you can make listening an exciting experience in a new and wonderful way. It will make hi-fi seem vastly more important, for accurate reproduction is only a means. The end is greater listening pleasure.



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\* Less than 1 mil stylus on special order

THE **FLUXVALVE PICKUP** was originally developed for professional applications, particularly recording studios where accurate correlation between lacquer, master and pressings is essential, and has always been difficult. Now with the **FLUXVALVE** magnetic turn-over pickup with which to make precise and *reproducible* record-measurements, a vital control step is simplified.

*For a new listening experience, ask your dealer to demonstrate the new **FLUXVALVE** . . . words cannot describe the difference . . . but you will hear it!*

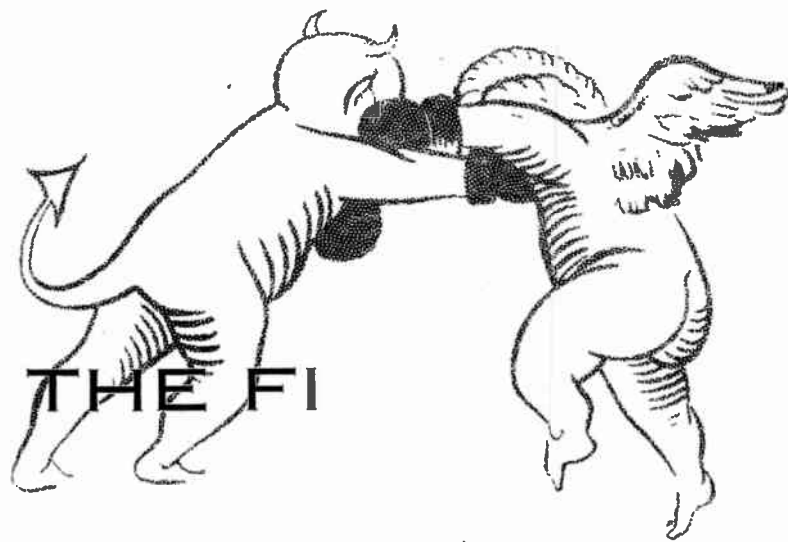


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## THE HI AND THE FI

**L**EST anyone doubt that the appeal of old matinee idols can be counted on long after their day of glory, be it known that Decca's New York office continues to receive requests for autographed photos of Richard Tauber at the rate of at least one a week. The tenor died in 1948.

**D**O you sink a ship because its skipper has retired? When NBC scuttled Arturo Toscanini's orchestra it was perhaps the finest musical instrument in the world. Ever since, as the Symphony of the Air, it has been struggling against insuperable odds (including dissension within its own ranks) to stay alive. Again and again, it has demonstrated its fitness to be counted among the great artistic bodies, even without Toscanini and even without a modicum of common sense in its self-management.

The problems of sheer survival have been too pressing, unfortunately, to allow for rational consideration of any alliance with a record company. One deal after another has fallen through, thanks in part to the proud orchestra's reluctance to accept the realities of phonographic economics. Still, the industry has more than once come close to a pact, and it would be a tragedy if none materializes.

As this is written, however, the Symphony of the Air is nearer to death than ever, thanks to a monumental piece of bureaucratic bungling — the State Department's canceling of a projected tour in India and the Middle East with an implication that dubious political allegiances had been uncovered in checking the personnel.

In a rare show of concurrence, the two most important American critics devoted their April 8th columns to having at this highly undiplomatic diplomacy:

Howard Taubman, in *The New York Times*, said of the orchestra that it did "a stunning job" on its Asian tour last spring, that "it was a matchless ambassador of goodwill. It made friends for the United States on a level that no other activity, diplomatic or economic, could reach. It helped to show in land after land, where the competition between West and East is intense, that we have a soul.

"What thanks did the Symphony of the Air get? A kick in the teeth, a smear,

public humiliation. [It has] had to divert precious time and money to the task of defending its good reputation. It is to be hoped that [this] has succeeded. It would be a monstrous injustice if [the musicians] were injured at home because they were willing to work for us abroad.

"The Symphony of the Air has been the target of a process that has victimized other innocent Americans in our time — the faceless accuser, the unsubstantiated accusation, and the widespread diffusion of suspicion with which the truth has a difficult, if impossible, burden of catching up."

Paul Henry Lang, in *The New York Herald Tribune*, has this to say in an article entitled "How Not to Make Friends":

"Committee chairmen of the House come and go, but we too often manage to install a man who soon develops into a defender of a kind of red-blooded patriotism which seems to regard artists, scholars, and such as fundamentally un-American and potential evildoers.

"Rep. Rooney, of Brooklyn, the present chairman of the Appropriations subcommittee, is reported to think little of symphony orchestras, he objects to Thoreau and O'Neill . . . and in general considers the whole cultural program a reprehensible milking of the taxpayer.

"His argument, which glitters with fiscal patriotism ('give them a juke box') besmirches not only American arts and letters but the dignity of the national Legislature . . .

"In an election year any discovery of subversives is supposed to be excellent political ammunition. Apparently there are no targets left elsewhere, so the politicians take after the easiest prey, the outcasts of American life, the longhairs. It is unchivalrous as it is stupid. This silly escapade is a blot on the State Department's honor . . ."

**S** MALL WORLD DEPARTMENT: SEVEN OR eight years ago, when your Music Editor was in the tropical period of his whilom newspaper career, he interviewed a chap from Israel who had come to Miami for one of those innumerable and interminable conferences on the Middle East. He

was a tall, handsome, brilliant, and likable sort, and his name was Wellesley Aron.

Lo, in came a new Angel recording the other day on which one Sharona Aron sings a recital of Israeli songs. She has a lovely voice and she handles it exquisitely, so we culled the small print for biographical information. Imagine our pleasant surprise to learn that she is the daughter of the aforementioned Wellesley, with whom we had lost touch.

He was identified as the Pan American World Airways representative in Israel.

A letter went off to him pronto presto, along with a thank you to Angel's Bureau of Missing Persons.

**B**ARRING unforeseen complication at the FCC, by the time you read this page the General Broadcasting Corporation, owners of Providence FM station WTMH, will have taken over Franklin Doolittle's FM station WFMQ at Hartford, operating on 93.7 mc. If our memory serves us correctly, this was the first commercial FM station.

WFMQ will probably pick up WTMH programs by radio, for rebroadcasting. This will improve the present audio quality of WFMQ signals substantially.

Note for New England listeners: There's a special edition of Hi-Fi Music containing an insert which carries the full WTMH program schedule. If you subscribe to Hi-Fi Music, and would like to receive the WTMH edition, let us know. There is no extra charge.

**C**OUPLE of years back we tried to convince certain entrepreneurs that they were missing a good bet in not signing up Jesús María Sanromá, not only for his winning way with standard repertory but in particular for his magical performance of the complete Puerto Rican *Danzas* of Juan Morel Campos.

Now we shall see. The Balseiro label, heretofore not a force to be reckoned with in the general market, has contracted "Chu-chu", as he has been known to friends since time immemorial, to perform the lot of them — something like two hundred pieces in all. We look forward to the first LP with special eagerness.



## WHAT I BELIEVE *by* DIMITRI MITROPOULOS

First let me concede, sadly, that it is quite possible to be a fine musician, even to be a great artist, and yet to have failed as a human being.

I devoutly wish that this were not so. For a long time I could not accept it. But it is a fact.

It is not, however, one of those truths that I live by. For me, every major activity must have a moral purpose, and I can see no such meaning in the pursuit of an art for its own sake. Esthetic laws do not operate in a vacuum.

Life itself, I am convinced, is the only masterpiece without flaw. I deem it the highest station of the artist

in all of us to "interpret" this perfection by aspiring to be worthy of it.

That is to say, the full realization of an artistic experience demands the best of our total being. The composer, the performer, even the listener cannot press a button and shut out the reality of his involvement in the more mundane affairs of the world. Art is not an escape; it is not a subterfuge; it is the expression of a whole man's noblest instinct.

I cannot forget that the Parthenon, conceived though it was by artists of genius, had to be built by hordes of



slaves. Today we conceive skyscrapers, but they are erected by proud, free workmen. Whatever moral may be implicit in this irony, the morality is explicit enough. Aspects of beauty are subject to such subjective considerations.

So that I cannot speak of music as the be-all and end-all of my existence. At the risk of over-simplifying a complexity of motivations, some of them doubtless deeply unconscious and out of reach, I would say rather that music seems to me the ideal supplement *to* — because it represents the expressive sum *of* — my participation in organized society.

In other words, I believe that art is a mirror of life, but I go further than the cliché — I say that the image is the artist's own. It must focus.

I will put it yet another way. Art is the measure of a man's response to life. Mind you, I say "response" and not "reaction". The artist acts; he does not react. A work of art collates experience, all experience, and distills it. Strictly speaking, nothing is left out, for a man's art is the sum of the man.

Ralph Vaughan Williams once said that music — composing, performing, or simply listening — helps him to perceive the Real beyond the Apparent.

As an artist, I must insist in addition that our profession demands the most constant preoccupation with the understanding of our fellow human beings. Least of all does my privileged status relieve me of this responsibility. Art must reach out to people. The artist who stands on temperament — who demands that the public understand *him* — is traducing a basic principle.

I am not inclined to argue this point because my mind is thoroughly made up. The reasoning is to my mind incontrovertible, at least in contemporary terms. To wit, the artist has replaced the politician and the businessman as the teacher and the leader in our confused time. And he must accomplish his task, it seems to me, by setting the example, by doing.

This has been my position for a very long time. At an early age, while studying in Italy, it was revealed to me by a great spiritual figure who has been a source of faith and inspiration to me ever since. I refer to Francis of Assisi.

In a day when church corruption had made a mockery of religion, this man of wealth chose to give away everything and to appear on the streets in the humblest clothing, convinced that he could most effectively spread the ideal of Christ by emulating it himself.

Over the years I have always found peace of mind and soul — to whatever extent we can achieve this state — by likewise striving at all times as I would have others strive, by acting as I would have others act. Francis taught me that to cajole or to threaten is never as effective as to set an example yourself.

I am not now suggesting self-pity. Far from it. To turn the other cheek is morally right only sometimes. Injustice must be fought, but with justice and not with violence. Violence resolves no dilemmas without bringing on others. Nor does bitterness, which is the most serious error of all.

To clarify these points somewhat I must personalize.

I know that you are familiar with Christ's seed parables in the New Testament. Has it ever occurred to you to resent the caprice by which the perfectly good seed was denied fertile ground? It has, I assure you, to a great many who were similarly denied a fair chance in life. When I went home to Greece after many years there were a number of old classmates waiting to discuss my luck with thinly veiled bitterness.

I cried for them, but they cried for me, too, when I recalled the terrors and errors that had possessed me in the course of my early trials.

But enough of that because I can give you a better example. During a tour stopover at Brigham Young University in Provo, Utah, some years ago, I spent the free hours chatting with students around the campus. Two in particular provided a unique study in contrasts.

One of them, a poor boy of unusual gifts, was working his way through school by serving part-time as a traffic policeman. He told me with unashamed relish how he took pleasure in stopping the long limousines and the flashy convertibles of the rich, finding pretexts to give their occupants "a bad time".

The other chap was the scion of an exceedingly well to do family. He was also of unusual intelligence, and the business to which he would fall heir was so set up that he could have elected the playboy life without affecting his fortune in the slightest. Instead, he wanted nothing so much as to teach on an Indian reservation, and already he had given enormously of his time in pursuance of this laudable ambition.

What do I want to prove? That to inveigh against a fickle fate by stopping automobiles is as pointless as doing so in any other fashion. That lack of success does not mean the loss of the seed. That no matter what ground it falls on, it can bear some kind of useful fruit.

We have no control over certain of the circumstances that affect the course of our lives. I used to nurture a guilt for having become successful where others, equally able, did not. But I know that I have always believed in being a useful person — useful to my community, my employer, my country, my fellow man. And I attribute whatever satisfaction I have known in life to the same usefulness. It alone is the fulfillment.

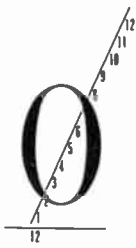
As to that well-born lad who wanted to teach Indians, I say that he was conclusive evidence of the probability that miracles can happen when good seed chances to fall on fertile ground. I suspect that his usefulness will have proved a more worthwhile ambition than the other boy's longing for success.

Rainer Maria Rilke gave us a wonderful definition of the successful man: an accumulation of happy circumstances. I can attest that many a useful man represents the same. But there is a difference. Success can corrupt; usefulness can only exalt.

Perhaps I am expected to justify the title of these reflections by including some list of specifics in which I place my unquestioning trust, such as the Decalogue, the Bill of Rights, this or that theology or political persuasion, or what have you. That I shall not do, because I have already said all I have to say as to my beliefs. *Continued on page 67*

# "THAT TWELVE-TONE STUFF"

You Shouldn't Be a Stranger to This System of Composition — By Allen Hughes



ONLY the former Grace Kelly, I suppose, has recently had more press coverage than the former Margaret Truman. Political prejudices and professional concerns were ignored for months in the column after column that ran on about the ex-President's daughter who was going to marry a newsman.

In sum we were given a generous sampling of her views — known and rumored — on all manner of things. So far as I know, however, no one got around to discussing her attitude toward twelve-tone music. She *does* have one. In fact, millions of radio listeners must have heard her express her opinion. I was among them, and I may be justified in refusing to let the matter drop.

Maybe you caught the show. It was a "Weekday" gala and the then-Miss Truman was officiating as hostess. I had tuned in quite by accident. Moderately curious as to the employment of the Truman talents in such a frame, I decided to stay with the program for a few minutes — only to have my attention really arrested by a suggestion that a lesson in music appreciation was at hand.

It was shortly after this, upon Meredith Willson's pronouncement that a bit of modern music was to be played, that our Margaret uttered the following unfortunate remark full into a network microphone: "Oh, no, not that twelve-tone stuff at *this* time of day!" (Here in New York it was about three o'clock in the afternoon, if that makes any difference.)

Well, it was not to be "that twelve-tone stuff" at all, as it developed, but Khachaturian's *Piano Concerto*, a melodious and otherwise highly accessible work requiring no gratuitous slaps at other music to attract its own adherents.

That lady's sharp comment was both unkind and unnecessary, but she cannot be held personally responsible for the sentiment it expressed. She was only voicing a standard, ready-made prejudice that is repeated *ad infinitum* by people who don't know what they are talking about — and "people" may be taken here to include many professional musicians who believe or pretend that they know when actually they don't.

As everyone is aware, the unfamiliarity of almost anything can make it seem difficult or disagreeable. And of all the arts, music has

always experienced the most trouble in moving from the realm of the unfamiliar to that of the familiar. Lines in literature can be read and re-read, paintings and statues and buildings can be examined in detail for hours and hours, if one is of a mind to do so. Existing only in time, however, music does not allow for repeated hearings of certain measures before moving on to others. Its passage is relentless. And since its very existence depends upon the availability of at least one skilled executant, the performer, opportunities to hear a given work are as unpredictable as they are infrequent. This is true, at least, when one depends upon the concert hall to supply one with music. And until a relatively short time ago, the concert hall was about the only resource available.

The perfecting of microgroove has of course changed all that; high-fidelity approximations of several thousand fine performances are now within reach of all. And with them has come what music heretofore needed so desperately — a means of getting the frequent hearings that make it familiar and pave the way for its acceptance. This does not necessarily mean that music has entered into Utopia, and that henceforth every innovation it produces will be recorded instantly, listened to universally, and accepted uncritically on all sides. It does mean, however, that the fortunes of future musical developments

will not have to depend on hearsay evidence handed down from on high, as it were, from the few who know, think they know, or pretend to know, something about them. Everyone will have the opportunity to experience them for himself, to form his own opinions about them.

And only recently has the general public had such an opportunity to listen *to*, rather than *about*, twelve-tone music — that is, music composed according to the technique formulated about thirty years ago by the late Arnold Schönberg.

Since the appreciation of twelve-tone music depends no more upon an intellectual comprehension of its construction than that of any other music, a discussion of the technique itself would be pointless. Beyond saying that its materials are drawn from arbitrary arrangements of the twelve chromatic tones rather than from major and minor scale patterns, I will go no further, except to *Continued on page 59*

The invaluable "Harvard Dictionary of Music" sets forth the principles of twelve-tone technique—a "novel system of composition, devised . . . as an attempt to arrive at constructive methods to take the place of the traditional principles of chord-construction, chord-relationship, tonality, etc."—as follows:

"1. Every composition is based upon an arbitrary arrangement of the twelve chromatic tones, called *tone-row* or *series*. The chosen succession of tones remains unchanged throughout the composition except for the modifications explained subsequently.

"2. The octave position of any tone of the series can be changed at will.

"3. In addition to its original form the series is available also in its inversion (substitution of higher for lower tones and vice versa), in its retrograde form (the backward reading of a melody, i. e., beginning with the last note and ending with the first one), and in its retrograde inversion (the combination . . . can be reached by turning the music sheet upside down).

"4. The above four forms of the series can be used in transposition to any step (i. e., to any other key) of the chromatic scale. Thus the series becomes available in 48 (12 x 4) modifications.

"5. From this basic material melodic progressions and chordal combinations can be formed, the main principles being that the tones, whether arranged horizontally or vertically, must always occur in the arrangement of the series, and that its twelve tones must be presented in full, before the series can be used again."



*Calm, resourceful Francis Robinson, Assistant Manager of the Met*



*Mr. Robinson, Patrice Munsell, and John Brownlee on the set of "Die Fledermaus"*

## THE MET'S A.M.

*In New York or on Tour, Assistant Manager Francis Robinson Is the Man Who Has the Answer for Every Situation*

BY ALBERT J. ELIAS

**N**EXT to Ringling Bros. Circus, the largest touring outfit in the world is the Metropolitan Opera Company. Francis Robinson, Assistant Manager of the Met, is responsible for chaperoning 300 singers, orchestral musicians, dancers and technicians on their seven-week tour of North America which started with the performance of "The Magic Flute" at Boston on April 16, continuing with 50-odd performances of 16 operas in its 7,000-mile tour of 11 states, the District of Columbia and Canada.

How does the Met choose the cities it will visit? "There are always two obstacles to overcome," says Robinson. "The map of the U. S., and the

*Continued on page 74*

*Below: A 10-gallon hat for Mr. Bing from Arthur Kramer, Jr., President of the Dallas Grand Opera Association. Below, right: Mme. Herva Nelli and Ettore Bastianini get their tour tickets from Frank Paola*



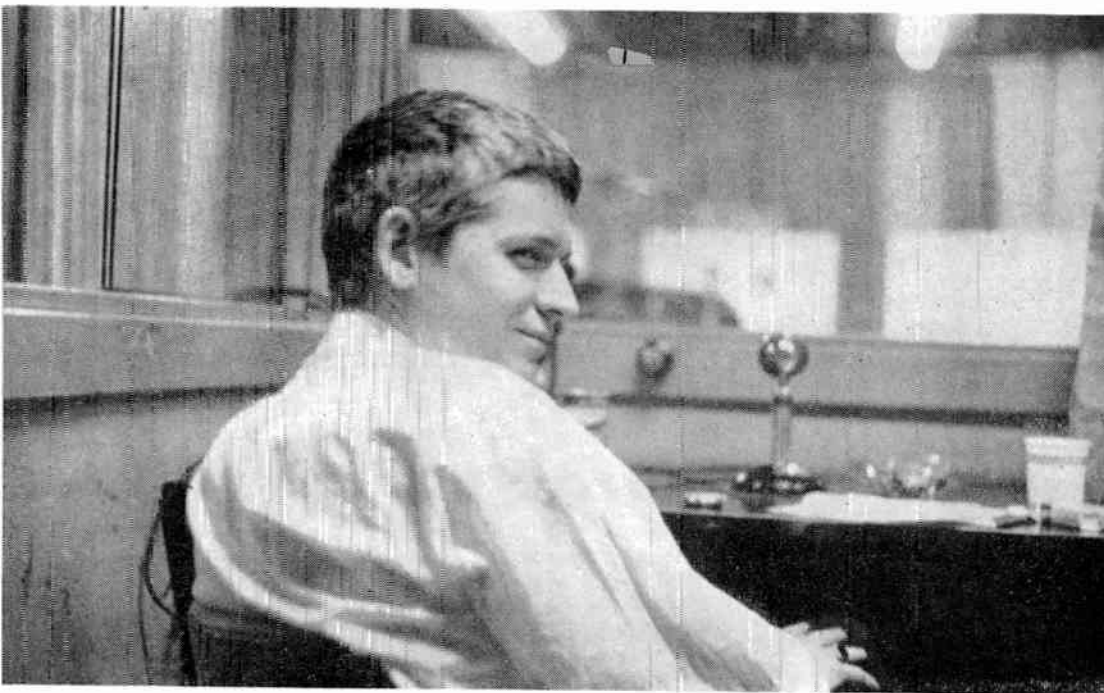
*Back stage at the Metropolitan Opera House, Mr. Robinson talks to three members of the opera ballet*



*Seaulty Reid, right, of Toronto stops in to discuss with Manager Rudolph Bing the forthcoming visit at the Met to his city*







*He does the impossible and the unprecedented, has an uncanny sense for hits, and dedicates himself to composers and performers*

# Young King Cole...

By P. GLANVILLE-HICKS

**H**E HAS an old soul", say esoteric folk of young men who possess a kind of heaven-sent intuitive judgment and wisdom that is 'way beyond their years.

Edward Cole, M-G-M's young Artists and Repertoire Director, is just such a one, for he was born with an uncanny insight into many things, one of the more useful in his present occupation being a hunch for hits. He just seems to *know* about pieces, about performers, about when and how a thing will *go*, and to this insight he adds a flair for miking that has endeared him to performers and composers alike. For, oh, how recordings can be wrecked by an inept hand on the controls!

This man is something of a legend around town, partly because of the quality of the things he does, partly perhaps because he is so hard to reach on the phone and to find in his office.

The quality factor is simply explained; one has only to accept the fact that Ed Cole is an artist, and the intangible but potent qualities of poise and discrimination peculiar to that species are here working in the newest medium of technology rather than with paint, stone, or pen.

And the disappearing act also is simply explained. One has but to realize that Cole's department is a one-man show. He writes his own jacket notes, designs many of

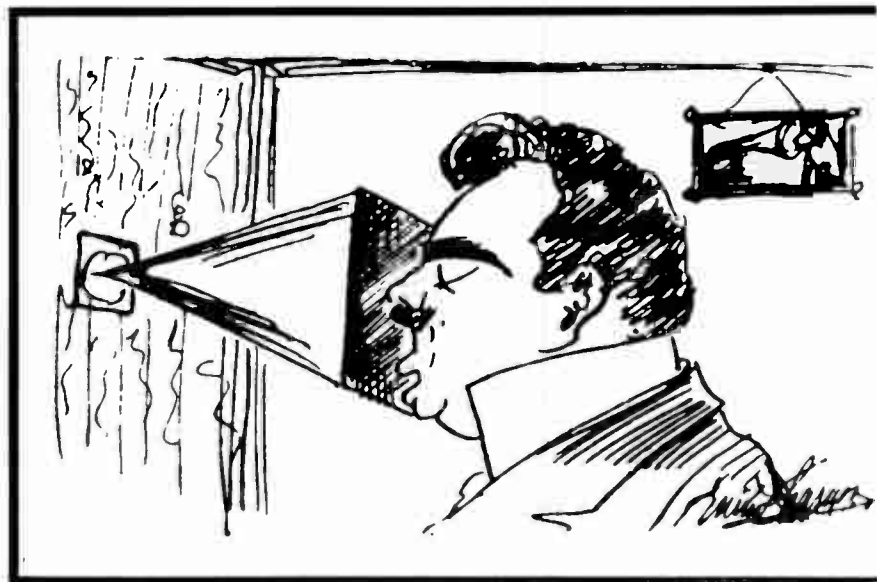
the more brilliant album covers, answers his own mail, and writes and mails publicity releases single-handed. Not even a secretary lightens these labors, and this in addition to the real job of choosing works, assigning performers, supervising recording sessions, and editing tapes!

Ed's hunch for hits works at all levels — high, middle and lowbrow, and by skillfully walking a budgetary tightrope between the categories this daring young man is able to underwrite an unprecedented catalogue of contemporary music.

Originally assistant to the late Macklin Marrow, Cole took complete charge a few years ago, and immediately made his presence felt by producing M-G-M's greatest selling hit in this department, Kurt Weill's "Three Penny Opera", a work that had gone the rounds of every label in town without getting a hearing.

Works by Alan Hovhaness, and Alexei Haieff's *Piano Concerto*, recorded with the Hamburg Philharmonia, have been subsequent best-sellers, and in the same highbrow hit-parade has been the *Ritmo Jondo* by the Spanish composer Carlos Surinach.

Cole takes all kinds of unprecedented steps such as, for instance, recording a whole concert on two discs linked by their annotations to the public *Continued on page 66*



*Caruso made this sketch of himself. His last recording was made in 1921*

## CARUSO, 1956

*Comments on the New Caruso Album, from the Man Who Knew Him Best—By Enrico Caruso, Jr.*

MONDAY MORNING'S mail has a nasty habit of pushing even the best week-end smack into oblivion, and I make it a rule never to read any of it until after a second or third cup of coffee — or better yet, to skip the whole mess until maybe Tuesday. But this particular Monday's stack had on the very top an envelope marked "RCA-Victor", and my dear wife had thoughtfully placed it right where it would catch my bilious eye. Of course I promptly pushed all the rest aside and opened it.

"My dear friend Enrico", the letter began (right away I felt good), "I thought you would be pleased to note the attached bulletin announcing the release of a new album devoted solely to the great music of your Father . . ." As I read on I kept feeling better and better. It closed with kindest personal regards and was signed by Howard L. Pettit, Manager of Royalty and Sales Accounting.

When I finished the re-reading I was a happier man. At long last RCA-Victor was presenting, in the grand manner of old, the recorded voice of my dear Father.

I phoned Mr. Pettit to thank him for the good news, and wound up with an invitation to lunch. Eating good food is one of my favorite occupations, as it was my Father's, but I rather rushed through this delicious meal because I was so eager to see and hear *Continued on page 64*

*Left: The author with his Father and Miss Saer, the governess, when they were in London. Caruso as Enzo, in "La Gioconda", and two informal pictures of the great tenor, the second of which was taken in 1919, two years before his death on August 21, 1921*



## COLLECTORS' CORNER

**P**RETTIEST album cover of the month is on Vox's Richard Strauss omnibus, which couples the *Four Last Songs* with the *Metamorphosen*. It shows a beautifully detailed interior of the late master's study. Capitol did a handsome job on its new Steinberg *Eroica*, too.

For an advance look at releases in prospect, there follows such information as could be garnered from the record companies for this column.

**A**NGEL does not release records in July or August. September and October will more than make up for this inactivity, however. Items: "La Traviata", starring Antonietta Stella (who will have joined the Met roster by then); "The Gypsy Baron" with Elisabeth Schwarzkopf, Otto Ackermann conducting; Handel's "Solomon" under Sir Thomas Beecham, who will also conduct an "Abduction from the Seraglio", casts for neither of which were available at press time.

Schwarzkopf will figure also in a "Falstaff" and, most notably of all from a strictly musical point of view, Orff's "Der Kluge", respectively under Herbert von Karajan and Wolfgang Swallisch. The New York-bound Maria Meneghini-Callas is making an "Il Trovatore" and "Un Ballo in Maschera" with Giuseppe de Stefano, Karajan conducting, and the same pair will sing the leading roles in a "La Bohème" under Alceo Galliera.

From Piccola Scala will come an "Il Matrimonio Segreto" with Ebe Stignani; orchestrally there will be a Karajan *Don Juan* and *Till*, Mozart *No. 39* and *Clarinet Concerto*, a Klemperer *Eroica*, a Cluytens Saint-Saëns *Third Symphony*, and from Israel a Kletzki Schumann cycle. An angelic prospect indeed!

**C**OLUMBIA has several upcoming releases of surpassing interest. Igor Stravinsky has conducted the Cleveland Orchestra in

a complete recording of his *Baiser de la fée*, for one thing. This is due in July, along with a so-called "Mozart Organ Tour" with E. Power Biggs, the gimmick being that all the instruments played were once played by Mozart.

A more interesting issue (we hope it will be as good as it was when the same principals did it in an earlier concert) will be the Mozart *Requiem*, with Irmgaard Seefried, Jennie Tourel, Leopold Simoneau, and William Warfield as soloists with the Westminster Choir and the New York Philharmonic under Bruno Walter. The same conductor will be represented in the not so sublime column with a collection of Strauss waltzes.

Rudolf Serkin will be the soloist in a new Brahms *B Flat Concerto* with the Philadelphia Orchestra under Eugene Ormandy. Albert Schweitzer has done a recital of César Franck organ works scheduled for September. Also being readied: the complete works of Anton von Webern on four discs.

**L**ONDON will release its new "L'Elisir d'Amore" this summer, perhaps even sooner; Hilde Gueden, Giuseppe de Stefano, and Fernando Corena are the principals in this Florence performance. Also ready for release is "The Flying Dutchman", a 1955 Bayreuth performance with Astrid Varnay, Hermann Uhde, and others under Joseph Keilberth.

Not yet edited but otherwise sure is a Vienna "Frau ohne Schatten" under Karl Böhm with Emmy Loose and Christl Goltz among others in an impressive cast. The rumored "Ring" will not materialize, but a Norwegian radio performance starring Kirsten Flagstad and Set Svanholm is with the engineers. Let us pray.

The Russian wing will be especially active. Due from Belgrade are a "Boris", "Pique Dame", "Eugen Onegin", "Snegorochka", and "A Life for the Tzar".

Also, but not too expectantly awaited, is a Vienna "Cosi" under Böhm.

Considerable interest attaches to the forthcoming *Color Symphony* by Sir Arthur Bliss, and the two Ansermet Stravinskys ("Apollon" and "Renard") may be released even before summer. Other Stravinsky works are due from London ere fall, notably a *Capriccio* and a *Piano Concerto* with Nikita Magaloff as soloist.

**R**CA Victor will introduce the brilliant young pianist Gary Graffman in August with a recital that ranges from Schubert's *Wanderer* to a pair of early Prokofiev sonatas. There will be a brace of Mozart sonatas by Wanda Landowska and two of the late Beethovens, the *Waldstein* and the *Op. 109*, from Byron Janis.

The Toscanini archives will be tapped for his *Harold in Italy* (of Nov. 29, 1953) and Cherubini *Requiem* (of Feb. 18, 1950). Gregor Piatigorsky will perform the cello sonatas of Hindemith and Barber.

A special concerto package, featuring Artur Schnabel, will include the Grieg, Liszt *E Flat*, Rachmaninov *C Minor*, and *Rhapsody on a Theme of Paganini*. There will be a Beethoven *Seventh* under Reiner.

Operas on the agenda include "La Traviata" and a "Manon", the latter starring Victoria de los Angeles. Otherwise, casts are undisclosed. Most importantly of all, there will be a premium re-issue of the complete Beethoven sonatas by the late Artur Schnabel, all re-mastered to the closest possible approximation of performance sound. This set will go for \$100 and it will be worth it. Except for a calamitous *Hammerklavier*, these old recordings remain incomparable.

**W**ESTMINSTER will be concentrating on the continuation of its several formidable projects. In the complete Mozart edition there will be the symphonies 29 to 32 under Erich Lensdorf. Fernando Valenti will reach Vol. 15 of his D. Scarlatti sonata survey (that leaves a mere 370 of the 550 yet to come). Alf Linder's Buxtehude organ works will reach Vol. 3.

Paul Badura-Skoda has made another Tchaikovsky *B Flat Minor*, this time under Boult. The team of Ferrante and Teicher will be represented in a program comprising all Ravel's works for two pianos. Vivian Rivkin's first solo recital is scheduled. She plays the MacDowell *Sonata Tragica* and all of the *Woodland Sketches*. Edith Farnadi is continuing her Liszt survey, this time with *Soirées de Vienne*.

The six *Hungarian Rhapsodies* for orchestra, still redoubtable of the "Laboratory" list on two discs, will be made available altogether on a standard single. In the Soviet department — and thus far Westminster has done a superb job in cleaning up those fuzzy tapes — will be the *Symphony No. 21* by Ovschanniko Kulikovskiy and a shorter orchestral work of Moissei Vainberg; also a five-act opera entitled "Anush" by Armen Tigranian.



# REVIEWS AND

# RATINGS



By OLIVER DANIEL, WARREN DEMOTTE, LEONARD FEATHER, SHIRLEY FLEMING, DAVID HALL, PEGGY GLANVILLE-HICKS, ALLEN HUGHES, ALFRED KAINE, C. J. LUTEN, JAMES LYONS, ROBERT PRESTEGAARD, DAVID RANDOLPH, FRED REYNOLDS, ABRAHAM SKULSKY, WALTER STEGMAN, SAUL TAISHOFF

J. C. BACH: Sinfonia in B flat B-C-A-C  
 HAYDN: Divertimento in G A-A-B-A  
 MOZART: Symphony No. 14 A-A-A-A  
 DITTERSDORF: Symphony in C  
 Danish State Radio Chamber Or-  
 chestra under Mogens Wöldike  
 London LL-1308 12"

Wöldike

BACH: Transcriptions C  
 Philadelphia Orchestra under Eugene  
 Ormandy B  
 Columbia ML-5065 12"

Ormandy

BARTÓK: Music for Strings, Percussion A  
 and Celesta A  
 Philharmonic Promenade Orchestra under A  
 Sir Adrian Boult  
 Westminster W-LAB-7021

Boult

BEETHOVEN: Symphony No. 3 ("Eroica") A  
 Pittsburgh Symphony Orchestra under Wil- B  
 liam Steinberg A  
 Capitol P-8334 12"

Steinberg

BEETHOVEN: Symphony No. 9 in D A-A  
 Minor ("Choral"); Symphony No. A-B  
 8 in F B-B

Elisabeth Schwarzkopf, Marga Höffgen,  
 Ernst Höfliger, Otto Edelmann, Ge-  
 sellschaft der Musikfreunde Chorus  
 and Philharmonia Orchestra under  
 Herbert von Karajan  
 Angel 3544-B 2-12"

Schwarzkopf

BERLIOZ: Overtures — Roman Carni- B  
 val, King Lear, Les Francs-Juges, B  
 Corsair, Waverley B  
 Royal Philharmonic Orchestra under Sir  
 Thomas Beecham  
 Columbia ML-5064 12"

Beecham

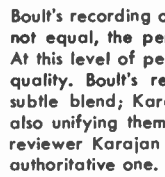
In this LP age of "complete sets" on all sides, it is downright refreshing to come upon such a release as this unpretentious and yet logical sampling of musical Rococo. Although the Mozart symphony is a small gem and the other works all have their interest, none of this music is immortal. But so stylish and impeccable are these performances by Wöldike and his chosen handful (mostly first desk men from the larger Danish State Radio Symphony) that one is almost convinced otherwise. The recording makes this chamber orchestra really sound like one. Informative notes by H. C. Robbins London. The Sinfonia is the familiar No. 2 from Op. 18. ST



ORCHESTRA MUSIC



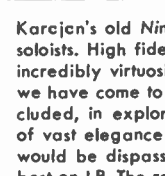
Ormandy offers the *Fantasia and Fugue in G Minor*; the *Air from the Suite No. 3 in D*; *Come Sweet Death*; *Prelude and Fugue in C Minor* (arr. Ormandy); *Sinfonia from Cantata No. 156*; *Fugue in G Minor* (arr. Wm. Smith); *Fantasia and Fugue in C Minor* (arr. Elgar); and *Ach, Gott vom Himmel, sieh' darien*. Our ratings apply to the orchestral arrangements (mostly overblown) and to the interpretations (mostly overblown), not to these Bach masterpieces, most of which are to be had in a variety of excellent recorded performances in their original instrumentation. Only the two famous G minor fugues from this selection withstand the transfer from their context. DH



Boult's recording of this cornerstone of modernism comes very near, if indeed it does not equal, the performance of the same work by Karajan on Columbia ML-4456. At this level of perfection, differences become a matter of taste rather than one of quality. Boult's reading tends toward increasing the mysterious quality through subtle blend; Karajan's dramatizes the linear separateness of the elements while also unifying them by the diabolic alchemy that only he seems to possess. For this reviewer Karajan still has the race, but for many the present version may be the authoritative one. It is very, very good. PG-H



This is a lyrical statement of Beethoven's monumental symphony. Steinberg draws a graceful line, sensitively modulated and meticulously phrased. His musical architecture is a model of symmetry and the tone he evokes from his players is refined and balanced. The orchestra sings; it rarely weeps; it never snarls. This is the burnished profile of a hero narrated by cultured observers; their exultation is tempered with modesty, their grief with decorum. A tastefully fluent performance, limited in dramatic intensity, yet intellectually probing and immaculate in execution. Capitol's engineering skill preserves the vitality of the original sound. WD



Karajan's old *Ninth*, now on Entré, far outlived its expectancy by virtue of superb soloists. High fidelity since has arrived, and with it such related phenomena as the incredibly virtuosic Philharmonia. Karajan's art is no longer formative, and latterly we have come to appreciate his perfectionism as regards all elements, the vocal included, in exploring standard repertory. The predictable consequence is a *Ninth* of vast elegance and accumulative power, relenting only in a slow movement that would be dispassionate unto callousness but for celestial horn work. Altogether the best on LP. The resilience of the *Eighth* is sore tested. It triumphs, but laughs not. JL



What other Opus 1 in the literature is more impressive than the *Overture de Waverley*, more prophetic of riches to come? We have waited overlong for this first fruit of the unique Berlioz genius to be brought out of obscurity. That the assignment was reserved for Beecham somewhat makes up for the lost time, for no other conductor has so thoroughly identified himself with this most special of all the Romantics. His performances are generally responsive to the letter and the spirit involved, although nothing ever quite takes fire. The inclusion of an umpteenth Roman Carnival in this otherwise enterprising list should detain no one from the surfeit that remains. JL

## RATINGS OF CLASSICAL MUSIC

The following explanation of the Record Ratings which accompany the Record Reviews is given so that you will understand exactly the significance of the three letters which appear at the left of each review.

### COMPOSITION (Top Letter)

#### A: Outstanding

Indicates that the composition is one of the composer's best works, or that it is outstanding in a particular class of music. Assignment of this rating is an unqualified recommendation.

#### B: Important

This rating is but slightly below the A rank.

#### C: Worthy

A composition which may merit representation in a library of the composer's works, or in a collection of that particular music.

### PERFORMANCE (Middle Letter)

#### A: Outstanding

Indicates a superb performance. Assignment of this rating is an unqualified recommendation.

#### B: Excellent

A noteworthy performance, subject only to minor criticism.

#### C: Satisfactory

A performance not without flaws, yet deserving public notice.

### RECORDING QUALITY (Bottom Letter)

#### A: Outstanding Realism

Representing the highest present attainments in acoustic and recording techniques.

#### B: Excellent Quality

Slightly below A rating because of minor faults in the acoustics or recording, or because the noise is considered somewhat above the minimum currently attainable.

#### C: Acceptable Quality

Representing the current average of the better LP records.

R<sub>2</sub> Indicates an original 78 now re-issued as an LP record.

**Important Note:** Records which are rated below C as to the composition, artist or orchestra, or recording quality are not ordinarily reviewed here. However, the omission of a record does not mean that it was rejected, as it may not have been submitted to HI-FI MUSIC AT HOME for review.

**BRAHMS: Hungarian Dances, Nos. 1-21** B  
 Vienna State Opera Orchestra under A  
 Mario Rossi  
 Vanguard VRS-473 12"

Rossi

**BRAHMS: Symphony No. 2 in D, Op. 73** A  
 N. W. D. R. Symphony Orchestra under C  
 Hans Schmidt-Isserstedt  
 Capitol P-18000 12"

Schmidt-Isserstedt

**BRUCKNER: Symphony No. 8** A-B  
**SCHUBERT: Symphony No. 3** A-A  
 Amsterdam Concertgebouw Orchestra B-B  
 under Edward van Beinum  
 Epic SC-6011 2-12"

Van Beinum

**CHOU WEN-CHUNG: And The Fallen Petals** A-B-C  
**ROSENBERG: Louisville Concerto** A-A-A  
**GUARNIERI: Suite IV Centenario** A-A-A  
 Louisville Orchestra under Rabert  
 Whitney  
 Louisville Lau-56-1 12"

Winograd

**COPLAND: Music for Movies** B-C  
**WEILL: Music for the Stage** A-A  
 M-G-M Chamber Orchestra under A-A  
 Arthur Winograd  
 M-G-M E-3334 12"

**DEBUSSY: La Mer; Nocturnes** A  
 Boston Symphony Orchestra under Pierre A  
 Monteux  
 RCA Victor LM-1939 12"

Monteux

**DÉLIBES: Coppélia, Sylvia Suites** B-B  
 Orchestra of the Paris Opéra under B-B  
 Pierre-Michel le Conte  
 Capitol P-18001 12"

B-B

Philharmonic Promenade Orchestra  
 under Sir Adrian Boult  
 Westminster W-LAB-7027 12"

A-A

**GOULD: Fall River Legend** B-B  
**BERNSTEIN: Facsimile** B-B  
 Ballet Theatre Orchestra under Joseph A-A  
 Levine  
 Capitol P-8320 12"

Bernstein

**HANDEL: Concerti Grossi, Op. 3 (Complete)** A  
 Boyd Neel String Orchestra under Boyd A  
 Neel  
 London LL-1130 12"

Neel

**HANSON: Sinfonia Sacra; The Cherubic Hymn** A-B-A  
**BARBER: Symphony No. 1, Op. 9** A-A-A  
 Eastman-Rochester Orchestra and  
 Eastman School of Music Chorus  
 under Howard Hanson  
 Mercury MG-40014 12"

Hanson

Astutely reasoning that the price of three arrangements would give them a scoop, the Vanguard boys have the honor to present herewith a first complete recording of the ever popular Hungarian Dances of Brahms in full orchestral dress. The music was not so attired by Brahms, of course. He did only Nos. 1, 3, and 10. Other hands transcribed Nos. 2, 5/7, and 11/21. Until recently, Nos. 4, 8, and 9 reposed in their pristine keyboard conceptions. Vanguard simply commissioned orchestrations for these, got Rossi to turn out the lot of them as if they were masterworks, put "Brahms" in big type, and ended up with a must for middlebrows. Find sound. JL



To some conductors the Brahms Second is just another Pastoral, full of bucolic delights. So it is to Schmidt-Isserstedt, on the evidence of this performance. There is a further notion in certain European circles that to convey all the depths of meaning in Brahms you must let the music unfold as slowly as possible. So, also, it does here. Now there is a limit to lyricism, especially when it is held in check, and I think Schmidt-Isserstedt exceeds it. But he goes to the other extreme in the final eight bars with an *accelerando* that cannot be justified in the score. The sound evokes an earlier year, if not an earlier decade. AK

Gott sei Dank, the relative spate of recorded Bruckner continues. Hot on the heels of last month's Vox release of the Eighth, by home town Vienna forces under Horenstein, comes this one from Europe's westernmost shrine of Bruckner worship. Those familiar with van Beinum's superb performance of the Seventh need no urging to make themselves acquainted with his equally expert treatment of this even greater work. No undue length here; everything flows, everything coheres—even the frequently problematic finale. If the recording is not quite so silken as that accorded this group in the Seventh, it remains more than adequate. The inclusion of Schubert's little-heard Third adds up to a welcome bonus. ST



Chou Wen-Chung's piece is the most inventive as well as the shartest. This is a poetic and powerful tone picture that combines the sharpest contrasts in sonic material with elements of Chinese origin. The composer's handling of the very colorful orchestral texture is of the greatest skill. This is impressionism in the most modern vein. The other works on this recording are both too long for their content. Rosenberg's is on the whole a rather boring evocation of the concerta grosso, although some contemporary elements may be found in its elegance. The Guarnieri is based on Brazilian folklore; it is regionalism of the most conventional nature. AS

The Copland is a suite in four sections taken from three movie scores. As always there is taste and individuality in his music. Admirers of Kurt Weill may enjoy Music for the Stage or, if purists, they may resent it. This six-movement orchestral suite was arranged by Marga Richter and Edward Cole from music out of three of the composer's shows. Only one number started life as a purely instrumental piece. The others are songs, with the voice parts given over to instruments. My feeling is that these numbers offer more as originally conceived; Weill skillfully joined words and music. Winograd's spirited conducting is brightly recorded. WD



Debussy once wrote to a friend that the sea "is truly the one thing in nature that puts you in your place". This fascination with the water was to develop an almost religious aspect and, during the early part of the century, Debussy put these thoughts into music. *La Mer*, a brilliant tone painting of the Mediterranean, has been recorded many times before, but Monteux and the splendid Boston Symphony make it a truly memorable experience. The exquisite *Nocturnes* also are superbly performed, with the last tableau featuring members of the Berkshire Festival Chorus. Some of Victor's best sound to date. RP

Although Délibes did not compose with an eye cocked toward Freud, and the scenarios he set were far from solemnly universal in theme, he was nevertheless the originator of modern ballet music—music that fuses with the dance. Both of these records present suites taken from the extended ballet scores, with somewhat more music on the Capitol disc. More to the point is the style with which the French orchestra plays these familiar tunes; the feel of the theater is in every bar. Boult does not have the same easy rapport with the music that le Conte has, although Capitol's sound is somewhat coarse in comparison with Westminster's. WD



Fragmentary, as a ballet score is apt to be out of context, Gould's adroitly impersonal *Fall River Legend* remains one of the vivid theatre pieces of recent years, and the recording under Levine's deft direction is fine. Of much the same musical genre is Bernstein, whose brilliant handling of fashionable modernism makes him one of the most high-class commercial writers in the field. The music of *Facsimile* is dramatic, intense, often lyrically beautiful, but when it is over there remains nothing to recall. There is originality, which is of the ingenious mind, but no individuality, which is of the true creative spirit. Again it is a fine performance. PG-H

Please note that this is not the Opus 6 set, which everyone knows and loves. Only the dedicated Handelians seem to have discovered this earlier grouping, but I assure you that to know this music is to love it almost as much as its more famous big brother. The only competitive recording spreads across two Vanguard discs. Pricewise and otherwise the stylish Neel performance seems to me the more desirable, welcome as its estimable predecessor has been. You might sample the earlier version for its coupling — that delicious "concerto for orchestra" known as the *Alexanderfest*. But all should own the Opus 3; this is glorious music. JL



These two works of Howard Hanson represent him in his deepest, most compelling mood; the listening ear and the receptive spirit cannot but be aware of their vast aural sweep, although it is achieved a little at the expense of the more intimate kinds of mood and detail. The *Sinfonia Sacra* is one of the most concise of Hanson's symphonic pieces, and easily the most impressive. Barber's characteristic dynamic romanticism is immediately apparent in this first of his symphonies, written in 1936; his sure touch with the orchestra and the natural flow of his ideas is always refreshing in our landscape of intellectual pretenders. PG-H

**HAYDN: Symphony No. 104 in D; A-A**  
**Symphony No. 88 in G A-B**  
 Cleveland Orchestra under George A-A  
 Szell  
 Epic LC-3196 12"

Szell

**HINDEMITH: Mathis der Maler (Sym- A-B**  
**phony); Symphonic Dances B-B**  
 Berlin Philharmonic Orchestra under the B-B  
 Composer  
 Decca DL-9818 12"

Szell, making his Epic debut with the Cleveland Orchestra, seems more at home in the near-Beethovenian vistas of Haydn's last symphony than he does in the bucolics of the delightful No. 88 in G. This version of No. 104 encounters serious competition from Beecham, who is not nearly so brilliantly or precisely recorded. However, this same brilliance and precision in terms of Szell's reading gives the No. 88 more of a hard edge than it can stand. The Cleveland Orchestra sound has at last the right amount of room tone — presumably from Masonic Auditorium as against the uncomfortably "dead" Severance Hall. **DH**



**HOLST: Suites, Opp. 28a, b B-B-A-B**  
**VAUGHAN WILLIAMS: Folk A-A-A-A**  
**Song; Toccata Marziale A-A-A-A**  
 Eastman Symphonic Wind En-  
 semble under Frederick Fen-  
 nell  
 Mercury MG-40015 12"



Hindemith's stirring and justly popular *Mathis der Maler* — that is, the symphony drawn from his opera of the same title — still evades definitive recorded performance (Ormandy-Philadelphia Orchestra on Columbia continues to be the best pick), even under the composer's baton, which yields a rather low-tension reading. A far more exciting performance is to be had in his treatment of the very powerful and rhythmically dynamic *Symphonic Dances* — music which should be much better known. The microphone pick-up is somewhat distant in terms of the presence needed for these particular pieces **DH**

Here is some lively, entertaining music delivered with verve, spontaneity, and clarity. It should be an enormously popular album. Side one offers the Holst *Suite No. 2 in F* and the Vaughan Williams *Folk Song Suite*, which contains such familiar melodies as the rousing march, *Seventeen Come Sunday*, and the intermezzo, *My Bonny Boy*. Side two presents the interesting Vaughan Williams *Toccata Marziale* and the Holst *Suite No. 1 in E-Flat*. Fennell's direction is sharply to the point, and the Eastman Wind Ensemble plays with enthusiasm and apparent love for the music. Mercury **RP**



**JANÁČEK: Sinfonietta; Taras Bulba A-B**  
 Vienna Pro Musica Symphony under C-A  
 Jascha Horenstein B-B  
 Vox PL-9710 12"

Horenstein



This is the second time around on American LP labels for both of these works dating from the later years of the Czech-Moravian master, Leoš Janáček (1854-1928). The *Sinfonietta*, with its panoply of twelve trumpets, makes glorious listening and is full of the tang of the out-of-doors — but not in this sluggish reading. Better wait for the forthcoming Vienna Philharmonic disc on London under the baton of Czech-born Rafael Kubelik. Less interesting as music, but very well performed and recorded on this disc, is Janáček's evocation of Gogol's *Taras Bulba*. When will we be getting a recorded "Jenufa"? It was once good enough for the Metropolitan. **DH**

**KHACHATURIAN: Gayane A**  
**(Abridged) B**  
 Kirov Theater Orchestra under Boris B  
 Khaikin  
 Concert Hall CHS-1317 12"

Perhaps some enterprising company will favor us with the complete two-hour score. In the meantime this Concert Hall performance, the most extensive to date, is sure to win back many a recalcitrant listener who, having heard the *Sabre Dance* beyond endurance, wanted no more of the stuff. The release is worth one's attention and money on several grounds: much of the *Gayane* score is new to our ears and most of it is delightful; the Kirov Theatre Orchestra under Khaikin plays with fine spirit; and the better-than-average Russian tape has been skillfully engineered to approximate Western sound. **WS**



**LISZT: A Faust Symphony; Les Pré- A-B**  
**ludes A-A**  
 L'Orchestre de la Société des Concerts A-A  
 du Conservatoire de Paris and  
 L'Orchestre de la Suisse Romande  
 under Ataulfo Argenta  
 London LL-1303/4 2-12"

Argenta



Liszt's formidable writing technique, both in the development of ideas and in their orchestration, is manifest in this new recording of the mighty *Faust Symphony*, perhaps the most brilliant and integrated score from the pen of this composer. The rhetorical flourishes that in other of his works seem somewhat empty and ostentatious are here kept close to the bone of logic in a piece that, seen from this distance, seems far more surprising and distinguished than anything his famous contemporary Wagner ever penned. Argenta has a sense of drama, reveals this aspect of the music without becoming operatic about it. Likewise with *Les Préludes*. **PG-H**

**MALIPIERO: Fantasia di ogni B-C-B**  
**giorno B-B-B**  
**RIETI: Introduzione e gioco delle B-B-B**  
**ore**  
**BACON: The Enchanted Island**  
 Louisville Orchestra under Robert  
 Whitney  
 Louisville 545-11 12"

Gian-Francesco Malipiero, most distinguished of Italy's contemporary composers, has given the Louisville Orchestra's Commissioning Series a strongly-rhythmed "peppersass" in his *Everyday Fantasies*. His American-resident compatriot, Vittorio Rieti, offers a facile, balletic-styled *Introduction and Dance of the Hours* in the standard modern vein. American regionalist Ernst Bacon contributes a colorful and humorous treatment of Shakespeare's *Tempest* theme as it might perhaps be envisioned by Carolina mountain folk (?). Spirited playing — brilliant, somewhat over-reverberant sound. **DH**



**MOORE: Farm Journal A-A-B**  
**BAUER: Suite for Strings; Prelude A-A-A**  
**and Fugue for flute and strings B-B-B**  
 Oslo Philharmonic Orchestra under  
 Alfredo Antonini and, in the Bauer  
 works, Vienna Orchestra under F.  
 Charles Adler; flutist unidentified  
 Composers Recordings CRI-101 12"



This is the initial release under the aegis of Composers Recordings, Inc., a new organization that bids fair to correct the more whimsical inequities of recorded repertory. Long life to it, and a toast to the blithe spirits whose temerity made it a fact. Douglas Moore's *Farm Journal* is a minor classic of folklorism that should have been added to the catalogues long since. The two Marion Bauer pieces are warmly accessible and expressively to the point, as she was herself, God rest her soul. A distinctly American flavor informs the several performances despite their origin in foreign parts. The reproductive quality, also, is definitely domestic. **JL**

**MUSSORGSY: Pictures at an Exhibition A**  
 Philharmonic-Symphony Orchestra of Lon-  
 don under Artur Rodzinski A  
 Westminster W-LAB-7019 12"

Rodzinski

Ravel's fastidious knowledge adds polish and presentational eloquence to the music that the composer's tragic life prevented him from acquiring for himself. Mussorgsky, often considered the father of the modern revolution in music, towers head and shoulders above all other Russians, and ranks still (despite theorist Stravinsky and proletarian Shostakovich and others) highest in sheer musical quality. He is also more 'modern' in the true organic sense of a new concept of form-content, for he is no re-surfacier of old forms. Rodzinski's performance is delicate and dynamic, and its mass and clarity are brilliantly captured in this splendid disc. **PG-H**



**RAVEL: Daphnis et Chloé (Complete) A**  
 Chorus of La Radiodiffusion et Télévision B  
 Française and L'Orchestre du Théâtre A  
 des Champs-Élysées under D. E. Inghel-  
 brecht  
 London Ducretet-Thomson DTL-93048

Inghelbrecht



Typical of the sort of bosh being written about music is the following statement, appearing on the jacket of this disc, by the French annotator: "With each note, with each bar, Ancient Greece is clearly discerned, idealized through a mist of sound". While one would look in vain for the slightest suggestion of Ancient Greece in this music, (since, in fact, we hardly know what Greece sounded like) one can grant that this is one of Ravel's most spectacular, colorful and sensuous scores — French to the core. The performance is completely idiomatic, obviously directed by an experienced, knowing hand. Recording is good, but not outstanding. **DR**



**STRAUSS: Till Eulenspiegel's Merry Pranks, Op. 28; Don Juan, Op. 20** C-C  
 Philharmonic-Symphony Orchestra of London under Artur Rodzinski  
 Westminster W-LAB-7016 12"

Rodzinski

**TCHAIKOVSKY: 1812 Overture (original scoring); Capriccio Italien** B-B  
 Minneapolis Symphony Orchestra under Antal Dorati, U. of Minn. Band, cannon from U. S. Military Academy, West Point, and bells of the Harkness Memorial Tower, Yale University  
 Mercury MG-50054 12"

Dorati

**TCHAIKOVSKY: Symphony No. 5 in E Minor, Opus 64** A  
 B.B.C. Symphony Orchestra under Sir Malcolm Sargent  
 RCA Victor LM-1947 12"

Sargent

**WAGNER: Excerpts from Parsifal** A  
 Philadelphia Orchestra under Eugene Ormandy  
 Columbia ML-5080 12"

**VIVALDI: The Four Seasons, Op. 8** A  
 Zimble Sinfonietta; George Zazofsky, Violin  
 Boston B-400 12"

**Ballet Music from the Operas** B  
 Philharmonia Orchestra under Herbert von Karajan  
 Angel 35307 12"

Karajan

Till Eulenspiegel was "an awful hobgoblin" . . . on horseback he charges into the midst of the marketwomen; then "with seven league boots he lights out; disguised as a pastor he drips with unctious and morals; he's a lover . . . a rogue, a true philistine." These were Strauss' own words on the subject of what is probably his most inspired tone poem. Alas, no deranged cavalier *this* Till. Just a colorless country bumpkin selling potatoes in that market place, with Don Juan making love to the fishmonger's daughter nearby. But the plush orchestrations come through magnificently. AK

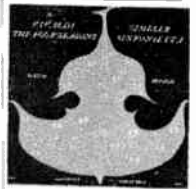


This is a presentation of the famous overture with all the trimmings. Sounds of cannon shot were taped at West Point, those of bells at the Harkness Memorial Tower of Yale University; both were then integrated with the actual musical performance by the orchestra and the additional brass band. Presented thus, in the spirit of its original conception and with extraordinary realism of sound, it cannot but strongly impress us. Dorati's interpretation is perfect, and his performance of the *Capriccio Italien* seems to me more dazzling still, for here he can proceed on his musical temperament without having to worry about gimmicks. AS



The harmonies of *Parsifal* are among Wagner's most ingenious. He weaves strands of sound into a gorgeous tonal tapestry, splashed with color and exquisite detail. Religiosity hovers over the music, but Wagner's creed did not extend to orchestral austerity, and the senses find aural luxury to revel in. Ormandy's magnificent orchestra matches the music color for color, grandeur for grandeur, exaltation for exaltation. It is possible to enjoy the beautiful sonorities for their own sake, but that hardly is necessary; Ormandy conducts with feeling and understanding. His climaxes are full without blatancy, his stride broad without tedium. Faithful recording. WD

While it was ostensibly Vivaldi's intention to portray in this work the temperatures attending all four seasons, one would not be incorrect in describing this disc as "cool" — in the modern "live" sense of the word — meaning "eminently satisfactory". Vivaldi's essay in the realm of programmatic music remains one of his most endearing products, whether listened to for its descriptive content or as abstract experience. While the tempi chosen are somewhat more deliberate than those I have become accustomed to, I cannot covil. The solo is well played, the recording is exceptionally life-like, and the conductor-less group is sensitivity itself. DR



This is a magnificent band of virtuosos, and they are led by an exacting conductor. Such playing would seem to justify almost any assortment of pieces. No finer performance of the *Dance of the Hours* exists on any LP — crescendo and tutti that suddenly remind one of the complaining neighbor. And the beautiful orchestral sound, whether in the fortissimi "Aida" passages or the lyrical *Persian Dance* from "Khovanchino", are proof positive that an old war-horse has plenty of life left, given new legs. The tameness of the perennial sequence from "Prince Igor" sans chorus is a minor failing in an otherwise superior demonstration. WS

CONCERTOS

**BEETHOVEN: Piano Concerto No. 3 in C minor** A  
 Ventsislav Yankoff, Piano, with the N.W.D.R. Symphony Orchestra under Hans Schmidt-Isserstedt  
 Capitol P-18002 12"

Yankoff

This record hits a point of diminishing return. There are many recordings of this same concerto, and to add another to the copious list one must have more to say than Ventsislav Yankoff and more to contribute than Hans Schmidt-Isserstedt. It is because one has heard the music played so magnificently every now and then, I suppose, that one demands at least as much from a new arrival. Perhaps that is asking too much. At any rate, there is fine, glib pianism here but little else. So that the time, effort and talent pressed into this disc is not, in sum, grounds enough to consider it alongside any of the familiar standard versions. OD



**BRUCH: Violin Concerto No. 2 in D Minor, Op. 44** A-A  
**WIENIAWSKI: Violin Concerto No. 2 in D Minor, Op. 22** C-C  
 Jascha Heifetz with the RCA Victor Symphony Orchestra under Izler Solomon  
 RCA Victor LM-1931 12"

Heifetz



This album presents the finest current recording of Max Bruch's *Second Concerto*. Like its famous predecessor, the *G Minor*, this work is alive with melodic inspiration and poignant beauty. Heifetz turns in a stellar job, but something is wrong about the performance as it comes out of the speaker. The orchestra, due either to Solomon or the engineer, or both, is kept at such a low level that it is barely audible at times. This applies also to the Wieniawski, a Heifetz favorite, which is executed in brilliant virtuoso style. The soloist deserves to be spotlighted, but he is not the only person onstage, after all, no matter how prominent his billing. RP

**GRIEG: Piano Concerto in A Minor** A-A  
**RACHMANINOV: Rhapsody on a Theme of Paganini, Op. 43** B-B  
 Abbey Simon with the Hague Philharmonic Orchestra under Willem van Otterloo  
 Epic LC-3182 12"

Simon

Whatever the gifts of this young American artist—and they were manifestly considerable in his earlier Epic disc of the Brahms *Handel and Paganini Variations*—it seems rather ridiculous to put him into competition with Rubinstein, Gieseking Curzon, and Rachmaninov himself without giving him the backing of superlative sound. The Grieg is the better recording job, but would not cause us to part with Curzon's London disc. The glittering *Rachmaninov Rhapsody* suffers from faulty balances and boxy sound. Simon deserves an "A" for effort, however, and there is no mistaking the quality of his musicianship. DH



**HAIIEFF: Piano Concerto; Five Pieces for Piano; Four Juke Box Pieces for Piano** A-B-B  
 Sandra Bianca with the Philharmonia Orchestra of Hamburg under Hans-Jurgen Wolther; Leo Smit in the solo works  
 M-G-M E-3243 12"



Haiieff's *Piano Concerto* is without doubt one of the strongest works from the pen of an American composer in recent years. Although the materials and methods it employs are unmistakably of Stravinskian origin, the esthetic urgency of this piece is strong and individual. What Haiieff aims at is not pure classicism but dramatic intensity, and his place in relation to Stravinsky would be the same as that of Krenek in relation to Schönberg. As to the miniatures on the reverse side of this disc, they are welcome enough but hardly worth discussing in the same breath with the concerto. Fleet pianism by Smit. AS

**KHACHATURIAN: Violin Concerto** A  
 Dovid Oistrakh with the London Philharmonic Orchestra under the composer A  
 Angel 35244 12" A

Oistrakh

Khachaturian's Armenian orientalism suits the violin concerto form far better than it does that of the piano concerto, for oriental ingredients are invariably of a melodic and rhythmic rather than harmonic nature. Even here, however, despite the possibility of affinity of theme and form, the composer draws his regional material into a 19th century mold, rather than letting the oriental factor dictate a new form from its own nature, as do the American composers who blend East and West in their work. The matchless Oistrakh plays the difficult and florid work with the effortlessness of a soaring swallow, and the recording is without blemish. PG-H



**LISZT: Hungarian Fantasia; Totentanz** A  
 Edith Farnadi, Piano, with the Philharmonic A  
 Promenade Orchestra under Sir Adrian A  
 Boult A  
 Westminster W-LAB-7018 12"

Farnadi



If you have not as yet listened to a Westminster "Laboratory" series recording, this one will more than serve as an exciting introduction. The care and thought that goes into the making of these albums is impressive to say the least, and nowhere can you find better high fidelity. In this instance, the performances are equal to it, and the music comes brilliantly alive. Edith Farnadi meets Liszt on his terms and that, in itself, is quite an accomplishment. She gives irrepressible energy to the dashing *Hungarian Fantasia*, driving force to the bizarre *Totentanz*. Worth every bit of the purchase price. And more, too. RP

**STRAVINSKY: Violin Concerto in D; Duo Concertant; Card Game** A-B-A  
 A-A-A  
 Ivry Gitlis and Concerts Colonne Or- A-B-B  
 chestra under Morold Byrns; Gitlis  
 and Charlotte Zelka, Piano; Bam-  
 berg Symphony under Heinrich  
 Hollreiser

Gitlis

This recording of three major Stravinsky works, all of which were written during his strong classic period of the 1930's, is very welcome indeed. The performances are good without being striking. In the *Concerto*, Gitlis sacrifices tone quality to energy and, while the orchestral playing is clean, it's relegated to the background. In the very arresting *Duo Concertant* both Gitlis and the pianist are outstanding; they seem to have captured the elusive spirit. This cannot be said of the third performance. Stravinsky's amusing ballet score, *Card Game*, gets a correct and mellow interpretation but lacks crispness and pulsating rhythm. AS



**VIVALDI: Concerto in A Minor for Two Violins, Op. 3, No. 8** B-A-A  
**BACH: Violin Concerti No. 1 in A Minor and No. 2 in E** B-B-B  
 Dovid Oistrakh and Isaac Stern with the Philadelphia Orchestra under Eugene Ormandy  
 Columbia ML-5087 12" Stern



It is Oistrakh's marvelously light-fingered, transparent and rhythmically vital reading of the *E Major Concerto* that is the pick of this de luxe and plushy collection of baroque string music. He even seems to have persuaded Ormandy to lighten the customarily heavy texture of the Philadelphia Orchestra for the occasion. We still prefer Stern's reading of the *Bach A Minor* as done with the Prades group under Casals on Columbia ML-4353. The *Vivaldi* — on arrangement of No. 8 from the *Estro Armonico* sequence — is a shade heavy-handed and musically less interesting. Good, clean recorded sound throughout. DH

**BACH: Partita in E; Sonata in A Minor** A  
 Julian Olevsky, Violin B  
 Westminster WN-18072 12" A

Olevsky

Any young violinist recording Bach must inevitably face comparison with such long-time defenders of the faith as Heifetz, Francescotti and Schneider. Julian Olevsky comes through the trial with honor. He has a warm, winning tone that lends a romantic cast to these works. And there is none of the dryness of sound that characterizes certain other performances. He is not so successful with the notorious polyphony, and the fugue in the sonata suffers from awkward bowing as well as faulty intonation. This is no unique failing, however, and Olevsky makes real music of the other movements, with perceptive phrasing and a true sense of melodic line. Intimate sound. SF



**DOWLAND: Lachrimae (Ed. Worlock, abridged)** A  
 C  
 Geneva Chamber Ensemble under Franz B  
 Walter A  
 EMS-12 12"



Unfortunately, this performance is incomplete. It is also imperfect, the intonation being inexcusable at times. Moreover, the program notes are disgracefully deceptive as to the mutilation of Dowland's instrumental masterpiece, and there is not room enough herewith to put them right. All that aside, the music is indestructibly grand and wonderful. Ever mournful but never for a moment maudlin, this deeply felt work is to me the very embodiment of all Elizabethan expression. With the foregoing reservations, therefore, I am bound to commend the interested to its first phonographic representation. A notable issue, no matter its flaws. JL

**FAURÉ: Violin Sonatas, Opp. 13, 108** A-A  
 Zino Francescatti with Robert Casadesus, Piano B-B  
 Columbia ML-5049 12"  
**FAURÉ: Cello Sonatas, Opp. 109, 117** B-B  
 Monique Fallot with Guy Follot, Piano B-B  
 London/Ducretet-Thomson DTL-93050 12" B-B

As to the more famous works only the Fournier-Doyen collaboration is directly competitive, and those who insist on having their Fauré discreet will continue to favor this earlier recording. Myself, I cannot resist the free-wheeling but superbly musical way in which Francescatti and Casadesus plumb these passionate pages, utterly without regard to the silly imperative of understatement that has become lately so sacrosanct. In classical repertory they can be unsettling, but you cannot gainsay their primacy in the French style. The cello pieces are not at all well known, and it's a pity. Their esthetic is more austere, hence anything but box office. But both have a kind of gentle, inward luminosity that only the aging Fauré could summon. If ever music could be wise, this is. And knowing performances, too. JL

**IVES: Violin Sonata No. 1** A-B  
**PORTER: Violin Sonata No. 2** A-A  
 Mercury MG-50096 12" A-A  
**IVES: Violin Sonatas Nos. 2, 3, 4** B-A-B  
 Rafael Drvion, Violin, and John A-A-A  
 Simms, Piano A-A-A  
 Mercury MG-50097 12"

In their search for interesting program material, concert violinists would do well to consider the sonatas by Charles Ives. They contain music that is tuneful and strong, poetic and profound, without ostentatious mannerisms, but with individual profile. Each of the four works is immediately appealing, especially in these vigorous, well-balanced performances. Both artists are forthright, yet lyrical; they play with communicative conviction. Quincy Porter's music is more cerebral than his colleague's, not as fanciful, but it is impressive in its structural aspects. Mercury provides recording of remarkable fidelity. WD



**ARNE: Comus** A  
 Soloists, St. Anthony Singers and orchestra under Anthony Lewis A  
 London/L'Oiseau-Lyre OL-50070/1 2-12" A



A feast of delights for the non-purist Anglophile. Milton's masque was first given in 1634 with a score by Henry Lowes. A century later John Dolton boldly rewrote the text and the illustrious Thomas Arne (1710-1778) provided altogether new music. Thus overhauled the work reappeared in 1738, and thus it is heard — all the musical portions of it, at least, as discreetly modernized by Julian Herbage — in this carefully prepared, beautifully executed performance. Margaret Ritchie, Elsie Morison, and William Herbert are the superior soloists, and Ruggero Gerlin handles the continuo with stylish aplomb. JL

**DONIZETTI: La Favorita (Complete)** C  
 Giulietta Simionato, Gianni Poggi, Ettore Bastianini, Jerome Hines, others, with Orchestra and Chorus of the Maggio Musicale Fiorentino under Alberto Erede  
 London XLLA-39 3-12"

Simionato

Hardly in the front rank of Donizetti's output, "La Favorita" nevertheless has certain distinctions that are discoverable in this first recording. Thin in musical invention, strapped by a clumsy libretto, it has survived primarily to glorify the human voice. It demands, indeed was conceived for, colorful voices capable of vivid expression. In London's performance, Simionato comes closest to meeting this qualification. Bastianini is next with his clear, ringing tones; but Hines is not nearly close to the mark and Poggi sings in the manner that inspires parodies of Italian operatic style. London's gesture is not apt to win the opera many partisans for this neglected work. CJL



CHAMBER MUSIC

OPERA

**GLINKA: Russlan and Ludmilla (Complete)** A  
 Vera Firsova, Soprano; Ivan Petrov, B  
 Baritone; other soloists; Chorus and B  
 Orchestra of the Bolshoi Theater under  
 Kiril Kondrashin  
 Westminster set OPW-1401 4-12''



Ratings must be understood as relative. The work is not unassailably a masterpiece but it is acknowledged to be, with the same composer's "A Life for the Tzar", the fountainhead of all Russian opera. In the absence of any valid frame of reference, moreover, we can only assume that this exciting performance, considering the source, is authentic. And the reproductive quality, while it is a far cry from the maximal identified with Westminster, surely effects a more convincing illusion of presence than we have come to expect from Soviet tapes. In sum, a most valuable documentary issue; full text, transliteration, and translation enclosed. JL

**PUCCINI: Turandot (Complete)** A  
 Inge Borkh, Renata Tebaldi, Mario del A  
 Monaco, others, Chorus and Orchestra A  
 of L'Accademia di Santa Cecilia under A  
 Alberto Erede  
 London XLLA-35 3-12''



Few operas pose the formidable casting problem that attaches to this unfinished masterwork. Nothing less than heroic amplitude and endurance will do. Fortunately, London has obliged. In the title role, Borkh sets the spine to tingling with her icy imperiousness. Del Monaco still cannot sing *pianissimo*, but at top volume he is thrilling and if he doesn't think all these exertions will hurt then we might just as well enjoy them. Of the leading singers Tebaldi is dramatically the least impressive, although her Liu has an opulence that obviates any lack of verisimilitude. Erede's conducting is deferent. The chorus is astonishingly good. Gorgeous sound. JL

Del Monaco

**VERDI: La Forza del Destino (Complete)** A  
 Renata Tebaldi, Mario del Monaco, others, A  
 Chorus and Orchestra of L'Accade- A  
 mia di Santa Cecilia under Francesco  
 Molinari-Pradelli  
 London XLLA-37 4-12''

Tebaldi

The competitive Angel version is shorter by one disc. For admirers of Tebaldi (*vis-à-vis* Callas) this will be a test of faith. More realistically, the new set contains most of the opero as written, notably the kitchen scene missing from the Angel fourth act. Vocally, Tebaldi's Leonora is a dream, although her characterization may be less convincing than that of Callas. Too, perhaps del Monaco's Don Alvaro has less suavity than Tucker's, but the latter has less voice to pour out. Other principals in the stellar cast—Bastianini as Don Carlo, Siepi as the Padre, Corena as Melitone, and Simionato as Preziosilla—are uniformly excellent. True theater sound. JL



**VERDI: Rigoletto (Complete)** A  
 Tito Gobbi, Maria Meneghini Callas, B  
 Giuseppe di Stefano, others, with La B  
 Scala Chorus and Orchestra under Tullio  
 Serafin  
 Angel 3537 (5 sides) 3-12''

Callas



Gobbi makes a persuasive if rather hard-voiced Rigoletto, not so artful as Taddei's (Cetra) nor so vocally opulent as Warren's (Victor). Callas is perhaps miscast. Try as she will, she cannot conjure Gilda's youthful, innocent character. And as masterful as she is in throwing new light on many a neglected phrase, she has given us a Caro nome that she must surely regret. Di Stefano's beautiful voice, just lately showing signs of wear and tear, is manipulated without the grace and elegance one expects from a Duke. The others hold to good routine standards. Serafin's conducting, often effective, is sometimes poorly paced and rhythmically slack. CJL

**WEILL: Der Jasager (Complete)** B  
 Soloists, Düsseldorf Children's Chorus and B  
 Chamber Orchestra under Siegfried B  
 Kohler  
 M-G-M E-3270 12''

Weill

There are some amazing characteristics in this school opera of 1930. The text by Bert Brecht is based on an ancient Japanese Noh play, but the music uses no Eastern element. Melodically it is in Weill's best vein; we easily recognize the composer of the "Three Penny Opera". There is, however, a certain archaism in both the harmonic and rhythmic elements, and the Stravinsky influence is discernible. There is an overall atmosphere of dramatic poignancy—strange, somehow, in a work intended for non-professional production, but no less affecting. Fine performance. Excellent sound, although M-G-M has done better lately. AS



**Chinese Opera—Scenes and frag- A  
 ments from the classical repertory A  
 Soloists and musicians of the Peking Opera B  
 Company  
 Angel 35229/L 12''**



How well it will wear I cannot say, but for several weeks now this sampling of an ancient exotic art has been the No. 1 conversation piece around my house. It is rarely played all the way through, I may add without prejudice. There is just too much to absorb, for this is not an integrated performance but a grab-bag of snippets from several productions. Take it or leave it. I strongly advise the former, because you have never before heard anything like the sound of these indigenous instruments, and the stylized singing is unlike all Western counterparts. The all-important visual element can be adduced somewhat from the amply illustrated brochure. JL

VOCAL MUSIC

**PALESTRINA: Mass, Assumpta Est A  
 Maria; Magnificat; Stabat Mater B  
 Dessoff Choirs under Paul Boepple B  
 Concert Hall CHS-1231 12''**

Palestrina composed more than a hundred settings of the Mass and at least thirty-five of the Magnificat. Few of us have heard more than a minute fraction of this output. However, musicologists aver that the examples on this disc are among his finest creations and the music is indeed impressive. Not quite so impressive are the performances; I think there is more power in these scores than the singers project, although Boepple's direction is firm and there is no faltering in the artful progress of the interweaving melodic lines. Perhaps better definition in the sound of the recording would have enhanced the efforts of the choristers. WD



**SCHUBERT: Mass in A Flat B  
 Soloists, Akademie Kammerchor and Pro B  
 Musica Orchestra of Vienna under Fer- B  
 dinand Grossmann  
 Vox PL-9760 12''**



Paul Nettl makes the point that Schubert did not write his Masses "for an invisible community of Saints but for people of flesh and blood". Perhaps the composer carried rationalism too far when he omitted from his texts the line "Credo in unam Sanctam Cotholicom", which is why this work and its companions never are heard under liturgical auspices. All the internal evidence of spirituality will not prevail against such ecclesiastical opprobrium. In or out of grace, it remains a masterpiece of sustained melodic inspiration, and all believers in the efficacy of song are commended to this fine performance without hesitation. JL

**Schubert Lieder (Fifteen Songs) A  
 Bruce Boyce, Baritone; Dorel Handman, B  
 Piano B  
 London/L'Oiseau-Lyre OL-50045 12''**

Boyce, on Englishman, makes a favorable impression here as an interpreter of Schubert *Lieder*. He may not be another Dietrich Fischer-Dieskau or Gérard Souzay, but he has something of value to offer all the same. The voice is inclined to wobble a bit when it gets loud, and notes in the baritone's upper register reveal that they were not negotiated without considerable effort. There is, however, a good quota of lovely singing in the moderate-volume, short-range songs. Subtle and emotive accompaniments are supplied by Handman, whose artistry already had been evidenced by a fine recorded recital of 17th- and 18th-century keyboard music. AH



**The English Madrigal School, Vol. I A-B  
 Madrigals by Weelkes, Morley, Bennet, A  
 Wilbye, etc. A  
 Deller Consort under Alfred Deller  
 Bach Guild (BG-553)**

Deller



Hopefully designated as the first in a series, this fine record again displays the superb artistry of Deller and his collaborators, heard previously in different contexts. Eight composers are represented in these fourteen madrigals. All are successful in evoking their various moods, but the palm must go to Thomas Weelkes, whose *Cease Sorrows Now* and *O Care, Thou Wilt Despatch Me* show unusual independence of Italian models. These rank with the treasures of this or any other school. The six excellent voices herewith are beautifully balanced, and they have been recorded in kind. ST



Lament for April 15 and Other Modern American Madrigals  
The Randolph Singers  
Composers Recordings CRI-102 12"

Randolph

Russian Songs  
Boris Christoff, Bass, and the Feodor Potorjinski Russian Choir  
RCA Victor LM-1945 12"

The work from which the album title derives is a tangle-in-cheek setting by Avery Claffin of an all too familiar text by Uncle Sam, being a verbatim excerpt from the official instructions on the filing of income tax returns, replete with parentheses. As these lines are written there is wit and charm in Claffin's air of resignation, but for obvious reasons the humor may turn temporarily sour by press time. The collection includes a dozen more delights by eight other contemporaries—Halsey Stevens, Doniel Pinkham, Ulysses Kay, Kurt List, Judith Dvorkin, Edward Tatnall Canby, and Carter Harman. All were composed for David Randolph's seraphic five. JL



No one who knows the HMV performance of "Boris Godunov" will need the slightest urging to hear this unusual recital of eleven Russian folk and art songs, hymns, and liturgy settings. Christoff dominates every band, singing sometimes alone, sometimes with the Choir, and variously with organ or balalaikas. The program ranges from such raucous favorites as *Dawn Piperskaya Street* and the *Song of the Lumberjacks* to Gretchaninov's tender *Lilany* and a sample of Znamenny chant in the moving Psalm 137. Most impressive of all, perhaps, is Potorjinski's arrangement of *The Lonely Autumn Night*; is there a more exquisite melody in all traditional song? JL

BACH: Organ Works  
Helmut Walcha, Organist  
Decca-Deutsche Grammophon  
ARC-3013/30 18-12"

Walcha

As the second installment of its continuing "Archive Production" series, Decca has issued in one fell swoop some eighteen discs comprising most of the organ music of the elder Bach—doubtless the largest single release involving that instrument or that composer in all the annals of recorded music. Artistically, also, this issue bulks large. The artist is Helmut Walcha, whose blindness since early childhood has not prevented his becoming the pre-eminent organist of our epoch. The pressings are imparts, each of them factory-sealed at Honnover, Germany. Without exception they are vastly superior to those few of the performances that were previously available on the domestic Decca label; duplicated are the Trio Sonatas, many of the Preludes and Fugues, the *Passacaglia in C Minor*, the *Pastorale in F*, the six Schübler Chorales, Part III of the *Clavier-Übung*, the Choral Partita "Sei gegrüßet", and the Canonic Variations on "Vom Himmel hoch". Notably new are the *Toccata, Adagio and Fugue in C*, the *Fantasias and Fugues*, and the *Orgel-Büchlein*. Everything is here, in fact, except for the "Little" Preludes and Fugues, the Concertos adapted from other composers, and certain of the Trios and Chorale Preludes. The instruments used are the Schnitger organ at Cappel, formerly at Hamburg, and that in the Church of St. Jakobi in Lübeck. The artist is unerring in his choice of registrations, and if he tends to moderate tempi it is mostly because he eschews virtuosic glitter for its own sake. True, the larger Chorals get away from him, and sometimes he even drops a note. But no other organist in the world, to my knowledge, has come so close, so often, to the essential Bach. JL



KEYBOARD MUSIC

BEETHOVEN: Piano Sonatas No. 23, Op. 57 ("Appassionata") and No. 32, Op. 111  
Julius Katchen, Piano  
London LL-1233 12"

Katchen



Julius Katchen is, by all of the factors that can be subjected to the analytical faculties, a master pianist. Yet the intangibles that bestow magic upon the performances of the truly great are absent, so that listening to Katchen one admires, but cannot love, the playing—not enough, at least, to want to possess this performance above all others that might be available. Many are called, but few are chosen, and what an indefinable thing is the difference! Several competitive versions of both works are evidence of this difference; Gieseking's and Rubinstein's of the former, Schnabel's and Solomon's of the latter, and Backhaus' of both. PG-H

COUPERIN: Keyboard Music (Ten Selected Works)  
RAVEL: Le Tombeau de Couperin  
Robert Wallenborn, Piano  
London Telefunken LGX-66041 12"

Had Ravel given another name to his set of pieces included here, this recording would probably never have been made, for the relation of his music to that of Couperin (François le Grand) is subtle to say the least. But the coupling is a nice one, whatever its motivation, and Wallenborn is a thoughtful interpreter of the works of both men. I still think Couperin sounds livelier and is more diverting when played on a harpsichord, and also that there is nothing like the thin brilliance of a French piano for the revelation of Ravel's art. But one can't have everything in a single package, and this is no mean compromise. AH



GRANADOS: Goyescas, Part 2  
MOMPOU: Impresiones Intimas  
Alicia de Larrocha, piano  
Decca DL-9815 12"

You have to have a particular talent to make the printed notes of Granados and the languid Mompou come to life. In the hands of Alicia de Larrocha this rather unimportant music is at all times something both charming and pleasant to hear as it floats about in a kind of evasive Hispanic torpor. Through this de Larrocha always shines forth as a noticeably fine pianist. In previous recordings this artist has been heard more advantageously; here she lets the moodiness become almost formless. Although she maintains a kind of special charm it is akin to night-club noodling. I do not mean that this is not a good recording. That it is. It is just a little weak. OD

LECUONA: Ar.dalucia  
ALBÉNIZ: Cantos de España  
Leonard Pennario, Piano  
Capitol P-8319 12"

Pennario

Pennario has the ideal forces at his command for music of this order and he spares nothing in their deployment—percussive bite in proper measure, supple restraint when needed, strongly punctuated rhythms when called for. *Andalucia* has been waiting for just such a performance, so vivid and full of sweet nostalgia. The familiar *Malagueña* is set forth not as a personal *tour de force* but just as Lecuona wrote it. The real test of Pennario's playing, however, comes in the *Cantos de España*. From the staccato *Prelude* to the final *Seguiriillas*, the approach is musical and yet authentic in its Spanish coloration. Capitol's engineering is exemplary. WS



SCHUBERT: Sonata in B Flat, Op. Posth.; Ländler, Op. 171  
Leon Fleisher, Piano  
Columbia ML-5061 12"

An exceptional recording, even by the most cautious criteria. I have lived with each successive version of the posthumous B Flat since Schnabel's, and to these ears none other has so closely approximated that magical revelation. Fleisher not only hits all the notes, which would be something in itself; he evokes precisely the right lilting spirit every inch of the way. For once, the music actually smiles a warm smile through its tears, as it must to disclose its innermost secrets. And the Fleisher tone is transparency itself, his technique so nearly perfect that he seems to play with no effort at all—the *sine qua non* of Schubertian style. JL



VILLA-LOBOS: The Baby's Family (Complete)  
José Echaniz, Piano  
Westminster WN-18065 12"

Echaniz

Señor Echaniz plays this music as though he knew and understood it well. His fluency and accuracy are not infallible, as is witnessed by erratically maintained scale passages and rhythm figures here and there. The playing, none the less, is spirited and poetic. The pieces themselves are full of original ideas, and as full of empty and tedious carryings-on as is ever the way with this fabulously gifted and wholly uncritical composer. Several owe their existence to Debussy, to Ravel, to Chopin. Others join the "dissonance-is-obligatory" campaign—an unfruitful enterprise for poets. It is the lack of synthesis and of any organic principle that disappoints. PG-H



- MISCELLANY**
- MOZART: The Magic Flute (Complete)** A  
Soloists with the RIAS Motet Choir, Berlin A  
Motet Choir, and RIAS Symphony Or- B  
chestra under Ferenc Fricsoy  
Decca set DX-134 3-12''
- Song Recital** B  
Elisabeth Schwarzkopf, Soprano, with A  
Walter Gieseking, Piano B  
Angel 35270 12''
- Symphony No. 34, K. 338 (with Schubert: A  
Symphony No. 3 in D)** B  
Berlin Philharmonic Orchestra under Igor B  
Markevitch  
Decca DL-9810 12''
- Sinfonia Concertante, K. 364; Ada- A to C  
gio in E, K. 261; Rondo Con- A  
certante in B Flat, K. 269; Rondo in C, B  
K. 373**
- Nap De Klijn, Violin; Paul Godwin, Vi-  
ola; and the Vienna Symphony Or-  
chestra under Bernhard Paumgartner  
Epic LC-3197 12''
- Serenade No. 12, K. 388; Diverti- A-A  
mento No. 15, K. 287** A-A  
Arthur Fiedler and his Sinfonietta B-B  
RCA Victor LM-1936 12''
- A Musical Joke, K. 522; Diverti- B-B  
mento No. 11, K. 251** A-B  
Members of the NBC Symphony under C-C  
Fritz Reiner  
RCA Victor LM-1952 12''
- Divertimento No. 17, K. 334; Eine A-A  
kleine Nachtmusik, K. 525** A-A  
Chicago Symphony Orchestra under A-A  
Fritz Reiner  
RCA Victor LM-1966 12''
- Serenade No. 11, 375; Serenade No. A-A  
12, K. 388** A-A  
Wind Group of the Vienna Philharmonic A-A  
Orchestra  
Westminster WN-18134 12''

**BEETHOVEN: Piano Concerto No. 1 in C**  
(VRA 201); **Piano Concerto No. 3 in C**  
minor (VRA 202)

**GRIEG: Piano Concerto in A minor (VRA 301)**

**MENDELSSOHN: Violin Concerto in E minor**  
(VRA 302)

**BACH: Violin Concerto in A minor; Violin**  
**Concerto in E (VRA 303)**  
Vanguard Symphony under Franz Litschauer  
Vanguard FRA 200 series 12''; 300 series 10''

**Paul Ulanowsky Accompanies A-A-A  
You in Lieder Favorites (Twelve A  
songs by Schubert, Schumann, and B  
Brahms)**  
Paul Ulanowsky, Piano  
Boston B-502 10''

**The Art of Andres Segovia: Pieces by A  
Ponce, Bach, Castelnuovo-Tedesco, A  
Crespo, Laura, and Cassado A  
Andres Segovia, Guitar**  
Decca DL-9795 12''

**Three Rituals: Shango Sacrificial B-B-C  
Ritual; Yemenite Nightsongs; B-B-B  
Tumba Francesa B-B-B**  
Cook 1043 12''



Mozartiana accumulates apace, and we are not even halfway through the year of the bicentennial just yet. The most notable issue at hand is the new Decca edition of "The Magic Flute", the first to date that includes all, or almost all, of the spoken dialogue. We may now consider as solved, I think, the problem of a Beecham replacement. The felicities of that grand old recording are not subject to duplication; what is unique is unique. But the Decca set offers not only a performance of exceptional fidelity to the Mozartian ideal but also a sonic scale of exceptional fidelity to the performance. Kim Borg's Speaker is wonderfully mysterious; Maria Stader's Pamina is believable and vocally a benediction; Dietrich Fischer-Dieskau's Popagano is restrained but ever in style and taste; Josef Greindl's Sarastro is imposing; Ernst Häfliger's Tamino is perhaps a bit stiff but overall convincing quite apart from musical excellences; Rita Streich's Queen of the Night is at least reasonably terrifying; the Three Ladies are not an evenly balanced trio but they will do, thank you. And the conducting of Ferenc Fricsoy is every minute of it skillful, although he might have applied the reins to his tempi here and there. On the whole, a distinguished achievement, and no one's totaling of imperfections could militate against its clear superiority over the several competitive editions.

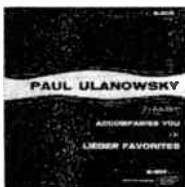
Songs were not a Mozart specialty. He composed but forty-one of them—one for each of his symphonies, if you would allow this arbitrary equation in the interest of demonstrating its quantitative imbalance. The imbalance also was qualitative; these songs are less *Lieder* than they are simple airs. All delectable, to be sure, but hardly of consequence. Still, they were of substance enough to elicit the most careful artistry of Schwarzkopf and Gieseking, and that is no everyday mingling of talents. Singled out for this lavish attention are K. nos. 151, 307, 349, 472, 476, 517, 519, 520, 523, 524, 530, 531, 596, 597, and 598. The lily of the valley may be somewhat gilded, but how it shines!

Symphonies are in short supply in current Mozart manufacture. Only the Markevitch K. 334 asks attention, and deservedly, for this virtuosic young Ukrainian is not too proud to accept olden traditions and to concern himself primarily with making the Berliners play as well as they are able, which is better than most of the ensembles in Europe. His little Schubert confection will not attract owners of the recent Bruckner *Eighth* by Van Beinum; that heavy meal justified a bit of sweet aftertaste. Late-middle Mozart needs none.

Concertos by Mozart are all of them so many times recorded that we are not surprised to encounter a sudden pocity. By broad definition there is one exception, and it is indeed an exception. For the *Sinfonia Concertante* never has been played in my hearing quite so enchantingly as it is by De Klijn and Godwin, the latter especially. There is a perfectly good performance in the Viennese manner on a Westminster disc, and it is much more sensibly coupled. But this Epic version is something special, full of love and fun and sunshine.

Divertimenti in the Mozartian sense means diversions, so that we may include *A Musical Joke* in this grouping for convenience. Always the classification includes the various *Serenades*, anyway, which covers *Eine kleine Nachtmusik*. So numerous are the competitive versions (but so unobliging are the couplings) that detailed comparisons would be pointless. I would insist that at the level of quality represented in this particular listing the listener has but to decide what he wants to own most, the discmate in any given case being either compatible or complementary. The Westminster recording is a re-issue, newly processed to the RIAA curve by a technique dubbed "Panorthophonic". Sound is better than ever, but Fiedler's Bostonians convey a certain air of relaxation in sharp contrast to the Viennese formality. Reiner's NBC disc wants a shade more of tonal warmth; his Chicagoans, however, make music like so many angels. And the Orchestra Hall acoustics are heavenly. JL

Now that Vanguard has issued the first of its "Add-a-Soloist" concerto recordings, it seems surprising that someone didn't carry the old idea to this extent a long time ago. Sales alone will tell how many pianists and violinists have been waiting for the chance to play concertos with orchestral accompaniment, but I would guess that the number is substantial. Chamber-music players have been able to "add-a-part" to incomplete recordings for some time, but that is not quite the same thing as playing concertos. I suspect that amateurs who never delved into the concerto literature before will now look into it, knowing that the possibility of playing with a full orchestra (recorded though it may be) now exists. Nothing has been forgotten or left out of these recordings. Tricky entrances are prepared by discreet button taps, and silences for cadenzas can be adjusted to meet the requirements of the soloist. Non-performers, and inexperienced conductors, too, may benefit from these recordings, by learning how concerto scores are really put together and how the orchestral parts sound by themselves. Litschauer's tempos and interpretations are in line with currently accepted standard practices, and the orchestra plays well. Used intelligently, these recordings should prove to be valuable educational aids. AH



I cannot convince myself that this recording of *Lieder* accompaniments, though they are beautifully played, can be counted a blessing for either amateur or would-be professional singers. In the notes on the envelope, Mr. Ulanowsky has set down his own reservations about the disc and pointed out that it cannot "replace a live pianist for any serious purpose, public or private". He says that it is "meant as a substitute . . . when a real partner is not available". There is a better alternative, in my opinion. That is to do something else until the partner comes back. Confusion and frustration are almost sure to result otherwise. AH

The master of the guitar shows once again what his instrument can offer in variety of tone color and clarity of detail. The range of expression he commands will never cease to be a marvel. The selection of pieces ranges from 16th century lute music to works by contemporaries written expressly for Segovia, the latter predominating. (Not omitted, however, is one of the Bach transcriptions for which the performer is noted.) A *bona fide* guitar sonata by the late Manuel Ponce is the most pretentious of the modern works, but one is left with the question whether, after all, the transcriptions of early works aren't the more satisfying. Clear, close-up sound. SF



The Trinidad Shango ritual is by far the most interesting item here in terms of music and performance, as well as in excellence of recording (which was done on location in all instances)—despite elements that seem to be arty rather than essentially ethnic. The Yemenite and Cuban "takes" seem to me rather monotonous and less well produced. Frankly, I prefer Cook's purely documentary manifestations, rather than his experiments in folklore fields best left to the real experts. Still, the very variety of this excitation will insure its appeal to a broad cross-section of the phonographic tourist trade. DH

# JAZZ, POPULAR, FOLK, STAGE AND SCREEN MUSIC

**Lennie Tristano**  
Atlantic 1224 12"

**A** One side is of extraordinary interest, musically and technically: there are double  
**A** and triple piano tracks; an two tunes a piano track, played at twice the speed at  
**A** which it was recorded (i.e. an octave higher), is superimposed on normal bass  
and drum tracks. But Tristano, no gimmick artist à la Les Paul, justifies the means  
with his valid musical ends, which swing more than anything he has previously  
recorded. The *Requiem*, dedicated to Charlie Parker's memory, is a deeply poignant  
blues. *Turkish Mambo*, a little too tricky, juggles 7/8, 5/8 and 4/4 time. Five tracks,  
with Konitz' alta, were cut on location at a restaurant. An indispensable disc. **LF**



JAZZ

**The Ruby Braff Special**  
The Ruby Braff Sextet  
Vanguard VRS-8504 12"

**A** Here is subtle jazz, not esoteric or wild or loud, but relaxed, mellow, warm jazz  
**A** by six guys—Braff on trumpet, Sam Margolis on tenor, sax and clarinet, Vic Dicken-  
**A** son on trombone, Walter Page on bass, Nat Pierce on piano, and Jo Jones on drums—  
all creating and swinging smoothly together. The songs generally are not those  
contained in an album of jazz. They include *Romance in the Dark*, *When You Wish  
Upon a Star*, *Wishing*, *A Ghost of a Chance*, and *Linger Awhile*. This tends to make  
the disc even more enjoyable than it might otherwise be, and the reproduction is  
superlative. In all, a wonderful session. **FR**



Braff

**One Band: Two Styles**  
Ray McKinley and his Orchestra  
RCA Camden CAL-295 12"

**A** It's unfortunate that RCA saw fit to hold these in the vaults for years and then release  
**B** them with no solo credits, no personnel list, no liner data at all. The title, too, is a  
**C** misnomer: one side, cut in 1947, offers six tunes by Eddie Sauter, in a more genuine  
jazz style and with fewer tricks than he went in for when he became half of Sauter-  
Finegan. Soloists: Joe Ferrante, trumpet on *McKinley For President*, *Harald In Italy*;  
Nick Travis, trumpet on *Cyclaps*; Vern Frilay, trombone; Bill Ainsworth, clarinet.  
Overleaf: a 1949-50 band, in six Rodgers-Hart tunes, five arranged by Deane  
Kincaide, one (*Blue Room*) by Sauter. Drummer-leader McKinley takes one vocal. **LF**



**Helen Merrill with Strings**  
Helen Merrill  
Emarcy MG-36057 12"

**B** Helen Merrill bridges the gap between popular music and jazz, applies a  
**A** lovely husky quality, a jazz vibrato and sense of phrasing to a dozen old songs  
**B** such as *Anything Goes*, *Beautiful Love, Comes Love*, *Lilac Wine*, *Just You Just Me*.  
A string quartet and a fine rhythm section (featuring Benny Goodman's recent  
pianist Hank Jones) can be heard doing justice to Richard Hayman's arrangement.  
In a year that has seen a dozen near-nonentities hailed as "new jazz singers",  
Helen stands out as one of the few real talents (with Carmen McRae, Jackie Paris and  
Joe Williams). The *Mountain High*, *Valley Low* echo effects weren't needed. **LF**



**An Afternoon at Birdland**  
Kai Winding and J. J. Johnson  
"X" (Vik) LXA-1040 12"

**B** The two pioneer trombonists of the bop era, from Indianapolis and Denmark respec-  
**B** tively, merged in New York as an eminent team, aided here by a first-rate modern  
**C** pianist, Dick Katz, Al Harewood on drums and Peck Morrison on bass. The set has  
disadvantages over previous Kai-and-J.J. LPs in that there are only six tunes, four  
of which run too long for so informal a group. Nevertheless, excellent solos abound.  
*Birdland Festival*, *Funnybone* and *Cornerstone* are Winding themes; Johnson wrote  
*Bone Of Contention* and *Vista*. Judging by the afternoon applause, Birdland gets  
its biggest crowds at night. Recommended to dedicated trombonophiles. **LF**



Winding

**Wallington at the Bohemia**  
George Wallington Quintet  
Progressive PLP-1001 12"

**B** Another set from the Barrow St. bop palace, headed by one of the first and foremost  
**B** pianists of that hardy brand of mid-'40s jazz. Wallington's rhythm team-mates are  
**B** Art Taylor, an able drummer, and Paul Chambers, an astonishing 20-year-old  
bassist from Detroit, whose arco (bowed) solo on *Minor March* is alone worth the  
investment. Jackie McLean, who wrote three of the tunes, is the alto saxophonist  
least likely to be mistaken for Charlie Parker. Donald Byrd, a 23-year-old Detroit  
trumpeter, completes the group. A new style called "the peck" is mentioned in the  
notes, but peck, schmeck, bop remains the guiding light. **LF**



Wallington

**"Das" Is Jazz!**  
Germany's Leading Jazz Musicians  
Decca DL-8229 12"

**C** An uneven grab-bag of small-combo dates. One side comprises six numbers by  
**B** the quintet of Austrian-born tenor sax man Hans Koller, four of which have solos by  
**C** pianist Jutta Hipp (now in this country). Koller and trombonist Al Mangelsdorff show  
promise; the bass and drum work could have been improved on by many American  
amateurs. Of the six tunes on the other side, five were recorded (not too well) at a  
Frankfurt-am-Main festival. Two are by Miss Hipp's Quintet; one features a good  
pianist, Paul Kuhn, another an even better clarinetist, Rolf Kuehn, and the Johannes  
Rediske combo plays contrapuntal tricks with *Lullaby of Birdland*. **LF**



Hipp

**Exciting Modern Guitar**  
The Mundell Lowe Quartet  
Riverside RLP 12-204 12"

**B** This is further proof that guitar recordings are finding favor among the jazz-buying  
**A** public. Mundell Lowe is a real talent. He knows his instrument, and he handles it with  
**C** consummate ease. In his ventures herewith he is ably assisted by Dick Hyman, who  
plays piano, organ, and celesta, Trigger Alpert on bass, and Ed Shaughnessy on  
drums. The majority of tunes are fine—*Will You Be Still Mine?*, *I Guess I'll Have To  
Change My Plans*, *The Night We Called It a Day*, and *Cheek to Cheek*. Lowe is a more  
mellow guitarist than many of his associates, yet nearly everything swings nicely.  
The main joy on this record, however, is the neat integration of the quartet as a  
whole. **FR**



Lowe

## RATINGS OF JAZZ AND POPULAR RECORDS AND TAPE

It must be obvious to everyone that popular music, jazz, and music of the theatre and motion picture, cannot be rated in the same manner as classical music, save for the audio quality of the records. Therefore, the following explanation is given so that you will fully understand the significance of the three letters which appear at the left of reviews of popular, jazz, theatre and motion picture albums:

### COMPOSITION (Top Letter)

#### A: Extraordinary

Indicates that the collection is of superior character, both from a standpoint of material and programming. Assignment of this rating means an unqualified recommendation.

#### B: Good

In general, the collection is excellent, but omissions or substitutions might have made the work more attractive and more lastingly enjoyable.

#### C: Satisfactory

A collection that is highlighted by only a few numbers yet the over-all is quite acceptable. This might often apply to collections that have a limited appeal, yet are important to those who specialize in specific types of music. It might often apply to collections of historic importance where the artistic performance is the primary factor.

### PERFORMANCE (Middle Letter)

#### A: Extraordinary

Indicates a superior performance throughout the collection. Assignment of this rating means an unqualified recommendation.

#### B: Good

In general the performance is excellent, save that there are minor imperfections or breaches of estirity.

#### C: Satisfactory

To all intents and purposes an enjoyable recording, yet one that does not qualify for B rating.

### RECORDING QUALITY (Bottom Letter)

A, B, C: The same as for classical recordings.  
R: Indicates a re-issue.

At the Cafe Bohemia  
The Jazz Messengers  
Blue Note BLP-1507 12"

B  
B  
B  
  
Silver

Heard during an evening's work at the Greenwich Village jazz mecca, this quintet features the mordant, swinging modern piano of Horace Silver, the Gillespie-derived trumpet of Kenny Dorham, the tenor sax of Hank Mobley, the effectively intense drumming of Art Blakey (who is also heard announcing the tunes and introducing the men), and a good new bassist, Doug Watkins. The tunes include Benny Goodman's *Soft Winds* in a marathon workout, and a reframing of the chords of *All The Things You Are* under the title *Prince Albert*. The music is unpretentious and has moments of darting inspiration. Better sound than most night club jobs. LF



Dixieland, My Dixieland  
Rampart Street Paraders  
Columbia CL-765 12"

A  
A  
B



Another sterling hoe-down by this famous group of West Coast musicians, including Matty Matlock, Eddie Miller, Joe Rushton, Clyde Hurley, Abe Lincoln, Stan Wrightsman, Phil Stephens, Nick Fatool, and George Van Eps. Highlight of the album, to my way of thinking, is Miller's wonderfully expressive tenor sax on *Lazy Mood*. Also excellent is the Van Eps guitar on *My Monday Date* and Rushton's big, handsome bass sax on *After You've Gone*. The long *Chinatown, My Chinatown* features Abe Lincoln and his fabulous trombones, mostly in a kidding manner, and this gets a trifle tiresome after a while. It must have been a riot at the session, but why carry it further? FR

FOLK

Belafonte  
Harry Belafonte with Millard Thomas,  
Guitar, the Norman Luboff Choir, and  
Tony Scott's Orchestra  
RCA Victor LPM-1150

Belafonte

This album contains 11 superb expressions by the man whom I consider the greatest folk artist of our time, and I recommend it without qualification. Harry Belafonte is something more than an incredibly warm interpreter of ballads and folk songs; he is also an actor, an entertainer with a wonderfully vibrant personality. In making a record it is often necessary to separate the singer and the actor, for the recording is all aural. It is further testimony to Belafonte's ability that he managed to do just that—to become on this record totally the singer, the interpreter, the voice "afire with an almost apostolic fervor." FR



Folk Songs of the Frontier  
The Roger Wagner Chorale  
Capitol P-8332 12"

Wagner



A wholly delightful album. The sound is excellent, the Roger Wagner Chorale is splendid indeed, and the collection of old frontier songs is pure Americana. Included in the program are *Home on the Range*, a cowboy lullaby titled *Night-Herding Song*, *Snag-Tooth Sal* (which unfolds the story of the love of a young lad for a popular yet unlovely gal), *Bury Me Not on the Lone Prairie*, *Green Grow the Lilacs*, *The Old Chisholm Trail*, *Goodbye Old Paint*, *Whoopee-Ti-Yi-Yo*, *The Trail to Mexico*, *I'm a Poor Lonesome Cowboy* (inspired by the terrible buffalo slaughter during the late 70's and early 80's), *The Buffalo Skinners*, and *Little Joe, the Wrangler*. FR

Calypso from the Virgin Islands  
The Mighty Zebra with LaMotta Brothers  
Virgin Isle Hotel Orchestra  
RCA Victor LPM-1169 12"

B  
B  
B

I think that you have to have a taste for this kind of thing, and if you don't, you would be wise to abstain. However, you might well be the adventuresome type, and in that case this would be an album for you. The Mighty Zebra, whose legal name is Charles Harris, sings all the numbers in this album. Also, he wrote all the words and music. He's quite a talented fellow, with an extremely, ah, extreme sense of humor, as you will readily perceive when you listen to the naughty *Scandal in St. Thomas*. There are also tunes with such provocative titles as *Englishman's Diplomacy*, *We Like Ike*, and *The Bedbug*. FR



POPULAR

Songs for Swingin' Lovers!  
Frank Sinatra with Nelson Riddle's Orchestra  
Capitol W-653 12"

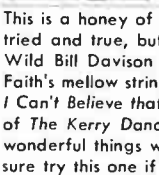
Sinatra



Once again Frank Sinatra and Nelson Riddle come together on LP, and this combination is one of the rare ones. Their rapport is complete. Riddle's arrangements and his manner of conducting are exactly right for Sinatra's warm and wonderful vocalizing. There are 16 songs on this program, which is quite a bargain, especially when you light up such favorites as *You Make Me Feel So Young*, *You're Getting To Be a Habit with Me*, *Too Marvelous for Words*, *Love Is Here To Stay*, *Makin' Whoopee*, *You Brought a New Kind of Love to Me*, and *I've Got You Under My Skin*. My only criticism is that the pacing generally is somewhat too fast. Sound is only average. FR

My Kind of Music  
A Garry Moore Program  
Columbia CL-717 12"

Moore



This is a honey of a recording. It not only offers things that are well off the beaten tried and true, but they are splendidly musical, too. Garry's kind of music includes Wild Bill Davison playing *Yesterdays* and *You Took Advantage of Me* with Percy Faith's mellow strings, Mel Henke's terrific piano interpretations of *Body and Soul* and *I Can't Believe that You're in Love with Me*, George Barnes' exciting guitar versions of *The Kerry Dance* and *Let's Fall in Love*, and Mr. Randy Hall, who does crazy, wonderful things with a 10 cent store whistle and the *Rampart Street Paraders*. I'd sure try this one if I were you. FR



Music To Change Her Mind  
Jackie Gleason and His Orchestra  
Capitol W-632 12"

Gleason



Another mood album by Gleason's smooth orchestra, which means warm strings and the lovely trumpet of Bobby Hackett. To change her mind, the inimitable Jackie has chosen to play *You're My Greatest Love*, *Take Me in Your Arms*, *It's the Talk of the Town*, *My Sin*, *All By Myself*, *She's Funny that Way*, *Guilty*, *You've Changed*, *I'm Glad There Is You*, *It Was So Beautiful*, *You Call It Madness*, *Coquette*, *Did I Remember*, *Dancing in the Dark*, and *You and the Night and the Music*. I have only one question: what if the lady has made up her mind in advance to the satisfaction of the potential LP customer? Mustn't overdo. FR

STAGE & SCREEN

An Evening with Beatrice Lillie  
Beatrice Lillie with Eadie and Rack, Piano  
London LL-1373 12"

B  
A  
B

Miss Lillie, as practically everyone with a sense of humor knows, is one of the world's funniest ladies. Or, to quote Noel Coward: "She is unique and inimitable and this is neither flattery nor exaggeration but the simple truth." However, it is usually always true of all comedienne that some of their routines are better than others; and that definitely goes for "An Evening with Beatrice Lillie". Perhaps the most hilarious band on this LP is *There are fairies at the bottom of our garden*, closely followed by *Rhythm* and *Nanette*. The least appealing, oddly, are the tunes penned by Coward. But those mad, dancing fairies make it a huge success. FR



Love Music from Hollywood  
Paul Weston and His Orchestra  
Columbia CL-794 12"

Weston



Most of this kind of stuff on records is just plain dull, even considering the fact that Weston presents it almost as well as can be done. Here are themes from such Hollywood productions as "My Foolish Heart", "Laura", "Ramona", "Samson and Delilah", "Spellbound", "Odd Man Out", "King's Row", "Seventh Heaven", "Now Voyager", "Wuthering Heights", "Dark Victory", and "Lost Horizon". Somehow this LP proves that Hollywood themes are OK as themes in pictures, but that when they are brought out in the open they too often become meaningless. Altogether, this is a boring and languid collection. FR



**My Fair Lady** A  
 Rex Harrison, Julie Andrews, Stanley Holloway, others of the original cast; book (adapted from Shaw's "Pygmalion") and lyrics by Alan Jay Lerner; music by Frederick Loewe  
 Columbia OL-5090 12"

Shawgoers will be reassured by the credit line: "Produced for records by Gaddard Lieberman". For that astute if slightly stage-struck Columbia executive has seen to the phonographic immortalization of just about every good musical to hit the boards within memory, and this time he had a corker to try for LP size. Not that I can attest to his handiwork's being a fair approximation of the context, having discounted the usual advance rumors and declined an invitation to the preview. Little did I suspect that this disc would be as close as most of us are apt to get to the fair lady in question until, say, 1957. Mea culpa.

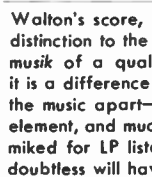


**Serenade** A to C  
 Film starring Maria Lanza, with Licia Albanese and Jean Fenn, Sopranos (in duets from "Otello" and "La Bohème"); Jacob Gimpel, Piano, and Ray Heindorf's orchestra  
 RCA Victor LM-1996 12"



Only vocals—a dozen of them, ranging from the schmaltzy title song to a brace of arias—are included in this sound track abridgment. Admirers of James Cain thus are spared any reminder of the travesty that Hollywood made of his novel. Admirers of the lyric art are spared not at all, with torture and rapture being dispensed in about equal measure throughout. Lanza owns a supreme tenor voice but he lacks even the irreducible minimum of taste, so that everything comes out in his style, which is no style at all. Neapolitans, their awe mixed with sadness, call him a *strillazaro*—"one who shrieks". They are right.

**SHAKESPEARE — WALTON: Richard III** A  
 (Original sound track of the film) B  
 Laurence Olivier, in association with London Films, others; orchestra unidentified  
 RCA Victor LM 6126 3-12"



Walton's score, as in other films for which he has written music, adds stature and distinction to the production. There is a world of difference between the *Gebrauchsmusik* of a quality composer and the assembly-line job of a musical hack, and it is a difference that Hollywood usually fails to perceive. As a recording, this one—the music apart—does not quite come off. The story lacks clarity without the visual element, and much of the sound, taken straight from the sound track and not properly miked for LP listening, is confused and muddy. As a reminder of a film enjoyed, it doubtless will have its adherents.



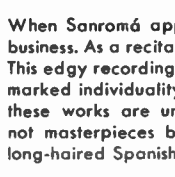
## RECORDED TAPES

**CHOPIN: Études, Opp. 10, 25** A  
 Guiomar Novaes, Piano B  
 7½ ips Double Track A  
 Phonotapes 119



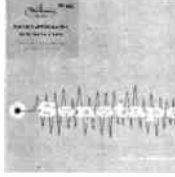
Novaes tosses off Chopin's twenty-four *Études* in a fine style, albeit somewhat restrained and cautious. These beautiful and difficult studies have been worked over by so many generations of piano students that any artist, no matter how skillful, must have some qualms about recording them. A single mistake is the thing that any third-rate piano student likes to find; hence the obsession about playing them accurately must perform inhibit any performer. This great lady is no exception. While she plays everything well, she does so a little like a proper householder putting the place in order. Her piano is very well recorded, with just a trace of metallic ring.

**FALLA: Píeces Espagnoles** B  
**TURINA: Niñerías Excerpts** B  
 Jesús María Sanromá, Piano C  
 7½ ips Double Track  
 Connoisseur D-5-111



When Sanromá appears with orchestra he is one of the very finest pianists in the business. As a recitalist he can be percussive, and he has not been famous for his tone. This edgy recording, therefore, does him a disservice. But Sanromá is an artist of such marked individuality and skill that he is always worth a listener's attention. Some of these works are unfamiliar and particularly enjoyable. The Turina pieces, while not masterpieces by any definition, are nevertheless refreshing as ears of good long-haired Spanish corn.

**24 Classical Music Tapes**  
 Sonatape 7½ ips Double Track



Westminster has been a pace-setter as to sonic values, but heretofore none of its list has been available on tape. Now, all at once, fully two dozen previously released performances have been issued by Sonotape. As might be expected, these are even more exciting experiences than the LPs were. All are monaural. If they were binaural they would be beyond compare. As it is, they are outstanding in a highly competitive field. Sensibly, the retail price varies according to the elapsed time involved—thirty minutes to a full hour. The reels arrived just at press time, abjuring any coverage in this issue. As a spot check, however, we listened to one of the oldest—Argea Quadri's *Schéhérazade*—and found it as lifelike in sound as if it had been cut last week. In the next issue we will catch up on reviews. Meantime the following are recommendable on the face of it, remembering their microgroove excellences: Artur Radzinski's *New World Symphony* (SW-3002), *Pictures at an Exhibition* (SW-1022), and "Carmen" Suites (SW-1018); Hermann Scherchen's *Petrouchka* (SW-1019), *Beethoven Fifth* (SW-1001), and Liszt Concerti with Edith Farnadi (SW-1012); Howard Mitchell's *Shostakovich First* (SW-1007) and Capland program (SW-1024); the *Deutschmeister Band* concert (SW-1010); Paul Badura-Skoda's *Pathétique* and *Moonlight Sonatas* (SW-1009); the same pianist's collaboration with Jean Fournier and Antonio Janigra in the *Archduke Trio* (SW-1008); and Quadri's weirdly wonderful coupling of *Pacific 231*, *Sensemaya*, *Iron Foundry*, and *España* (SW-1005).

**Alec Templeton: The Magic Piano** B  
 7½ ips Double Track B  
 Atlantic AT 5-10

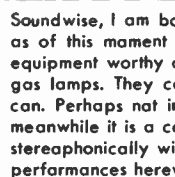


Nine favorites are presented in typical Templeton fashion. In his brief liner notes, is Harowitz of *The Billbaard* remarks: "Prabably more than anything else, music is 'fun' to Templeton." The whole set is good musical fun. Templeton's own *Big Ben Bounce* is a delightful tid-bit, the job of superimposing one tape over another is well handled. While not exactly magic, as the title implies, the tonal fabric overall is nevertheless quite special. *China Boy*, *Waltz Antique*, *Riding Through the Rye*, *Vocalise*, *Ida*, *Tiger Rag*, *Dark Eyes*, and *Afternoon of a Faun* are the other pieces taped. For Templeton fans this is a must.

### STEREOPHONICS:

**BARTOK: Concerto for Orchestra** A  
 Chicago Symphony Orchestra under Fritz Reiner A  
 7½ ips Double Track A  
 RCA Victor ECS-9 or ECSD-9

**BERLIOZ: Symphonie Fantastique** A  
 Boston Symphony Orchestra under Charles Munch A  
 7½ ips Double Track A  
 RCA Victor GCS-6 or GCSD-6



Soundwise, I am bound to submit, stereophonic tape represents the very last word as of this moment in phonographic history. If the millions could afford playback equipment worthy of these releases, the microgroove record would go the way of gas lamps. They cannot, of course. And it will be a long, long time before they can. Perhaps not in our generation, or the next. But technology marches on, and meanwhile it is a comfort to know that certain firms are making all of their masters stereophonically with a view to being well catalogued for the millennium. The two performances herewith are among RCA Victor's recent best. I know them intimately as LPs. Presumably they will be made available also on monaural tape. But I assure you that neither sounds like this as it comes off the disc, and I doubt that they would an standard tape, either. The reproductive versimilitude may be inferred from my apologetic use of a tired cliché — you are right there in the tenth row, and for once you really are. This is the sound of the future, dear sir or madam, and make no mistake, the lone but not inconsiderable qualification being that the future is indefinite to say the least. Other stereos just out include Reiner's surcharged *Jupiter*, the exquisite *Unfinished* of Munch, and the ravishing Debussy *Nocturnes* under Monteux.





# Carnegie Hall Before and After

*Concerning the Headaches, Expense, and  
Satisfactions of Staging a Demonstration of  
Live and Recorded Music — By G. A. Briggs*

THOSE who are old enough to have parted company with all their natural teeth will recollect the feeling of relief which follows the completion of a trying experience which can only overtake a human being once in a lifetime. I must confess to such a reaction following our first experimental demonstration in Carnegie Hall last October.<sup>1</sup> I feel sure that my collaborator, P. J. Walker, shares the same feeling.

## Baptism of Fire

The analogy between Carnegie Hall and teeth is not quite perfect because you can only have all your teeth extracted once, whereas you can book Carnegie Hall again and again, provided your banking account and enthusiasm

<sup>1</sup> See "Hi-Fi at Carnegie Hall", HI-FI MUSIC, page 24, November-December, 1955.

*Above: There was a capacity audience at the demonstration. Below, the author at the microphone, with members of the Philadelphia Wind Quarter*



will stand the strain; but the point is that you can only book it once for *the first time*, and therein lie the anxiety and uncertainty.

My main worry was a doubt about the reaction of Americans to our motive in staging the event, and a fear that New York would not understand us as easily as did London, owing to a distance of 4,000 miles, but when I received the first proofs of the programme and noticed that our spelling had been used instead of your more usual "program", I concluded that at least the printer was on our side.

### The Matter of Expense

Although I dislike introducing sordid financial questions into a report on acoustic adventures, I must stress the point that there was never the slightest hope of the event showing a profit, or even holding its own financially. A member of an audience of 2400 would naturally assume that the affair was a financial success unless he had some actual experience to enable him to relate the price of admission to the probable costs involved. Briefly, the balance sheet for October 9th looks like this:

Net proceeds from the sale of tickets	\$3,268
Hire of hall, organ, and piano	\$1,200
Printing tickets and programmes	400
Artists	570
Stage crew (moving equipment in and out)	775
Advertising and promotion	2,200
	\$5,145
Net loss on the demonstration comes out at	\$1,877

*A plan view of the equipment on stage at Carnegie Hall. The organ console is at the far right, adjacent to the pipes in the wing*



to which must be added \$1,800 to cover the visit of our Mr. Smith to New York in July to make preliminary arrangements, and Mr. Hatton in October to take charge of the loud-speaker equipment.

These figures do not include the cost of my visit to New York, as I should have come to the Audio Fair in any case; nor do they include the cost of making the special recordings in Carnegie Hall in July, which was entirely borne by Columbia Records. The expenses incurred by P. J. Walker in coming over and providing amplifiers have also been ignored.

I apologise for boring readers with these facts and figures, but I feel that when people have paid to listen to recorded music, they are entitled to know where the money goes, and the promoter is equally entitled to make it clear that he is not walking off with the swag.

There is one item of expense which stands out like a sore thumb, and this arises from stringent union control. I refer to the \$775 for moving and installing equipment during three rehearsals and one performance. At the Royal Festival Hall in London, this item would read \$25 at the most. (I believe the high cost of recording, due in part to such labour charges, is driving much of this work out of the U.S.A. and into Europe.) It is a sad thought that the artists<sup>2</sup> who gave such superb performances were paid less than the stage hands, and I should like to place on record my appreciation of the fact that they (the artists — not the four stage hands!) charged only nominal fees as they were anxious to help the experiment along both artistically and financially.

Another reason for presenting a financial picture is to furnish some guidance to others who may wish to give similar demonstrations. I sincerely hope that more opportunities to compare live with recorded music will be given to the general public as new and interesting developments mature, so that exaggeration and larger-than-life effects are held in check.

### Notes on the Acoustics

The first question that springs to mind is: "How does Carnegie Hall compare with the Festival Hall?" My own impression, after eight rehearsals and two performances in the R.F.H., and three rehearsals and one performance in Carnegie Hall, is as follows: —

**CARNEGIE HALL** — Extremely good bass response, with severe absorption at very high frequencies. Audibility good in all parts, but considerable tonal differences according to the position of the listeners. The general effect, warm musical tone.

**FESTIVAL HALL** — Even reverberation at all audio frequencies, with crisp bass and brilliant top. Audibility excellent in all parts, with little change according to position. General effect, extreme clarity with slightly as-tringent tone.

Most people notice a lack of bass and warmth on first listening to music in the R.F.H., as the ear does not easily shake off the habits of a lifetime; but repeated visits usually lead to a growing appreciation of its virtues, and increasing wonder at the definition (Continued on page 70)

<sup>2</sup> E. Power Biggs organ, Leonard Hambro piano, and members of the Philadelphia Quintet.

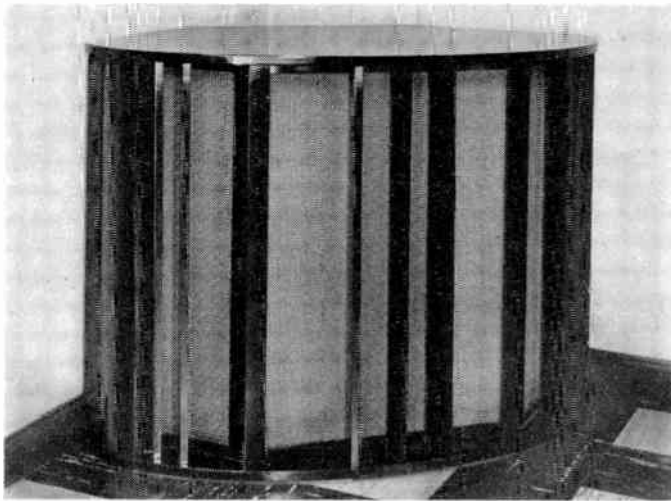


Fig. 2. Enclosure houses the woofers, mid-range speaker, and tweeter

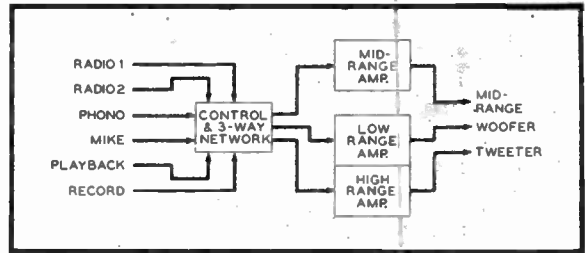


Fig. 1. Picture diagram of the control and amplifier setup

# Tri-Channel Audio System

*From England: Something That Is Entirely New in Operation and Performance*

If you have built and rebuilt your audio system to the point where there is no further significant improvement to make, yet you have the urge to try something else if you could only find something else to try, you are ready for a three-way installation. This, as the name

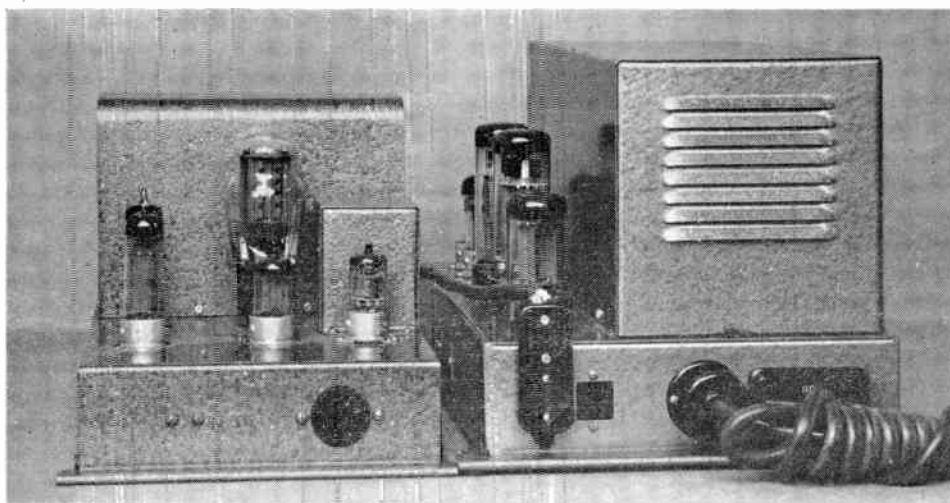


Fig. 3. At the left is the amplifier which drives the mid-range speaker. The right hand unit is a dual amplifier, driving the two woofers and the electrostatic tweeter. Volume controls for all three amplifiers, replacing conventional tone controls, are located in the control box below

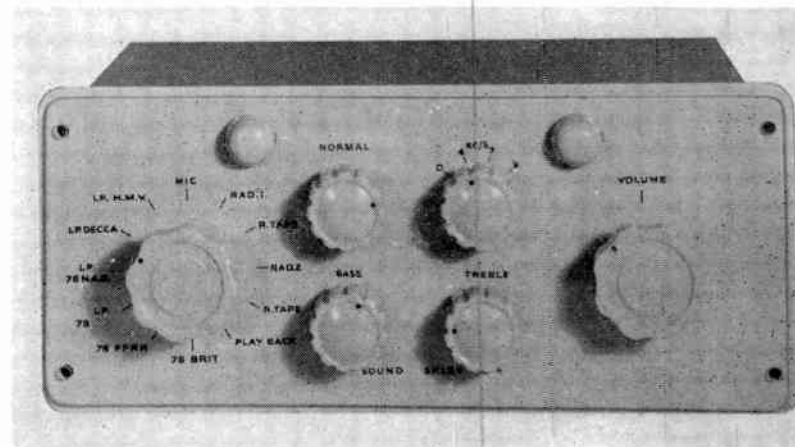
implies, is a system in which the output of the preamp is divided into bass, mid-range, and treble channels, feeding three separate amplifiers for the woofer, mid-range speaker, and tweeter.

Or, to describe the three-way system in operational terms, it is above and beyond the use of bass, treble, and presence controls, since it does not require them. Instead, each range is adjusted by means of the volume control on the corresponding amplifier. To the perfectionist, any advantage gained by the use of tone controls in the form of electrical circuits to boost the response of range of frequencies is more than offset by the distortion it introduces.

How does it compare with a two-channel system? Can three channels be still better? The answer depends upon your capacity for critical listening. If you are one of those who say that two-track stereophonic reproduction is good, but real stereo reproduction requires three-track tapes, you will never be satisfied with less than the three-

way system under discussion. You may not be able to describe the difference exactly. You may not say anything more than that "it does something", but there will be

Fig. 4. Bass, normal, and treble adjustments control the three amplifiers





no doubt in your mind that you hear a quality of reproduction from three channels such as you have not experienced before.

The first commercial equipment of this sort is that produced in England by Sound Sales, Ltd. Called Tri-Channel, it has been manufactured there for sometime, but it has only recently been imported to the United States. Fig. 1 presents the basic circuit in which the output from the control unit, Fig. 4, is fed to the combined bass and treble amplifiers and to a mid-range amplifier, Fig. 3, and on to the speaker, Fig. 2.

Easiest way to describe the equipment in detail is to start at the speaker, and go back to the control unit. The enclosure is of unusual design in that the two 12-in. woofers are mounted at opposite sides of the cabinet, and at the extremities of a 3-section folded air column. Another 12-in. speaker, at the center of the cabinet, handles the mid-range, with an electrostatic tweeter mounted above. The enclosure, which can be used in a corner or against a wall, is 31 ins. high, 25 deep, and 43 wide.

In Fig. 3, the dual unit at the right consists of a 30-watt woofer amplifier, and a 1-watt tweeter amplifier. Those, it should be noted, are the very conservative English ratings. Details of the construction are shown in Figs. 7 and 8. A 12-watt amplifier, at the left in Fig. 3, handles the mid-range speaker. An underside view is shown in Fig. 6. Actually, there is a total of 43 watts available to drive the speakers. This is equivalent to a U. S. rating of something more than 50 watts.

The really exciting part of the Tri-Channel system is the control unit, Figs. 4 and 5. Knobs marked BASS, NORMAL, and TREBLE control the outputs from the three amplifiers, with the large, right hand knob as an overall volume control. In addition, there is the selector-equalizer knob, and a small knob for the scratch filter. Recommended procedure for adjusting the controls is to put the NORMAL and VOLUME knobs at their center positions, and then to set the bass and treble to achieve an overall balance. The effects obtained with these controls will surprise you. You may even think that the bass and treble controls aren't working properly. They certainly don't correspond to the tone controls in a 1-way system.

Reason is that most of the musical frequencies, even on orchestral music, are in the middle range. Consequently, the NORMAL adjustment seems to operate as a volume control, though, as you become accustomed to using it, you will find that it corresponds to the conventional presence control except that, for this purpose, it is much more effective. Then, when you adjust the bass and treble controls, if they seem to make very little difference, you will realize the obvious fact the mid-range speaker, carrying 50 to 10,000 cycles, does most of the work. The bass speaker, intended to handle 20 to 250 cycles, loafs along most of the time because of the limited low-frequency content in most music. This is equally true of the tweeter, which works from 5,000 cycles up.

There's a knack to balancing the controls for the three channels and the overall volume, for their settings are related to room acoustics as well as to the music. As for the audio quality — well, you'll just have to hear it!

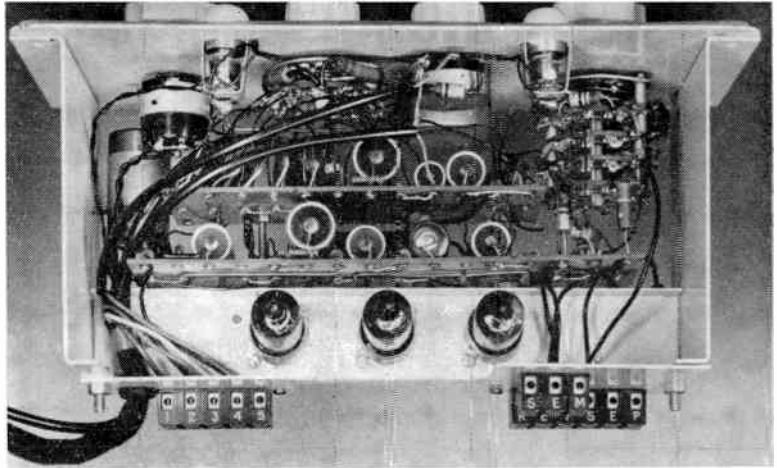


Fig. 5. Plan view of the control box shows details of its construction

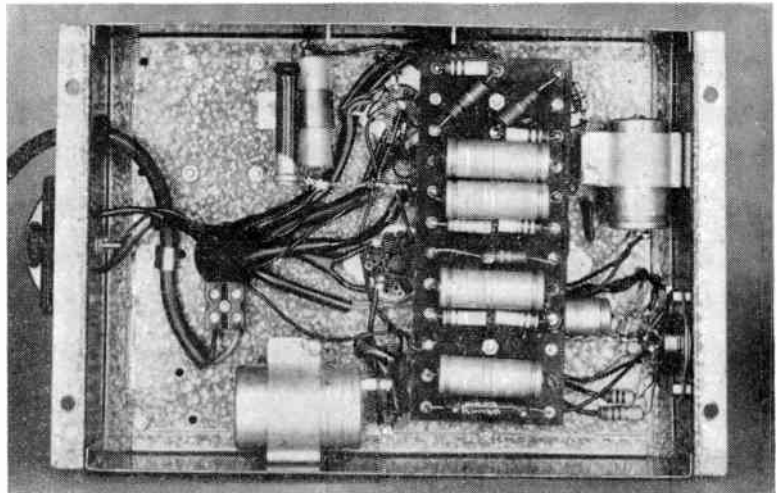
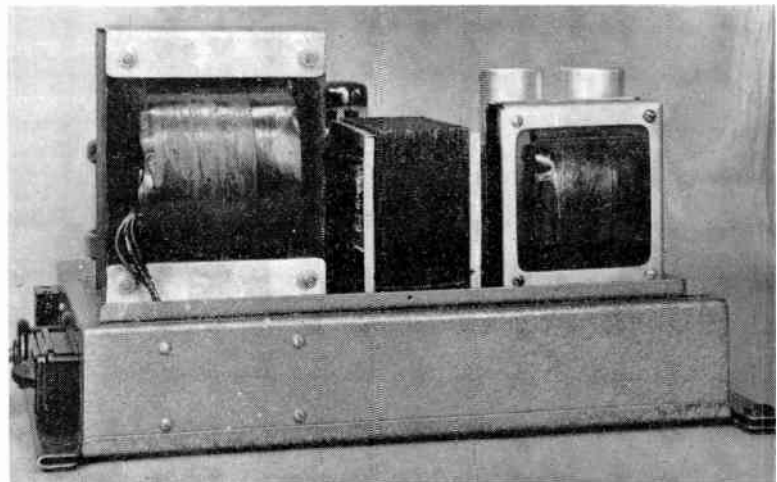
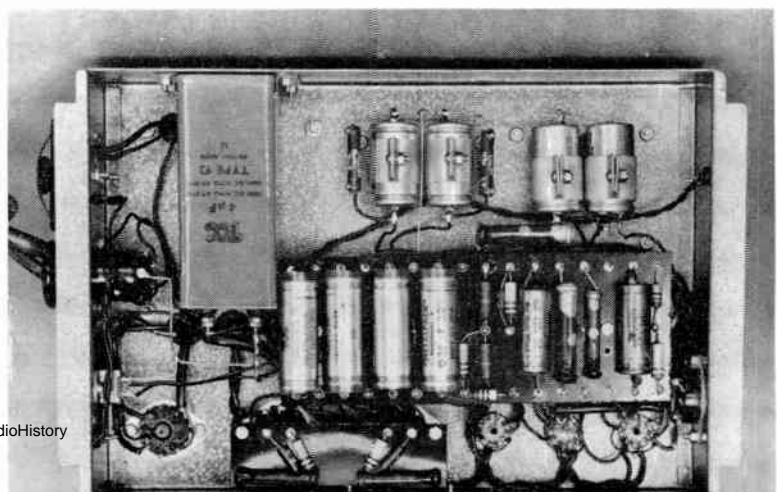


Fig. 6. The 12-watt mid-range amplifier, with the bottom plate removed



Figs. 7, 8. Dual-range amplifier, showing transformers and wiring





*Sherman Fairchild has a system for filing records so simple that even his guests can put them back in the proper albums*

*Fig. 1, left below: The turntable and phonograph preamp are in drawers under the coffee tables. The lower part of the opening beyond is a mirror; the upper part is the window of the control room. Fig. 2, below: Bass and mid-range speakers are covered with a black cloth*

## Hi-Fi at Sherman Fairchild's Home

About a Very Elaborate Installation in a Very Beautiful Home, Planned So That It Can Be Heard, but Not Seen — By Milton B. Sleeper



YOU HAVE certainly heard of Sherman Fairchild, and you may have heard of his fabulous New York home on 65th Street, just off Fifth Avenue, but you haven't seen any photographs of the interior. The "no pictures" rule was laid down at the Fairchild house because so many photographers have pleaded to take pictures of the rooms, details of the furnishings, and of beautifully-gowned models they would like to pose in such striking surroundings! But because Mr. Fairchild is such a hi-fi music enthusiast, he broke his own rule to make possible the illustrations on these pages.

The occasion was a tape session for a new recording which Ewing Nunn had planned for Helen Ward, of Benny Goodman fame, with "Peanuts" Hucko's five-piece combo. It had proved easier to assemble the talent than to find a suitable studio. In the end, Helen Ward, who knew Sherman Fairchild, appealed to him, knowing that he has many experimental recordings of his friends, including such artists as Barbara Carrol and Marion Mc Partland, Cy Coleman, Al Haig, Bud Powell, George Shearing and Don Shirley, Lee Wiley, Dorothy Carliss of the BBC, and Hoagy Carmichael. Because of his interest in learning about the techniques that Ewing Nunn has perfected for his recordings, he agreed to holding the tape session at his home.

I had made arrangements to arrive before the musicians, so that I could talk with Mr. Fairchild in peace and quiet (there was neither after the recording session got under way!) and to give Bill Leftwich a chance to take pictures while the studio was still in its normal, uncluttered state.

As I entered the house, I saw that it is built around a patio, and that there are gently rising ramps instead of stairs from one floor to the next. As I walked down the ramp to the studio, I heard music, but there was no equipment in sight. The room, illustrated here, is about 35 by 25 ft., with an 11-ft. ceiling. The walls are at such angles that no two are parallel, covered with materials of different sound-absorbing qualities. The ceiling is in angled planes, none parallel to the floor, but this cannot

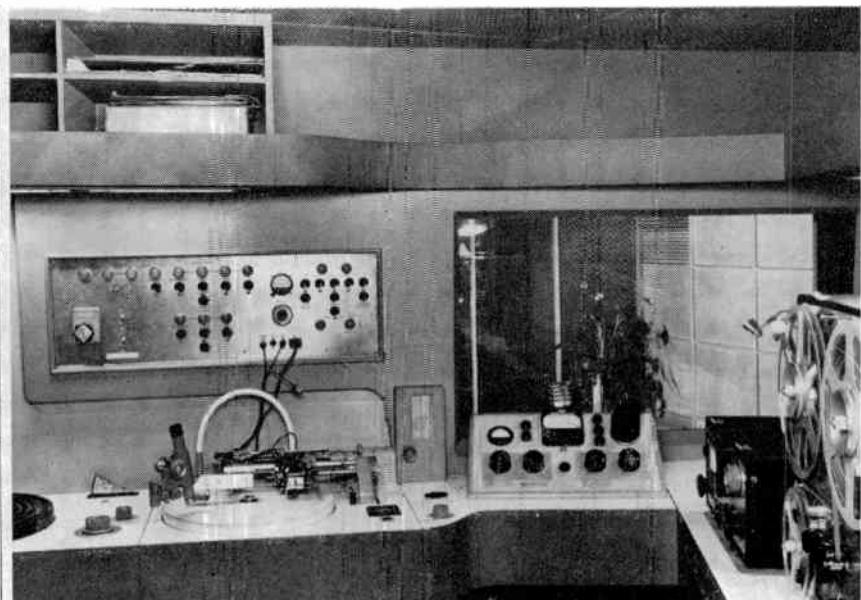
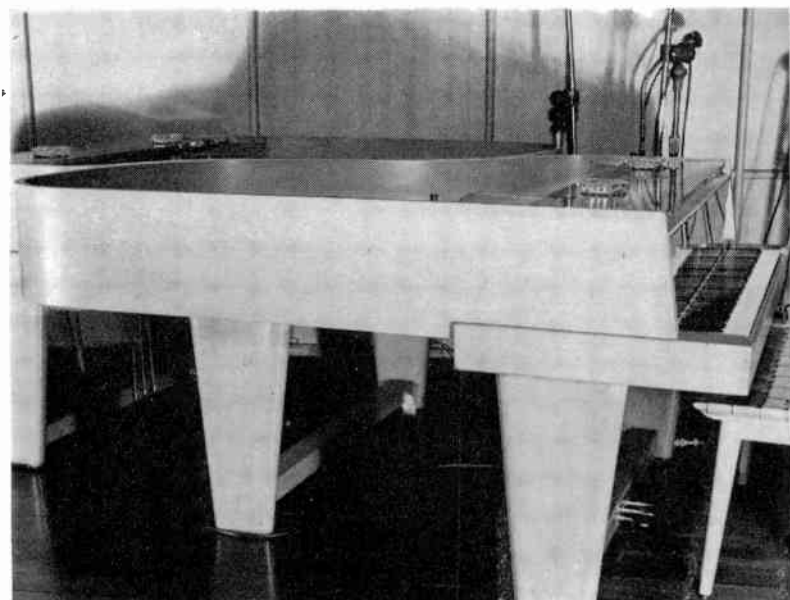


*One group of the special record albums*

be seen because a light cloth material is stretched below it. This is shown in Fig. 1. At the far end, a screen had been drawn back, disclosing a mirror below and, above, the window of the studio control room. I could only guess that the enormous case covered with black fabric, Fig. 2, was the loudspeaker. Across the room from the side shown in Fig. 1 were two Steinway concert grand pianos, fastened together as you will see in Fig. 3. I learned later that the covers were never used, nor were they needed to keep out dust since the whole house is air-conditioned. This view shows the mirror behind the keyboard, and the manner in which the case construction was modified so as not to hide the players' hands. Against the wall there was a veritable forest of microphone stands with long arms that had different types of mikes on each end.

Mr. Fairchild's first remark, after we sat down, was: "I suppose you wonder where the equipment is located. It's my idea, you see, that audio equipment should be heard, but not seen." Then he pulled out a drawer under one of the tile-topped coffee tables to disclose a turntable, and a similar drawer under the other table, where a preamp was mounted. The preamp, he explained, works into a 3-section network which feeds three amplifiers, one of

*Fig. 3. Steinway concert grand pianos are tied together. Note the mirror above the keys. Fig. 4. The control room, looking down into the studio*





*After the playback: "All right, let's back up and try that last part again." Eventually, this becomes a supreme test of artistic temperament*

the new Fairchild 65-watt types for ten 10-in. Wharfedales, and two of 25 watts for the 10-in. Wharfedale mid-range speaker, and the tweeter. For the latter, either a Janszen electrostatic type or a Lansing acoustic lens can be cut in. Crossover points are at 200 and 2,000 cycles. As you would expect, the turntable, preamp, and the amplifiers are all of Fairchild manufacture.

This was the first time I had encountered a 3-channel system, in which volume controls for the three amplifiers replace tone controls. I must say that the performance

*Mrs. Nunn holds the Stephens mike to get the level on Miss Ward's voice*



was so fine that I found myself listening to the music, and forgetting the equipment that produced it. I thought later that this was the highest compliment I could have paid to the installation.

In the course of our conversation, that array of microphones came up. I had never seen so many different types in one place. "Where did you get that 8-ball model?" I asked. Sherman Fairchild grinned. "Les Paul gave me that one. I don't know where it came from, but when I asked him why the lead was cut off so short, he said, 'I had to get it very quickly!'" Any of the microphones can be plugged into one of three lines running from the living room to the mixer panel up in the control room.

In the photograph of Mr. Fairchild, you will see that he is holding a record album of a type which he designed. Each album has an expandable back, so that it can hold from 3 to 12 records in envelopes made for 7, 10, or 12-in. records. At the back is a hollow plastic guide in which he can slide a marker bearing the artist's name, the book code number, and a colored strip as a key to the type of music. Each record carries a small plastic label with the artist's initials and album code number. In this way, even his guests can put the records in the correct albums. Then when they are put in the file cabinets, the binding and the stiff covers keep the records absolutely flat.

Fig. 4 shows one end of the control room, and the double sound-proof window which looks down into the living room. Normally, this window is covered by a decorated screen. When the control room is in use, the screen is folded in hinged sections which slide on tracks. You can see the compact and convenient arrangement of the facilities. Here various experimental and special equipment is operated and tested under conditions of commercial



use. The record-cutting lathe, for example, has a 60-lb. slate turntable in place of the usual cast iron or aluminum table. The cutting mechanism is an experimental Fairchild type 539, altered to vary the groove spacing automatically while the record is being made, and automatically produce the run-out spiral at the end of the recording. The cutter is forced into the record magnetically, and circuits are so arranged that, as the groove spacing is increased, the cut is deepened. The grooves for the run-in and run-out spirals are also deeper than those of the recording. Also, devices are used to prevent any bounce or pattern from the cutter head on very fine groove spacing. You probably won't recognize the tape recorder at the right in Fig. 4. To fit into the limited space available, a Magnecord tape transport was altered and combined with Fairchild profession tape recorder circuits. All switching for tape and disc recording, and playback is handled by push buttons and DC relays, so that complicated circuit changes can be made more quickly than with patch cords.

I was curious to know how Sherman Fairchild had become interested in the recording and reproduction of music to the extent of building such an *Continued on page 61*



*Ewing Nunn has built a business from making super-quality records as a hobby. He brought all his own special equipment from Saukville, Wisc., to tape Helen Ward's singing at this New York City recording session*

*In this picture are Mrs. Nunn, Miss Ward, Mickey Crane piano, Bobby Haggart bass, Morey Field drums, "Peanuts" Hucko sax, Al Casamenti guitar*



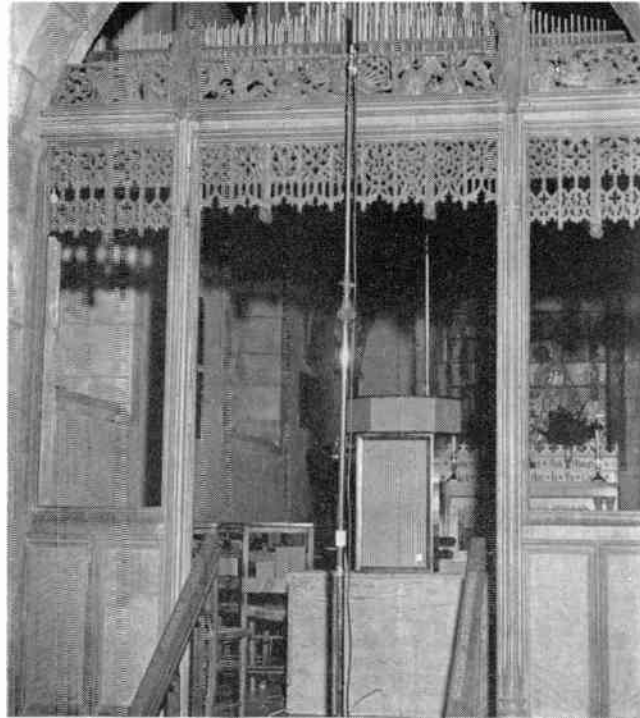


Fig. 1. Speaker setup shown at the left in Fig. 4. Mike is an E-V type

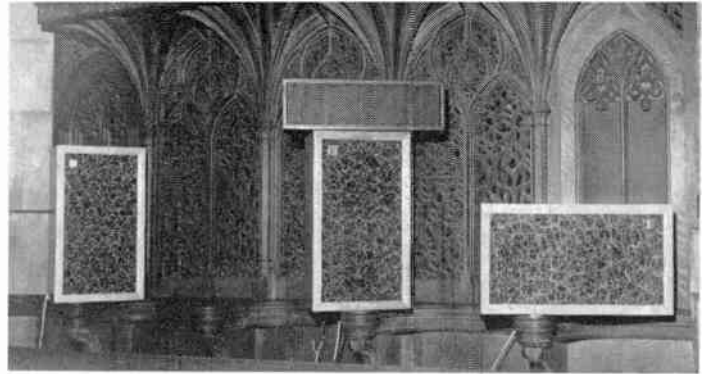


Fig. 2. Group of four speakers seen at the right in the block diagram

# Organ Playback

## A Successful Demonstration of Monaural and Stereophonic Reproduction

WE CAN talk about hi-fi and what it is, or isn't, until the cows come home, but people who haven't heard hi-fi reproduction will still say: "Yes, that's right. That's the amazing thing about my new portable phonograph. It has three speakers, you know, and the tone is simply marvelous. Yet the whole thing weighs less than eight pounds!"

I don't know whether that was what prompted the Audio League to stage a demonstration at St. Mark's Episcopal Church in Mt. Kisco, N. Y., or if this group of hi-fi enthusiasts just wanted to try their collective skill. Whatever their reason, they gave a very large audience an opportunity to hear a remarkably fine demonstration of audio reproduction, and to compare it with the original.

Fig. 3. Single and double-track recorders, and the battery of amplifiers

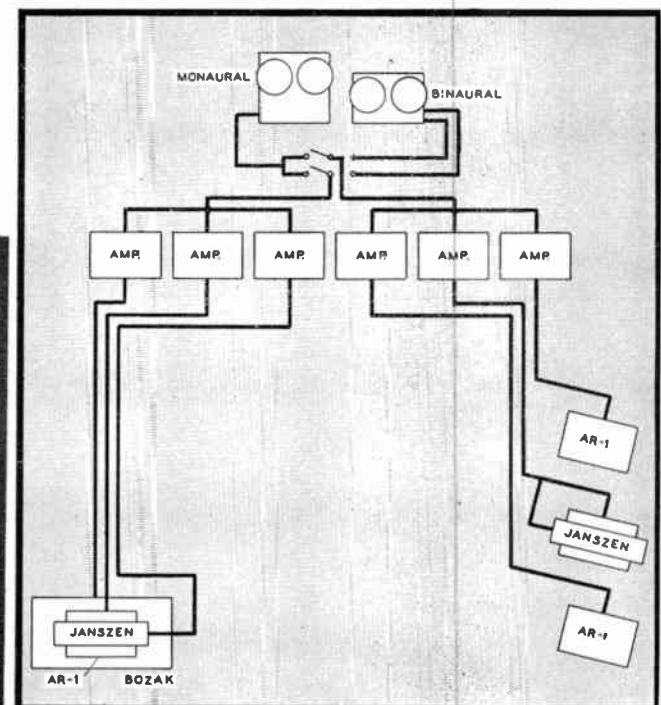


The plan, carried out under the direction of Richard Burden and Edgar Hilliar, the organist, was to record the organ on tape, and then, during the demonstration, switch back and forth between the tapes and live organ music. This posed exceptionally difficult problems. The dynamic range of this organ, from very soft to very loud, is awe-inspiring; the frequency range is from 32.7 cycles for low C (about 8 cycles below the lowest note on the bass viol, the lowest orchestral instrument) to the almost supersonic, metallic tinkle of the *xybelstern*.

The original tape recordings could not be made with a conventional set-up, where the final record is intended for playback in the home. Normally the acoustical reverberation of the church makes a valuable contribution to the quality of the tone. Here, however, the acoustics of the church had to be kept out of the recording, in order to avoid double reverberation on the playback. Thus the microphones were placed close up to the pipes, and were put on their cardioid (heart-shaped) pattern, which discriminates against sound pickup at the back of the microphone. The resulting tapes wouldn't sound right if played in a living room but, when played in the church, they reproduced exactly the actual tones of the pipes *before* the tones had been influenced by the building. Thus the reproduced sound was colored by the church's acoustical reverberation only once, in the playback.

Monaural and stereophonic tape machines were used, so that the difference between single-channel and two-channel sound could be demonstrated. *Continued on page 60*

Fig. 4. Fisher 50-watt and five Fairchild 65-watt amplifiers were used





## *What I Learned at a High School Prom*

By HAROLD TAPLIN

**P**ART OF THE FUN of making live tape recordings lies in finding ways to meet the different and unexpected conditions which prevail at each location. Yet even a rank amateur can get astonishingly good tapes for, unlike taking pictures, which is in most cases a success-or-failure proposition, it is usually possible to run off test tapes to check the whole setup, and then use the same tape again for the final recording. Each recording session adds to one's experience, yet there is a new trick to learn — or several — every time.

One of the most interesting among this amateur's experiences came about as a result of a phone call from Karyl Stewart, who had just organized a new dance band. "We

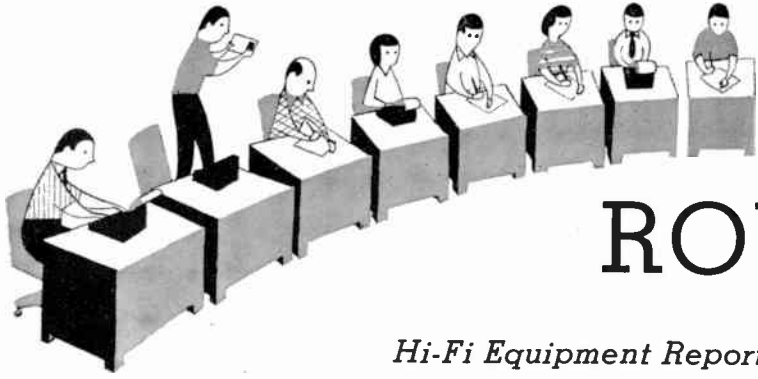
are going to play for a dance at the Dalton High School. Can you make a tape there, so we can listen to the playback, and hear how we sound?"

Never having done such a thing before, I was as interested as she in the undertaking. I took along my Ampex 620, the amplifier-speaker unit that goes with this recorder, a Shure microphone, and a pair of headphones.

The dance was held in the gymnasium, and I had never made a tape in such a large space before, or in competition with the ambient noise of conversation and dancing. I had two of the three elements necessary for good recording: a fine recorder and an excellent microphone. But the third element — correct microphone place- *Continued on page 60*

*Above, left: Unaccompanied singing is easiest to record. Right: A chair made a convenient mounting for the recorder. Below: With a fine recorder, a high-quality microphone, and correct mike placement, voice and instruments come out in perfect balance*





# READERS' ROUNDTABLE

*Hi-Fi Equipment Reports: Where Most of the Misinformation  
Originates — Importance of Life Tests — A Suggested Classification Plan*

THE opportunity of studying the opinions of our readers as expressed in their letters about hi-fi equipment reports has proved to be a liberal education on this subject. Not only have the letters furnished a great fund of information, but they have been an inspiration and challenge to view the matter of reports objectively, from all angles.

As you know from the excerpts of letters published in the March-April Roundtable, many of our readers have a very dubious attitude toward equipment reports. Some went so far as to express the opinion that they have no place in Hi-Fi Music. Others, however, feel that they serve an important purpose. For example:

R. J. Carrington, Beverly Hills, Calif. — I have read with interest your "Readers' Roundtable" in the March-April issue regarding the desirability of your including equipment reviews. I feel that any such controversy once again brings to light one of the basic problems of the industry.

Do you intend to base your reviews on whether or not the product meets the manufacturers' claims, or do you expect to enter the nebulous territory in deciding whether or not a particular product is high fidelity and editorially commenting on the value of the features and facilities provided by the product? With the former it is certainly possible for your publication to accurately and concisely test and confirm specifications of amplifiers, preamplifiers, tuners, pickups, etc., but completely impossible for you, without the expenditure of thousands of dollars, to accurately test loudspeakers.

If your reviews choose the second course, I am afraid that they become a simple matter of opinion and their value then rests entirely upon the quality, intelligence, and impartiality of the reviewer.

I have not as yet seen in any publication a review or series of reviews which I would consider without bias. As pointed out by some of your readers, the reviews printed are only those which have received the sanction of the manufacturers and, as a result, these reviews in some cases have

given inadvertent sanction to electronic gadgetry that often detracted rather than added to the overall quality of reproduction.

In addition, as pointed out by some of your readers, none of the reviews now in existence makes any notable attempt at a life test and, as you are thoroughly aware, much of the equipment now available will meet the factory's specifications for the first few hours of operation, but after that time the quality of the components and the basic instability of the circuitry results in a rapid deterioration and variation in quality.

In the long run, I see little to be gained by the manufacturer or the reader in any publication presenting what may be unqualified editorial opinions on equipment. If it is done, I certainly feel that the publication should clearly state that these are editorial opinions and not facts.

Now consider the opinions set forth in this letter. They present another angle of approach:

Christopher Fried, Bedford, Mass. — Without equipment reports, readers would be entirely dependent on manufacturers' blurbs and brief bulletins which do little more than inform them that a new product exists. But your magazine could answer a lot of important questions in readers' minds, and do it honestly (the very fact that you spoke so forthrightly on the ethical questions involved gives me confidence in your integrity) without running too much risk of antagonizing advertisers. This is true because most products in this field are of good quality, and yet each has its own outstanding features.

Thus you could point out that amplifier A is tops for compactness and versatility, while B is capable of more power with a trifle less distortion. Or that speaker C has an exciting, brilliant sound which your reviewer loves but that some listeners might prefer D, which is of comparable quality but has a more velvety tone. Or that tuner Z is a must for FM listeners in northern New Hampshire, while less expensive tuner X's sensitivity is perfectly adequate for Boston listeners who are

content with the fare offered them by local stations.

## Comparison Standards

For all the study we have given to the great numbers of letters received, we still have not come up with an answer to the question: Should we undertake to publish equipment reports, and if so, what form should they take?

On one point, we have come to a definite conclusion. The idea of selecting specific components and comparing others to them — a plan proposed by a number of readers — is not feasible. We cannot set up the XYZ preamplifier as a standard and say that other makes of preamps are not as good in this or that respect, or are superior in certain features. The old saying "comparisons are odious" applies to hi-fi components as well as to people. It's not a compliment to be told: "Your son is as well behaved as the Jones boy, and in some respect he has even better manners". And it would be eminently unfair to report: "The ABC pickup appears to equal the performance of the PDQ model which is our standard of comparison, but the means provided for mounting it on tone arms of various designs are not as convenient or flexible." It's very easy to damn a component with faint praise!

## Definitive Tests

In the course of our discussions, frequent references have been made to tests conducted in other fields. It is possible to make definitive tests on toilet preparations, for example. An analysis of a face powder will confirm or refute the manufacturer's claim that it contains 25% of some particular ingredient that is known to be soothing to the skin. The test can be carried out fifty times on samples bought in as many different cities, and the result will be the same. It is possible to state, therefore, that the product does or does not meet the manufacturer's claim. If it does, it is reassuring to the readers to get the information from an authoritative, outside source. If it does not, the product is being misrepresented, readers should be warned against it, and advertising from



the manufacturer should not be accepted.

But consider a brand of tooth paste that was widely acclaimed some years ago as a triumph of research in the prevention of tooth decay. Tests that had been made over a period of years gave proof of its efficacy. It was advertised in the leading magazines. Dentists recommended it to their patients. But after time, the advertising stopped, and drug stores ceased to carry it. Why? Simply because, due to some peculiarity of the formula, it hardened if it was not used soon after it was put into tubes, and the tubes broke when people tried to squeeze out the paste!

Accelerated life tests can be made on some products. The average automobile is driven some 12,000 miles a year, but that distance can be exceeded by driving a car continuously at 60 miles an hour for 10 days. The manufacturers actually give their pre-production models much more severe tests than that.

These are definitive tests. Yet neither exhaustive research now checks on accelerated use are always conclusive. Remember the advent of free-wheeling for automobiles that was hailed so enthusiastically back in the 30's? It worked perfectly. There was nothing wrong with it — but it scared many drivers half to death and killed quite a number because, without the braking effect of the engine, cars went out of control on long hills.

### Testing Hi-Fi Equipment

Probably the trickiest hi-fi component is the FM tuner. It is not difficult to design and produce an FM tuner that will pass the manufacturer's final tests with flying colors. The problem is to design and produce one that will approximate its initial performance after it has been in use for two years!

Amplifiers and preamps are not fool-proof, either. Some time ago, a new type of amplifier was brought out. Designed after the Bell Telephone Laboratories' practice, it should have had an indefinite operating life. But one component proved to have a characteristic weakness which only developed after a few months of use, and the design of the unit was such that, when the one faulty component let loose, damage had been done to the point that, in many cases, there was nothing to do but replace the entire amplifier. In this particular instance, the manufacturer replaced every defective unit, and at a cost that ran into thousands of dollars before the fault was recognized and eliminated.

More recently, a beautifully-designed preamp was brought out by another company. The condensers and resistors were much superior in quality to those generally used in hi-fi equipment. Performance of the initial production was excellent but, in a subsequent run, a high percentage of the units proved to be defective. Investigation disclosed the fact that the concern supplying a particular resistor had ex-

perienced production difficulties, and had shipped one lot of defective resistors before discovering the trouble.

As far as the purchasers of hi-fi equipment are concerned, if a component doesn't work properly, the reason for the failure isn't particularly important! It's no less annoying because the defect was not anticipated by the manufacturer, or was beyond his control.

These are factors which must be considered in setting up a plan for publishing performance reports that have any quantitative value.

### Engineering Talent

Tests on audio components, if any significance is to be attached to them, must be made in a well-equipped laboratory, and carried out by competent, experienced engineers. One engineer is not enough, because a man who really knows FM tuners does not know enough about amplifiers, pickups, and speakers. At least four different engineers are required, each a specialist in his field. We don't know of any publication that has even one such specialist on its staff. All the audio engineers are in the employ of the manufacturers.

While it might be possible to make arrangements with certain experts to run equipment tests in their spare time, it would mean having them to run tests on equipment made by companies competing with their employers. It would be very difficult for them to be completely objective under such circumstances.

There may be an answer to this problem, but it is not obvious, certainly, and it appears to be quite a stumbling block.

### How Good Is Good?

Now, let's back off and look at this subject of reports from quite a different angle: The first hi-fi home installations were made by engineers from broadcast stations and movie sound studios. They managed to beg, borrow, resurrect, or even buy the necessary equipment. It was all equipment designed to meet the specifications for commercial use. Mechanically and electrically it was the very top quality. Price was a secondary consideration because, in broadcast or movie studios, built-in dependability, even though it is expensive, costs less than service interruptions due to equipment failures.

As interest in hi-fi home installations grew, various companies, mostly new ones, undertook to supply suitable equipment. But their customers were not movie and broadcasting companies. They were individuals from what we call the "consumer market". They were people accustomed to paying \$49.95 to \$79.50 for complete home radio sets. The idea of spending \$195.60 for a 5-watt amplifier or \$466.00 for a mounted turntable with pickup and tone arm just didn't seem realistic. That was the kind of equipment they wanted, but they related the prices to radio sets

which, in terms of commercial use, are just plain junk.

However, the new components, more moderately priced, were accepted in the consumer market as being equivalent to commercial equipment. In general, the performance was excellent, the principal deficiencies being in limited operating tolerances, sacrifice of long-time service at top performance, cheaper parts, and simplified, less rugged mechanical construction.

Next came the we-can-build-it-cheaper companies. These concerns are not only adept at cutting costs. They are also very smart about providing "point-of-sale" gadgets in the form of fancy cabinets, extra controls, and a long list of "features". Their published specifications may not be greatly exaggerated, and the initial performance may seem surprisingly good, considering the very low price. However, as R. J. Carrington pointed out in his letter: "... the quality of the components and the basic instability of the circuitry results in a rapid deterioration and variation in quality."

### What Price Hi-Fi?

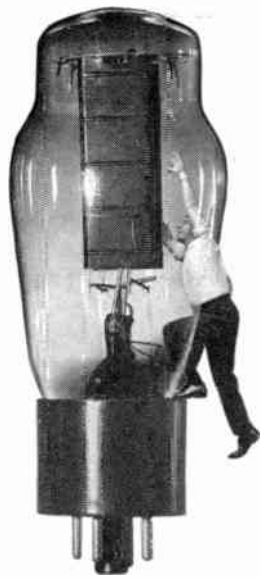
While we're on the subject of price, let's see what is going on in a somewhat related field. Amateur radio communication is a home activity that has more devotees than hi-fi today. Latest Government figures show that more than 140,000 have passed the FCC examinations, and are licensed amateur operators. For reception, they only need headphones or inexpensive speakers; low-distortion, high-power amplifiers are not required; but they must have short-wave sets (equivalent to a hi-fi tuner) of top performance.

Basically, an amateur radio receiver is cheaper to build than an FM-AM tuner. A schoolboy who becomes bitten with the amateur radio bug can probably shake the price of a short-wave set out of his piggy bank. But here are the prices of the sets most widely advertised in *QST* Magazine:

Collins model 75A-4.....	\$595.00
Hallicrafters model SX88.....	399.00
Hammerlund model PRO-310...	595.00
National model NC300.....	369.95
Servo model 5R200.....	875.00
Technical Material model	
GPR-90.....	\$395.00

These are the hi-fi tuners of amateur radio. Yet the only equivalent FM tuner is the REL Precedent at \$345. In case you are not familiar with this model: it is an improved and redesigned version of the 646B which REL brought out after the war, not for home use, but as a professional broadcast station monitor receiver. The Precedent is a prestige rather than a profit item for REL, whose principal business is building multiplex FM microwave relay equipment for military and commercial communications. Thus the Precedent at \$345 is the biggest bargain in the entire list of hi-fi components.

*Continued on page 67*



*You Can't Judge a Book By Its Cover,  
nor Hi-Fi Equipment By Its  
Outward Appearance. Here Are  
Photographs Showing the Actual  
Inside Construction of New Components*

## “INSIDE INFORMATION”

FERROGRAPH 2-speed tape recorder and playback machine, with built-in speaker. This very versatile, English-built model has 3 motors, one of hysteresis design to drive the tape capstan. Operating at  $3\frac{3}{4}$  and  $7\frac{1}{2}$  ips., it takes 2-track tapes on reels up to 7 ins. in diameter.

The English rating of the amplifier is  $2\frac{1}{2}$  watts, ample for full room volume from the built-in speaker, or for an external speaker.

For recording, the 30-ohm ribbon mike illustrated here is recommended, although any other high-quality, low-impedance model can be used. The jack is at the left of the sloping panel. The center jack is for recording from a 600-ohm line.

Behind the sloping panel are the amplifier and controls for bass, treble, and gain. A fourth knob, at the right, is actually a cover for a socket which provides access to A and B voltages for powering auxiliary units. There is another socket at the rear for making connection to tape-deck circuits. Also at the rear there is a plug to be inserted in one of the threaded holes marked 110, 120, or 127, according to the line voltage.

Mechanically, the equipment differs from U.S. models in certain details: The

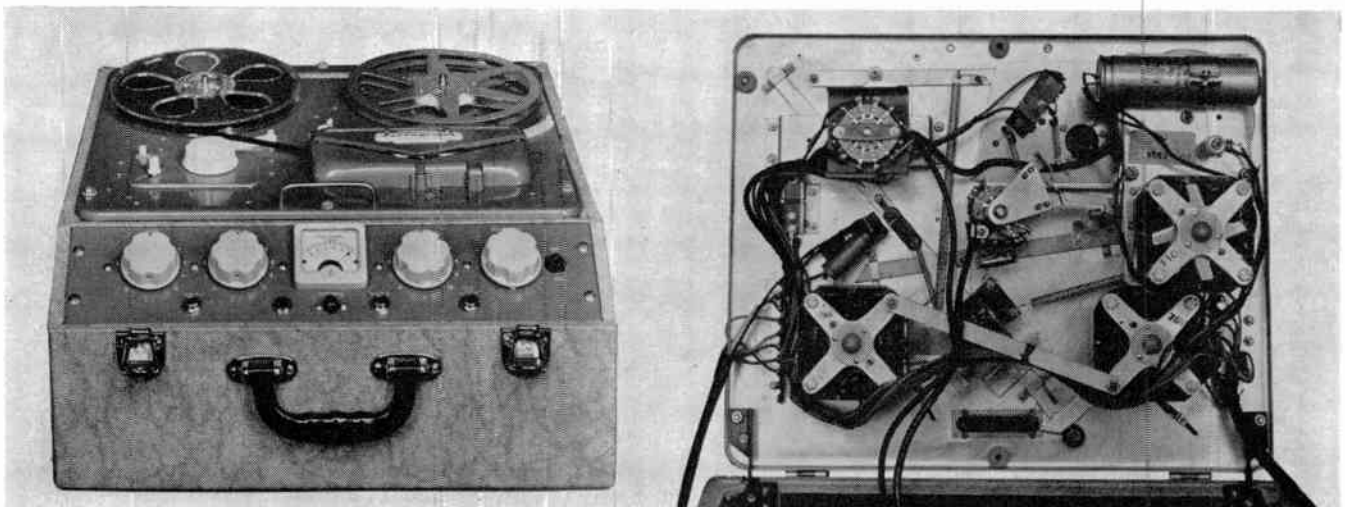
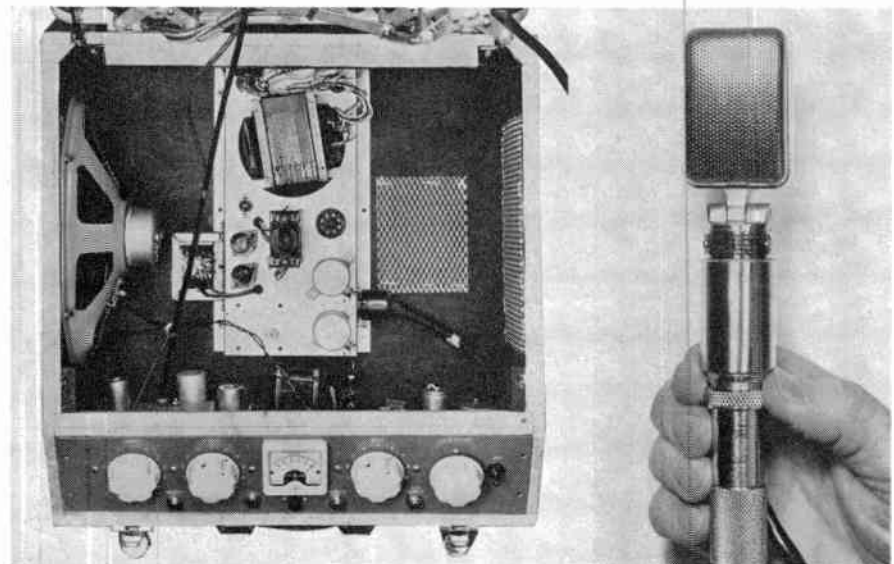
*The English-built, two-speed Ferrograph and the low-impedance mike*

blank tape reel supplied has a clip on the hub to catch the end of the tape. It is a great convenience. Also, there is a catch on the reel, operated by a sliding button, to hold the reel on the shaft, or to release it. To start the machine, the large knob is set at RECORD, WIND BACK, WIND ON, or PLAYBACK, and the START slide is pushed forward until it catches. The large knob is then

locked, and cannot be turned until it is released by pushing the STOP button. At the end of a tape, either on record or playback, the motors are switched off automatically. This is an excellent feature.

In at least one respect, the Ferrograph scores a first over U.S. machines. It is supplied with a 56-page book of instructions

*Continued on page 56*



GROW WITH

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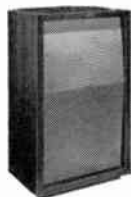
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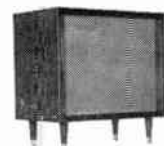


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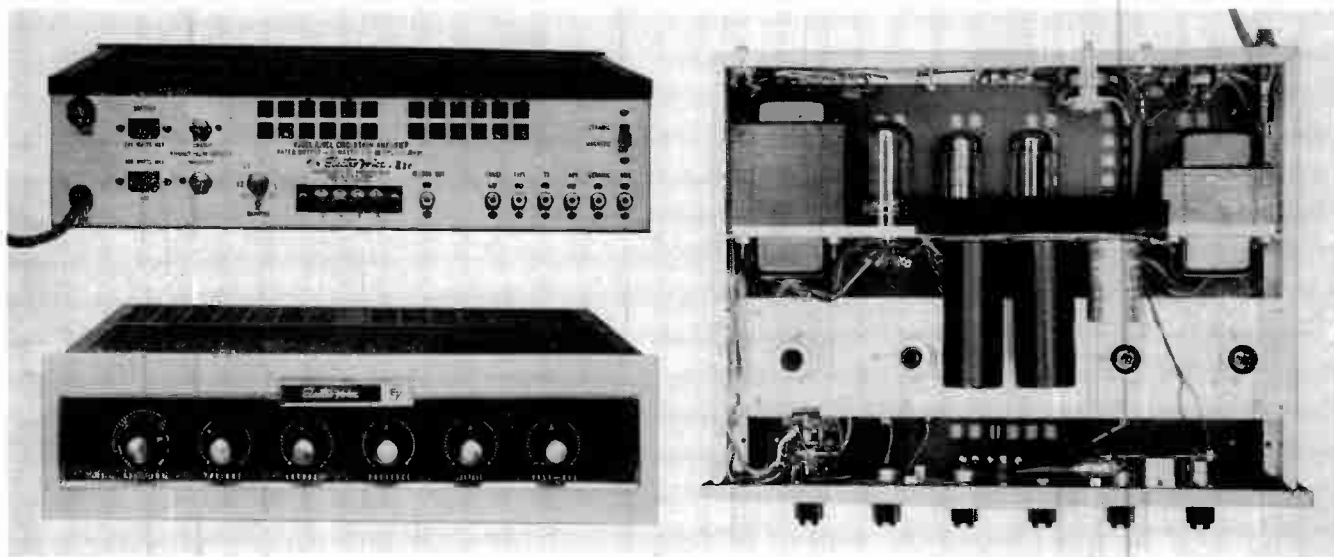
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A MODEL 075 \$54.50

and information, carefully indexed, that answers all the questions about the correct use of the recorder, its characteristics, and

the probable causes of faults if they should happen to develop. The equipment available for fixed mounting or in a portable case,

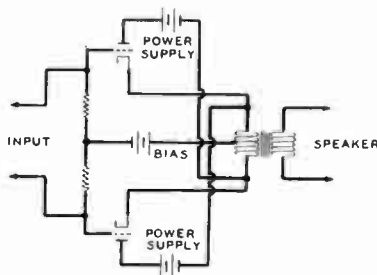
3¾ and 7½ ips., or 7½ and 15 ips. The prices range from \$195 to \$425. *The Ercona Corp., 551 Fifth Ave., New York City 17, N. Y.*



**ELECTRO-VOICE** model A20CL control center, preamp, and 20-watt amplifier. A versatile design, with front-panel controls for selector-equalizer, volume, loudness, presence, treble, and bass. At the rear are switched and non-switched power receptacles, separate ceramic and magnetic pickup hum adjustments, damping control, 4, 8, and 16-ohm outputs, tape output, and inputs for tuner, tape, TV, spare, and switched inputs for ceramic and magnetic pickups.

The amplifier is of the Wiggins Circlotron type, of which the basic output circuit is shown here. Theory of the circuit is explained as follows:

To avoid transient distortion, which appears as a parasitic oscillation in the wave form resulting from collapsing currents when either tube is driven past cutoff, leakage reactance in the output transformer must be reduced to a negligible value. Also, the distributed capacity of the transformer must be low to minimize attenuation of high frequencies, and phase-shift



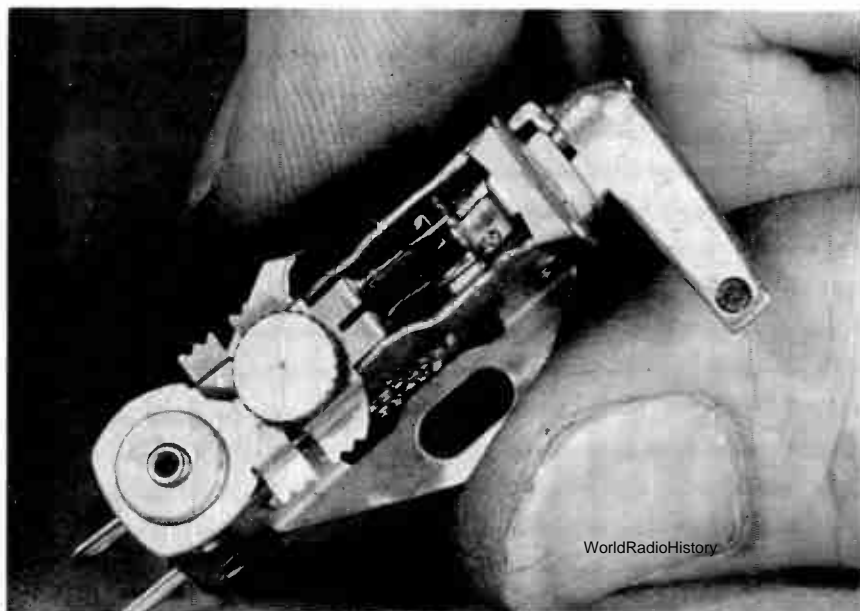
*Front, rear, and top of the A20CL, with a simplified diagram of the Circlotron*

distortion. In the Circlotron, separate power supplies, indicated here as batteries, are connected from the plate of one output tube to the cathode of the other, forming a balanced bridge under no-signal conditions. The total primary presents a load to each output tube, one half in the cathode circuit and the other in the plate circuit, the plate load of one tube being the cathode load of the other.

Unity coupling is thus obtained, since one tube looks into the same load as the other. No transients can occur in operation, despite the residual leakage reactance in the transformer, because both halves of the primary winding have the same signal current flowing through them.

It is important to note that the CERAMIC hum balance should be adjusted with the switch in the CERAMIC position, even though a magnetic pickup is used. Then the MAGNETIC hum balance should be set for minimum hum, with the switch in the MAGNETIC position. No external load resistance is required for a magnetic pickup, whether of high or low output. A high-impedance mike can be plugged into the MAGNETIC input. Turn the equalizer to EUR 500, the bass to 9 o'clock, and the treble full clockwise.

Tubes used are: three 12AX7, one 12BH7A, two 6VGGT, and two 5Y3GT. The metal case is 15 ins. wide, 12 deep, and 4½ high, weight 20 lbs.; price \$124.50. *Electro-Voice, Inc., Buchanan, Mich.*



**SHURE** Music Lovers (barium-titanate) pickup, shown here more than twice actual size. The ceramic cartridge has no coils to cause hum pickup, and does not require preamplification; it is not affected by temperature or humidity. Either stylus is brought into position by swinging the lever 180°. The styli can be removed for replacement by loosening one thumbnut. A network is furnished to make the cartridge interchangeable with a magnetic type, reducing the output from .4 volt at 1,000 cycles to 25 millivolts. Fits any standard arm. Price, diamond-sapphire \$22.90; two diamonds \$34.05. *Shure Brothers, Inc., 22 Hartrey Ave., Evanston, Ill.*



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Model T-18, 12" turntable, four-pole motor..... \$ 66.00  
 Model T-18H, 12" turntable, hysteresis motor..... 117.00  
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Model K-11, complete with four-pole motor..... \$396.00  
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 Model R-11 in carrying case..... 827.00  
 Model SR-11 recording console (includes R-11 mechanism, A-901 amplifier and CC-2 studio console)..... 1250.00  
 Model SA-5 remote control switch..... 40.00

### PRESTO SR-27 Tape Recorder

A moderately priced tape recorder for professional and home use. Consists of R-27 tape transport mechanism and A-920B amplifier. Three separate heads. Three-motor drive, including hysteresis capstan motor. Tape speeds 15 and 7 1/2 ips, plus fast forward and rewind. Reel sizes up to 8". 10-watt amplifier has two built-in speakers and controls.

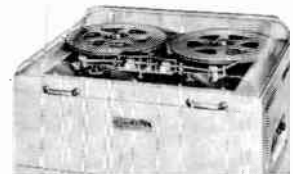
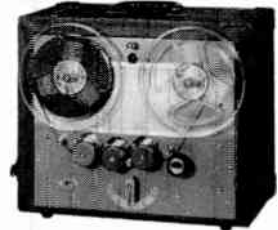
Model SR-27 complete in two portable carrying cases..... \$588.00

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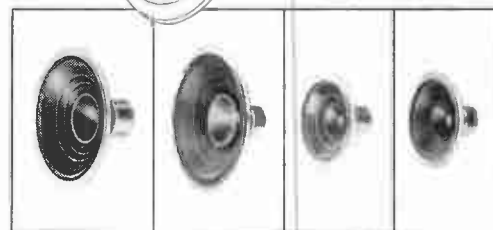


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**\*FULL RESONANCE SPEAKERS**



**NORTH AMERICAN PHILIPS CO., INC., 100 East 42nd Street, New York 17, N. Y.**

**"THAT TWELVE-TONE STUFF"**

*Continued from page 27*

suggest that the word "technique" is a key to clarifying the entire "twelve-tone" proposition.

At first, when music utilizing "twelve-tone" technique began to appear, it was the composers who weren't writing in it who raised the loudest protests. And they were sincere. Few people ever had the chance to hear the new music at all, and those who did found its sounds sufficiently unfamiliar to believe anything the opposing composers and musicians told them about it.

Today, more than three decades after Schönberg's disclosure of his new discovery, the sounds of battle are dying out. Few specialists — alert composers, responsible performers, or informed critics — are now so foolish as to condemn the *technique* or to believe that it can be hanged out of existence. The facts prove not only that it is here to stay, but that it has become a valuable and widely-used tool for composition throughout the Western world.

In Italy there is Luigi Nono; in Germany, Karlheinz Stockhausen and Hans Werner Henze; in England, Humphrey Searle; and in France, Pierre Boulez, to mention only a few. In a sense, the most significant of these names is that of Boulez, because his acceptance in France as the most gifted, by far, of its young musical creators, indicates that the last barrier against the Viennese-born technique has been broken down. French musicians fought it more bitterly than those of any other major musical power, and their capitulation — in recognizing the worth of Boulez — announces the arrival of twelve-tone music as an internationally-accepted commodity.

Here in the United States, Ben Weber and Lou Harrison figure prominently among the many younger men who have been attracted by the technique.

It is not possible, by any means, even to list all the composers who have used it to a greater or less extent in their work. But a partial enumeration will indicate the variety of music its employment can allow. One must begin, of course, with Schönberg and his earliest disciples, Alban Berg and Anton Webern, both of whose works bear the stamp of personal genius and style. Others include Luigi Dallapiccola, Frank Martin, Ernst Křenek, and Wallingford Riegger.

None of these composers has written only twelve-tone music. The use or avoidance of the technique has nothing to do with the quality of their music or of anybody else's music. Nor does it necessarily affect the sound of it very much. Berg's opera "Wozzeck" is *not* a twelve-tone work; it is only atonal, which is to say that it avoids the harmonic progressions imposed by employment of major and minor scales. His *Violin Concerto*, however,



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emphatically *is* a twelve-tone work. But no one, I think, would assert that the latter poses any more listening problems than the former. Sufficient acquaintance with both works reveals their phenomenal beauties, which have nothing whatsoever to do with the methods by which they were composed. Berg's *Lyric Suite*, for string quartet, happens to be made up in nearly equal parts of twelve-tone and non-twelve-tone music. All of it is magnificent, and that is what counts.

Schönberg's *Serenade*, composed in 1923 for a small chamber ensemble and bass voice, actually is the first work in which the twelve-tone technique ever appeared,

but the technique is not employed throughout its length. Here again, I think the listener will not know the difference. Likewise with Schönberg's *Fourth String Quartet*, although this, on the other hand, is a pure twelve-tone work.

All of the foregoing pieces are recorded; all of them are important, and all should offer rich rewards to those patient enough to become familiar with them. Some will find the going extremely difficult at the beginning, and those who are skeptical should probably begin with something like the Berg *Violin Concerto*.

Twelve-tone compositions have not  
*Concluded on page 60*



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yet been as widely recorded as they should be and will be, but the adventuresome listener can still prepare himself for their enjoyment in the future if he wishes to. Webern, for example, has almost no LP representation just now — only his *Five Movements for String Quartet*. These are not twelve-tone music, but they are characteristic of his style, and familiarity with them will ready one for the twelve-tone works when they again become available in recordings which will be very soon.

### **ORGAN PLAYBACK**

*Continued from page 50*

The program had been recorded in the afternoon both monaurally and binaurally. On stereo playback, the speakers on each side of the church (directly under the organ pipes) were driven from their respective halves of the tape; while on monaural playback, all speakers were fed from the single tape track.

A set of lights was used to inform the audience whether they were listening to live, recorded monaural, or recorded stereo sound (the organist was not visible to the audience) and the identifying lights were indeed a necessity. The final consensus, both among the listeners who filled the church and among the staff of the Audio League, was that the switch from live to recorded stereo was usually not detectable; where a difference could be heard, it was difficult to tell which was which without the lights.

During the last piece, Bach's *Concerto in C*, the lights seemed to fail, and the board remained dark. At some point during the concerto Mr. Hilliar left his bench unobtrusively, and at the conclusion of the music he was presented from the side of the church to a surprised and delighted group of hi-fi enthusiasts, musicians, and music lovers. The demonstration was considered to be by far the closest to the original sound of the pipe organ that had been heard by those who had listened to similar events elsewhere.

### **TAPE RECORDING**

*Continued from page 51*

ment — puzzled me. It was like having a good camera and plenty of light, but no lightmeter!

But I set the tape recorder on a chair, so I could move it around, along with the mike, put on the phones, and started to make test tapes. Inevitably, the AC cord and the microphone cable got in the way of the dancers.

Fortunately, by experimenting, I found a place for the mike where it did not interfere with the dancers. It was at the left of the musicians, away from the drums, where there was an excellent balance for all of the musical instruments. Then, with Miss Stewart standing with her back toward the band, and singing quite close to the mike, it was possible to record her voice with the musical accompaniment as a background. This called for cutting the recording vol-

*Concluded on page 61*

*Hi-Fi Music at Home*



ume down to quite a low level. As a result the ambient noise was practically eliminated.

Next day, when we got together in a quiet room to hear the playbacks, we were all surprised and delighted to hear how perfectly the music came through, and with such a balance of voice and instruments the musicians could comment on their individual performances, and plan what they should or shouldn't do next time.

"It's as good as any professional tape I ever heard," remarked one of the musicians. That was probably an overstatement. The truth is, however, that any amateur can quickly learn to handle tape equipment with sufficient skill to produce really wonderful recordings!

### HI-FI

*Continued from page 49*

elaborate installation in his home. He explained that it all came about after the first war when, having invented the first large, high-speed shutter for aerial cameras, he started in the manufacture of precision equipment. About the same time, he had become interested in the music publishing business. By this circuitous route, he got into the design and manufacture of sound recording and playback equipment, and in 1932 he brought out a recorder using aluminum discs. You may remember that acetate discs were just coming into experimental use then. The recorder was followed by gear-driven turntables for broadcast station use, and moving-coil pickups of what was then considered wide-range design.

So, just as his activities in aircraft equipment prompted him to learn to fly, he wanted to learn about audio equipment by having an installation where he could study his products, and develop new ones, under actual operating conditions outside the factory laboratory. To illustrate this point, he took me to a laboratory on the floor below the studio, where he had a test setup for a new wow meter under development, and a transistor preamp in which the design emphasis is on low noise and the further reduction of distortion.

Our technical discussion ended at that point, with the arrival of Mr. and Mrs. Nunn and Helen Ward, followed shortly by the musicians. From that time on, the studio was the scene of great activity. The very beautifully furnished room quickly took on an appearance of complete disorder as the musicians unpacked their instruments and Ewing Nunn set up his own recording equipment which he had brought with him.

But the seeming disorder was the result of carefully-made tests and checks to achieve the necessary balance between the different instruments, and between the instruments and Helen Ward's voice. Ewing Nunn always uses a single mike, a Stephens model so light that Mrs. Nunn

*Concluded on page 62*

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All I could think of was a mass of tubes and dangling wires . . . but all my husband did was plug in a few cords in the back. No tubes show . . . the equipment comes in smart cases that look wonderful on our bookcase.

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## HI-FI

*Continued from page 61*

can hold it without fatigue. This provides a wonderful liaison between the recorder and the sound source, and the Nunn team is long experienced in determining optimum microphone placement and musical balance.

The first problem in this instance was to place Peanuts Hucko and his saxophone. He was finally located as you will see in one of the photographs, with his music on the end of a case. Then Morey Feld's wire brush came through so that it overrode the other instruments. When he tried to muffle it, the character of the sound was changed. But finally he used a lighter touch that gave the desired effect.

Then came the tests of Helen Ward's voice. She sang so softly that I, sitting right behind her, could hardly hear her, yet on the playback her voice came through the music beautifully.

Meanwhile, there was a tension building up in the room as the record, playback, and just-change-that routine continued. It was as if the collective blood-pressure rose a little bit at each step. Meanwhile, Bill Leftwich had been taking photographs — always distracting in a tense situation.

He had just finished when Ewing Nunn came over to me and asked: "Do you have all the pictures you want?" He spoke in his unvaryingly courteous manner, but there was just the slightest edge on his voice. Perhaps it was my imagination, but I thought there was implied in his question the feeling that, at this point, he'd be pleased to have us get out. So we did, without waiting to hear the final tape. When the record is released, probably in July, I'm sure that Sherman Fairchild will feel that it is a fitting tribute to his living room studio, but Ewing Nunn, who is a perfectionist if there ever was one, will probably say: "Well, I'm not entirely satisfied. There are a couple of spots that could have been better." Which doesn't mean a thing, because he never will make a record that satisfies him completely!

## CARUSO, 1956

*Continued from page 29*

the new album. We hurried back to the studios where I was presented with a copy.

And the album is beautiful! The chalk-white cover makes a perfect background for the fine line drawing of Father in his famous costume of Canio, the clown. As I read the interesting foreword I noted several references to my half-sister Gloria, and it occurs to me that it might be a point of interest — and surprise — to many people that Caruso also had two sons, myself (Enrico, Junior), and also my older brother Rodolfo, now deceased and reposing next to our Father, whom he adored, in the family mausoleum at Naples. Rodolfo was romantically named for the character in Puccini's "La Bohème" — the first opera

*Continued on page 64*

*Hi-Fi Music at Home*

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IN KIT FORM



**1 Heathkit FM TUNER KIT**

Features brand new circuit and physical design. Matches WA-P2 Preamplifier. Modern tube line-up provides better than 10 uv. sensitivity for 20 db of quieting. Built-in power supply. Incorporates automatic gain control—highly stabilized oscillator—illuminated tuning dial—pre-aligned IF and ratio transformers and front end tuning unit. Uses 6BQ7A Cascode RF stage, 6U8 oscillator-mixer, two 6CB6 IF amplifiers, 6AL5 ratio detector, 6C4 audio amplifier, and 6X4 rectifier. **MODEL FM-3 \$24.50** Shpg. Wt. 7 Lbs.

**2 Heathkit 25-Watt HIGH FIDELITY AMPLIFIER KIT**

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**3 Heathkit HIGH FIDELITY PREAMPLIFIER KIT**

Designed specifically for use with the Williamson Type Amplifiers, the WA-P2 features 5 separate switch-selected input channels, each with its own input control—full record equalization with turnover and rolloff controls—separate bass and treble tone controls—and many other desirable features. Frequency response is within  $\pm 1$  db from 25 to 30,000 cps. Beautiful satin-gold finish. Power requirements from the Heathkit Williamson Type Amplifier. **MODEL WA-P2 \$19.75** Shpg. Wt. 7 Lbs.

**4 Heathkit Williamson Type HIGH FIDELITY AMPLIFIER KIT**

This amplifier employs the famous Acrosound TO-300 "Ultra Linear" output transformer, and has a frequency response within  $\pm 1$  db from 6 cps to 150 Kc at 1 watt. Harmonic distortion only 1% at 21 watts. IM distortion at 20-watts only 1.3%. Power output 20 watts, 4, 8, or 16 ohms output. Hum and noise, 88 db below 20 watts. Uses 2-6SN7's, 2-5881's and 5V4G. Kit combinations:  
**W-3M AMPLIFIER KIT:** Consists of main amplifier and power supply for separate chassis construction. Shpg. Wt. 29 lbs. Express only. **\$49.75**  
**W-3 COMBINATION AMPLIFIER KIT:** Consists of W-3M amplifier kit plus Heathkit Model WA-P2 Preamplifier kit. Shpg. Wt. 37 lbs. Express only. **\$69.50**

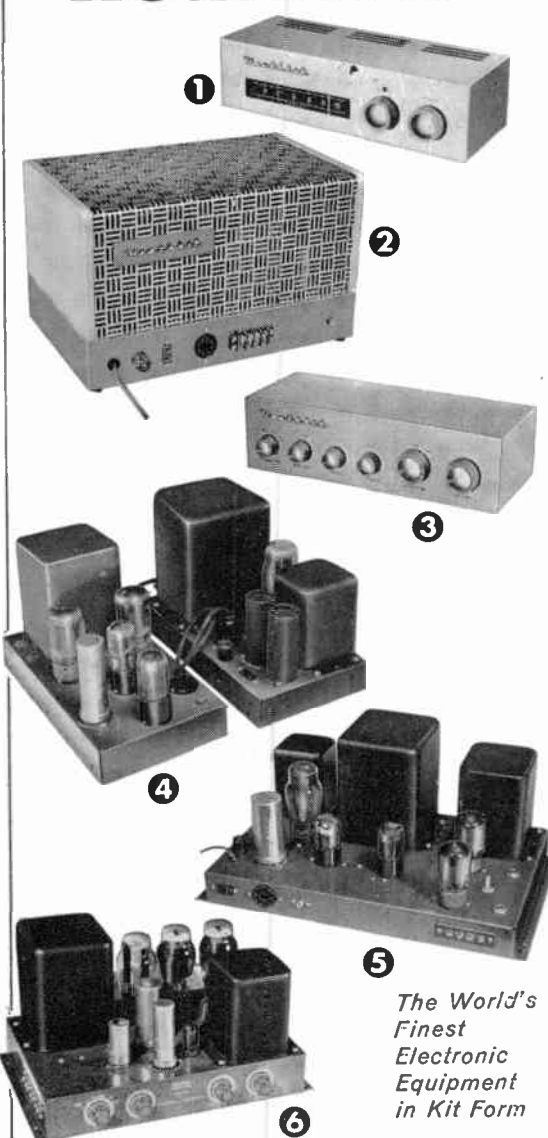
**5 Heathkit Williamson Type HIGH FIDELITY AMPLIFIER KIT**

This is the lowest price Williamson type amplifier ever offered in kit form, and yet it retains all the usual Williamson features. Employs Chicago output transformer. Frequency response, within  $\pm 1$  db from 10 cps to 100 Kc at 1 watt. Harmonic distortion only 1.5% at 20 watts. IM distortion at rated output 2.7%. Power output 20 watts, 4, 8, or 16 ohms output. Hum and noise, 95 db below 20 watts, uses 2-6SN7's, 2-5881's, and 5V4G. An exceptional dollar value by any standard. Kit combinations:  
**W-4AM AMPLIFIER KIT:** Consists of main amplifier and power supply for single chassis construction. Shpg. Wt. 28 lbs. Express only. **\$39.75**  
**W-4A COMBINATION AMPLIFIER KIT:** Consists of W-4AM amplifier kit plus Heathkit Model WA-P2 Preamplifier kit. Shpg. Wt. 35 lbs. Express only. **\$59.50**

**6 Heathkit 20-Watt HIGH FIDELITY AMPLIFIER KIT**

This model represents the least expensive route to high fidelity performance. Frequency response is  $\pm 1$  db from 20-20,000 cps. Features full 20 watt output using push-pull 6L6's and has separate bass and treble tone controls. Preamplifier and main amplifier on same chassis. Four switch-selected inputs, and separate bass and treble tone controls provided. Employs miniature tube types for low hum and noise. Excellent for home or PA applications. **MODEL A-9B \$35.50** Shpg. Wt. 23 Lbs.

**Heathkits**



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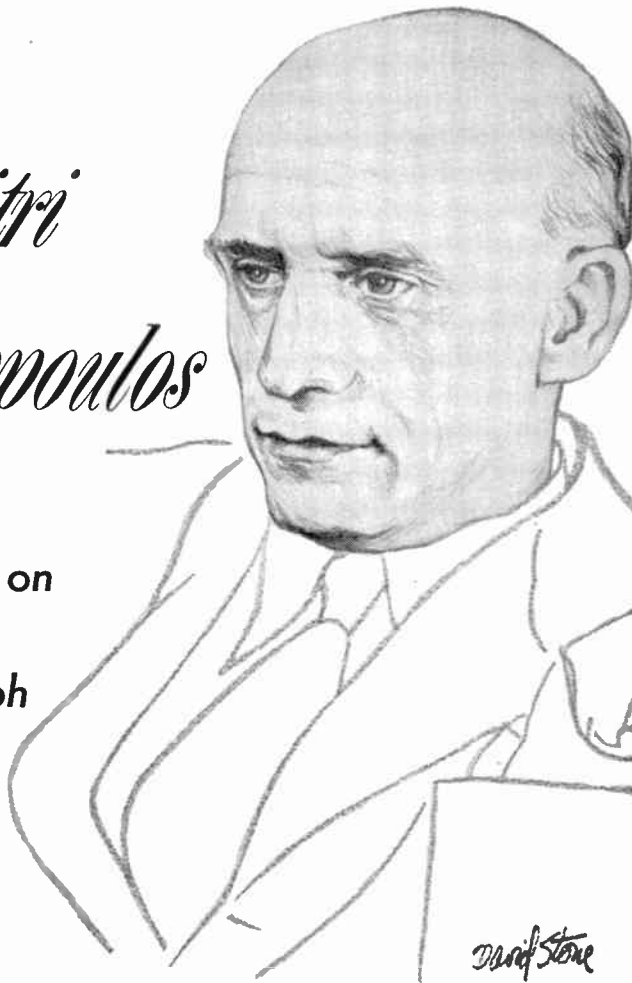
Heathkit construction manuals are full of big, clear pictorial diagrams that show the placement of each lead and part in the circuit. In addition, the step-by-step procedure describes each phase of the construction very carefully, and supplies all the information you need to assemble the kit properly. Includes information on resistor color-codes, tips on soldering, and information on the tools you need. Even a beginner can build high quality Heathkits and enjoy their wonderful performance.

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May-June 1956

# Dimitri Mitropoulos

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### CARUSO, 1956

*Continued from page 62*

that Father and our Mother, Ada Giachetti, ever sang in together.

As you can understand, I was impatient to hear what quality of recording had been achieved through RCA's method of "enhancement". For the next three hours I heard the Caruso voice as I had never heard it before on records. The duet *O Soave Fanciulla* from the first act of "La Bohème" has always been one of my favorites, and I am glad that it was included — with the talented and glamorous Geraldine Farrar as Mimi. I had met Miss Farrar in Paris when Father took me with him to pay a formal afternoon call on the "Beautiful Lady" as he always called her. I was only

four years old, but she made a lasting impression on me. Through the years she has remembered me, too, never failing to send one of her distinctive cards at Christmas.

Come to think of it, "La Bohème" was first for me, too. It was the first opera that I ever attended. I was three years old at the time and this was the first time I heard Father sing on the stage. The performance was at Covent Garden, London, in 1907, with Nellie Melba in the role of Mimi. Father had reserved a top tier box for Miss Saer (my governess) and me. She was Welsh, with a crowning glory of real blond hair. Louise Saer was a wonderful, kind, and loving woman, my foster-mother for twelve happy years.

Well, during the performance Father had not glanced in our direction even once,

but at the last curtain call he looked up and blew me a kiss. The entire audience immediately looked to see who was getting kisses from Caruso. They couldn't see me because my mop of reddish-gold curls barely showed above the box front, but they *did* see Miss Saer. Many years later Miss Saer told me the story of how this particular performance made headlines in the London newspapers. "CARUSO BLOWS KISS TO UNKNOWN BLONDE IN BOX AT OPERA". What the public didn't know was that *I* was the blonde.

While listening to the superb recordings, I looked through the album and studied the pictures of Father. They give one a true composite portrait of his complex and many-faceted personality. Above all he was a stickler for perfection — not only in his singing, but in everything he did. For example, the photograph of him as Eleazar in "La Juive" shows his skill in the art of make-up. This was the last opera he sang, and the last time I heard him sing.

At the time, I was home on leave from Culver Military Academy for the Christmas holidays. As was my custom, I went backstage to his dressing room a few minutes before curtain time to kiss his hand. I knocked on his dressing room door and Mario, Father's valet, called out "Avanti" ("Come in"). Over by the window stood a

*Concluded on page 65*



**SEE PAGE 68**

*Hi-Fi Music at Home*



# CARUSO, 1956

Continued from page 64

Following are details of RCA Victor LM-6127, a set of three 12-in. records, entitled "Caruso". These 46 recordings, some previously unreleased on LP's, represent the most successful of the 240 cut between 1902 and 1920. Each has been processed to approximate the original sound. Program notes are by Francis Robinson, of the Metropolitan Opera.

### SIDE 1

**Aida:** Celeste Aida  
**La Traviata:** Brindisi (with Gluck)  
**Il Trovatore:** Di quella pira  
**Il Trovatore:** Ai nostri monti (with Homer)  
**La Forza del Destino:** Salenne in quest' ora (with Scotti)  
**Rigoletto:** Questa o quella  
**Rigoletto:** La donna è mobile  
**Rigoletto:** Quartet: Bella figlia dell' amore (with Galli-Curci, Perini, de Luca)

### SIDE 2

**Macbeth:** Ah! la paterna mano  
**Otello:** Si pel ciel (with Ruffo)  
**I Lombardi:** Trio: Qual voluttà trascorrere (with Alda, Journet)  
**L'Elisir d'Amore:** Una furtiva lagrime  
**L'Elisir d'Amore:** Venti scudi (with de Luca)  
**Don Sebastiano:** Deserto in terra  
**Lucia di Lammermoor:** Sestette: Chi mi frena in tal moment (with Galli-Curci, Egner, de Luca, Journet, Bada)

### SIDE 3

**Manon Lescaut:** Donna non vidi mai  
**La Bohème:** Che gelida manina  
**La Bohème:** O soave fanciulla (with Farrar)  
**Tosca:** Recondita armonia  
**Madama Butterfly:** Ve lo dissi? (with Scotti)  
**Fedora:** Amar ti vieta  
**La Gioconda:** Cielo e mar  
**Pagliacci:** Vesti la giubba

### SIDE 4

**Carmen:** Air de la fleur  
**Manon:** Ah! fuyez, douce image  
**L'Africain:** O Paradis!  
**Le Cid:** O Souverain, O Juge, O Père!  
**La Juive:** Rachell Quand du Seigneur la grâce lutéaire  
**Martha:** M'appari  
**Martha:** Quartet: Dormi pur (with Alda, Jacoby, Journet)

### SIDE 5

**Xerxes:** Ombra mai fu  
 Les deux sérénades (Leoncavallo) (with Mischa Elman)  
**Amadis:** Bois épous  
 Fenesta che luève (anon.)  
 Vaghissima sembianza (Donaudy)  
 Noche feliz (Posadas)  
 La Partida (Alvarez)  
 A la luz de la luna (Michelena) (with de Gargaza)

### SIDE 6

**O sole mio** (di Capua)  
 Vieni sul mar! (anon.)  
 Luna fedel (Denezza)  
 Over There (Cohan)  
 La Campana di San Giusto (Arona)  
 Sai morta nella vita mia (Casta)  
 Luna d'estate (Tosti)  
**Messe Solennelle:** Crucifixus (Rossini)

tall, gaunt old man with a high hooked nose, a long grey beard, dressed in a flowing robe. But where was Father? Now, I had never seen "La Juive". In fact, I was to see it only this one time, which turned out to be the final Caruso performance. So I nodded to the stranger at the window and said: "Good evening, sir". Then I spoke to Mario. "Where's father?" At which the gaunt old patriarch exploded into laughter. Very pleased, he said: "Here I am, Mimmi," (his pet name for me) and then to Mario: "My make-up *must* be good if my own son doesn't recognize me."

Hearing my father's beloved voice again on these incredibly lifelike records was a profound emotional experience, and I am indeed grateful to all concerned. Of course, I can't expect to get such good news in every Monday morning's mail.

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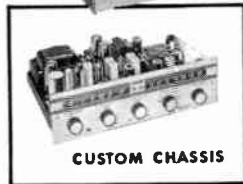
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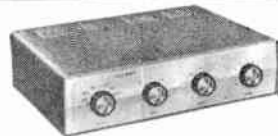
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## YOUNG KING COLE

*Continued from page 28*

concert event they record. Thus the *Prelude and Allegro* of John Verrall, the Swedish Karl-Birger Blomdahl's *Kammerkonzert*, my own *Etruscan Concerto*, Richard Donovan's percussion piece *Soundings*, and the *Concerto No. 11* by the Danish Vagn Holmboe — all heard recently at a concert at Rainey Auditorium — are currently being released in the aggregate.

A complete edition of Bartók piano music is imminent, performed by William Masselos, while Volume 1 of the projected complete Satie (piano works) is already available. Poulenc's superb *Concerto for Organ, Strings and Timpani* is scheduled, as are a series of ballet scores for string orchestra written for Martha Graham. The *Perriot Lunaire* by Schönberg is long since out.

Cole's sixth sense for vitality, combined with fastidious taste, guides him also in the matter of executive artists. Among his conductors are Izler Solomon and Carlos Surinah, two young ones of the top rank. His players include Beveridge Webster, the Ajemian sisters, and others previously mentioned — all artists who possess in common a very special level of musicianship, in addition to their virtuosity.

The particular style of miking that director Cole has initiated at M-G-M is becoming a legend among the composers and performers who have worked with him, all of whom now have a new concept of hi-fi. Cole uses a combination of far and close mikes, rather than creating resonance with echo effects. "In chamber music," he will tell you, "realism is the thing. A piano, a string quartet or a flute should sound as if they were in the room with you. But for orchestral performance realism must be achieved with an ideally balanced representation on a smaller volume ratio, for no living room can comfortably contain the actual sound of a full orchestra."

He gets a very marked degree of presence in his recordings, "too much", say those accustomed to the fluorescent effects of our canned music era. But performers who look for a faithful aural photograph of their every tonal nuance, and composers who hope for a separation and clarity of the components with simultaneously a blend of the whole find all these things in Ed Cole's particular brand of miking, and bless him for it.

It is not the way of this director to offset high brow flops against low brow hits; rather, he pursues the more subtle course of balancing short-term against long-term values, and he chalks up a high percentage of winners at both extremes.

His is a practical idealism, a thing more valuable in this day and age than either our practicality or pure idealism, the one failing to see the ultimate, the other failing to perceive the immediate. Cole is like the forester who, felling his big trees today for

*Concluded on page 69*

*Hi-Fi Music at Home*

## YOUNG KING COLE

*Continued from page 28*

a quick profit, does not forget to replant, so that a new crop and not erosion will be the history for tomorrow. And is not the composer of today creating the stockpile from which the recording industry will live tomorrow?

## DIMITRI METROPOULOS

*Continued from page 25*

But I would like to add, given this opportunity, that if the persistent rumors as to my asceticism were not grossly exaggerated, I would have been ensconced in a monastery long since. My needs and desires are not monastic. But it is true that I dedicated my life to music, that I approach it with the same devotion that a monk shows for his religion. And I feel that, in the last judgment, God will care more for those who gave their lives to what they felt the most deeply, than He will for those who only believed and prayed.

## READERS' ROUNDTABLE

*Continued from page 53*

### Purpose of Reports

Does this discussion shed some new light on the subject of rating hi-fi components? Let's see:

First of all, we know that, in relation to selling prices, hi-fi equipment is quite honestly designed and built. It has to be, because so many dealers and so many customers know the facts of life about hi-fi that it would be sheer folly for any manufacturer to be deliberately dishonest. There is still a certain amount of exaggeration in some advertising claims made for hi-fi components, but even in those cases, it is kept within the bounds of credibility. Say what you please, people like a little romance in advertising copy. Chevrolet owners know that a Cheve isn't a Cadillac, but they are pleased to read that they have all the fine car features, even though they bought the cheapest car in the General Motors line!

Second, we must recognize that the higher the quality, the higher the price must be. In hi-fi, as in any other line of products, there are no secrets. What one company can do, the others can do if they choose. Design and product quality, therefore, are determined by a parameter which is the selling price.

Finally, via the factors discussed above, we arrive at the conclusion that the range between good, better, and best among components designed within the same price parameter is so narrow as to be largely a matter of individual preference. On the other hand, generalizations which do not identify the design-quality-price bracket of a particular component are pure gobbledegook, as: "The tuner is easy to work with, having most of the usual conveniences . . . We must admit astonish-

*Continued on page 68*

May-June 1956

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### Model "525"

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



### Model "300"

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

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

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## READERS' ROUNDTABLE

Continued from page 67

ment at the amplifier's performance in a straight listening test . . . So—within their capabilities the . . . are excellent performers."

However, as we dig more deeply into the usefulness of reports, we find that the real need is not information and guidance that will protect purchasers from misrepresentation from *manufacturers*, but from fast-talking salesmen in hi-fi stores. Manufacturers are very careful what they say, because they say it in print, and they know they can be held responsible for exaggeration and misrepresentation. Salesmen are under no such restraint.

Here at Hi-Fi Music we have never received a complaint against any *manufacturer* except for slowness in shipments or in answering correspondence. The complaints we receive by mail, telephone, and personal visits are against *dealers*. This is typical:

"I wanted to get an XYZ (top quality) tape recorder, but the salesman persuaded me to buy a JKL (medium quality) machine that he could give me at a very special price. He said it was every bit as good, and it had a hysteresis motor just like the model I had asked for. So I bought the bargain. It didn't work right from the start, and when I asked a friend who is an expert on tape recorders to look at it, the first thing he said was: 'This machine doesn't have a hysteresis motor!' When I went back to the dealer, he said he couldn't do anything for me because this was a close-out, and they aren't handling that model any more."

Aside from the misrepresentation involved in the motor, this salesman persuaded the man that a definitely inferior recorder was the equivalent of a really fine design. The customer didn't know the difference, and he still wouldn't have known if he had read the reports because any specific statements they may contain are so artfully qualified to preclude complaints from the manufacturer and manufacturers of similar components. Consider: "Generally, then, this is a very well-designed unit from the view points of both engineering and operating facilities. . . . Packaging and appearance are as good as the instruction book." How much protection is that for the unwary buyer at the hands of a fast-talking salesman who not only works on commission, but gets a PM (pocket-money) for switching customers to items on which the store makes an extra profit?

### Is This an Answer?

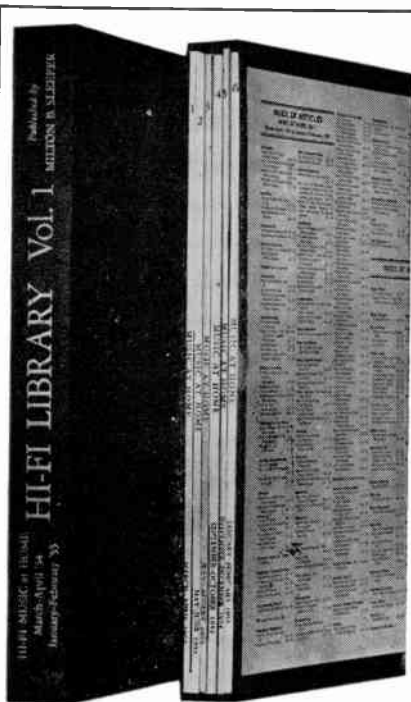
Perhaps we can boil down this discussion and arrive at something concrete by offering an entirely new idea:

Suppose we simply give an overall rating which will take into consideration the quality of electrical and mechanical design, the quality of the circuit components,

Continued on page 69



SEE PAGE 70



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HI-FI MUSIC

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## READERS' ROUNDTABLE

Continued from page 68

and the character of the workmanship. We can then accept the manufacturer's specifications as applying to initial performance, qualified by an assigned classification which might be:

C: a design acceptable for commercial use.

H: a design acceptable for home service.

E: an economy design.

These classes can be defined in general terms as follows:

C: A component designed for and used by broadcast stations or movie and sound studios, capable of commercial-grade service without deterioration of performance.

H: A component intended primarily for home use, so designed and built as to afford a reasonable expectancy of trouble-free service.

E: A component suitable for hi-fi beginners, or those to whom low cost is more important than high quality.

These ratings would be added to the discussions of new equipment which appear each issue in the "Inside Information" department.

Some equipment that would take the H rating is designed and wired after the fashion of conventional radio and TV sets, and is, in consequence, less expensive to produce than that in which the wiring is cabled and the resistors and condensers are mounted on terminal boards. Or there might be other details of more-than-average quality. Perhaps such construction should have a H+ rating. Also, we might use E+ to indicate E-class components which are stripped down so that the cost of fancy features can be put into improved performance.

Before any decision can be made, this plan must be examined in detail, and considered at length. It may have deficiencies that are not immediately apparent. As a purchasing guide, it does have practical advantages. In the case cited of the man who was persuaded into buying "a bargain" recorder, we would have given the model he intended to purchase a C rating, with an H rating for the one he finally bought. This would have put him on notice that the clerk's claim of equal quality was open to question. This rating system would be valuable to many others who are confused, and even persuaded to buy inferior equipment *not by manufacturer's advertising, we repeat, but by salesmen in the employ of hi-fi dealers.*

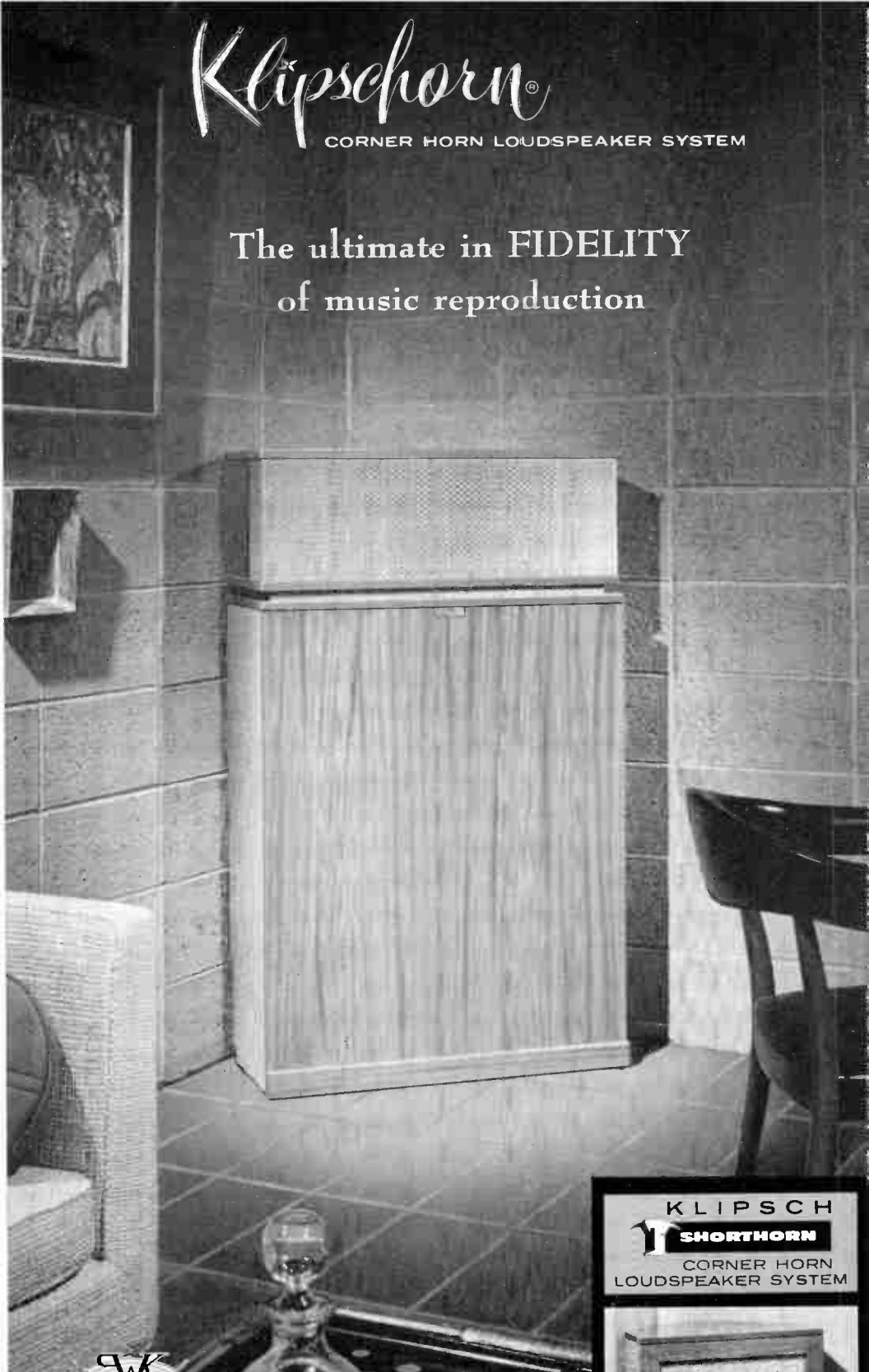
It might be well to leave the definitions of these ratings in the general terms set forth above. Or perhaps specifications under these ratings can be worked out for various classes of components, particularly with reference to life tests. Of course, it might be that the manufacturers would have some violent objections to the whole idea, feeling that anything less than a C rating would be a stigma. Possibly, too,

Concluded on page 70

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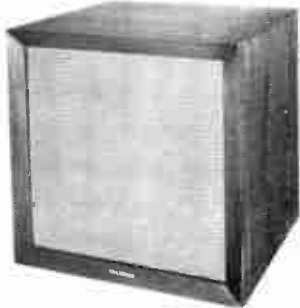
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our readers will find the plan an oversimplification.

In any case, we'd like to have your views, favorable or otherwise, and any suggestions for modification of the rating plan proposed, for publication in the next Readers' Roundtable.

### CARNEGIE HALL

(Continued from page 43)

and clarity. The fact that the R.F.H. is booked every evening throughout the year confirms this view.

As to record reproduction, some records sound better in Carnegie Hall and some in the R.F.H. For instance, the Watts harpsichord record is brilliant in the R.F.H. and always impresses an audience, but in Carnegie Hall it sounded comparatively dead and lifeless. On the other hand, the recorded organ comes out with full force — including all the pedal notes — in Carnegie Hall, and is a joy to reproduce; but in the R.F.H. the pedal notes dry up quickly. In fact, after our first R.F.H. demonstration, one man actually suggested that we had squared the organist to use the pedals as little as possible because we could not reproduce the extreme bass!

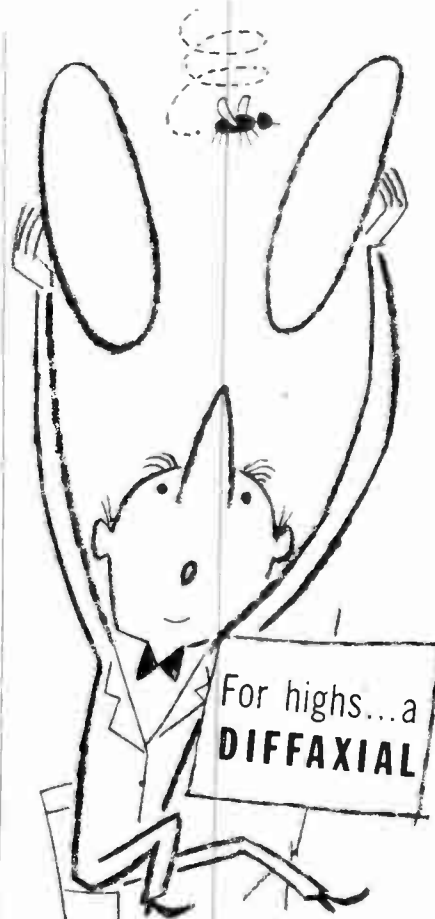
It is worthy of note here that P. J. Walker, who was responsible for setting the tone and volume controls, found that it was desirable to use approximately the same bass and treble settings in both halls, as any attempt to "improve" the top in Carnegie Hall or boost the bass in the R.F.H. by faking the response in the pre-amp merely produced an unnatural result. (It is a sound maxim that tone controls should always be used as little as possible with modern high-class recordings, just as a healthy stomach does not require treatment with pills and powders.)

### Live and Recorded Music

When comparing live with recorded selections, I think the easiest plan is to have the recordings made in the same hall. Duplicating ambient conditions is better than running into "colours" which do not blend. The Columbia recording of the Philadelphia Wind Quartet in the Mozart piece played back on October 9th was as near to the live performance as anything I have so far heard; but the piano recording of the Chopin *Scherzo in B Minor* suffered from a slight loss of brilliance which was probably due to high-frequency absorption in the hall, obviously applied twice in the playback. No amount of treble boost can replace these missing overtones, but I think it is reasonable to assume that two-channel working would add a touch of verisimilitude to the results which would help to divert attention from the frequency response *per se*.

It is always more difficult to match the tone of a piano in loud passages and quickly repeated chords than in slow movements played softly, because much higher harmonics are produced at *ff* than at *p*.

Continued on page 71

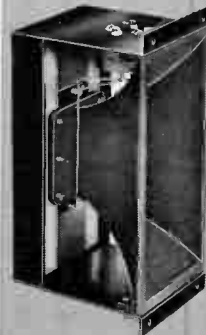


SEE PAGE 70

### part Beethoven part...what?

It is one thing to hear a few bars of a sonata—it whets the appetite of the connoisseur and gives him a foretaste of future enjoyment. But to hear half of a complete symphony is more than disappointing.

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## CARNEGIE HALL.

*Continued from page 70*

and staccato notes take on weird and wonderful wave envelopes which vary with each performance. Changing twenty times between live and recorded playing during the *Scherzo* was therefore as severe a test of piano tone as it is possible to imagine, and completely refutes the charge made in one journal that I was deliberately canny in choosing only items which were easy to do. Most recording engineers still rate the piano as the most difficult instrument to tackle.

In the Mozart variation of *Anchors Aweigh*, some listeners actually preferred the recorded piano tone to that of the actual instrument. There is no law against preference in spite of the fact that it preserves crooners from long-overdue extinction.

### Effects Due to the Audience

Having the seats filled seemed to make considerable difference in Carnegie Hall. Unfortunately it was necessary to rehearse in an empty hall, and the operator had to remain in one position during the performances, so P. J. Walker's task was not an enviable one. A friend of mine remarked that if the audience contained 1,000 hi-fi fans, then there were 1,000 pairs of hands itching to get at the controls and adjust them "properly". (I still put my money on P. J. W.)

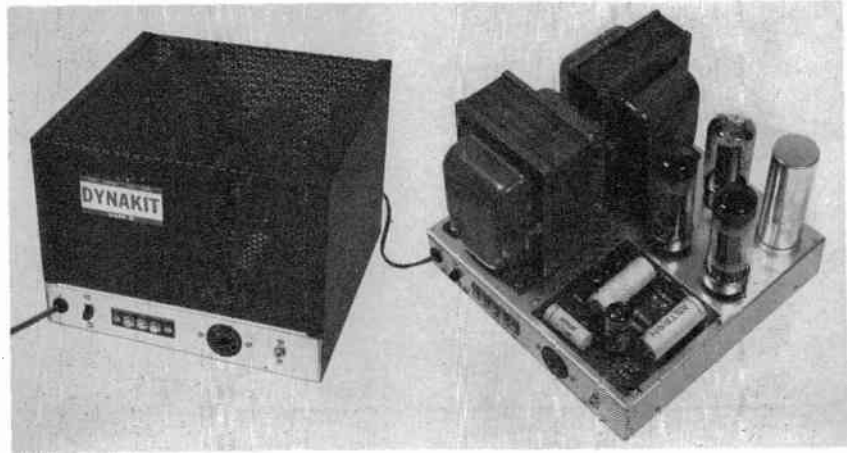
It has been suggested that as the same audience is present for the live performances as for the playing of records the effect must be the same. I am afraid this is not true. It is impossible to install loudspeakers which have exactly the same directional properties as various musical instruments, and this difference means that the effect of the audience and the results heard in different parts of the hall are *not* identical with live and recorded items.

### Notes on the Audio Equipment

Apart from a short demonstration using two 8-in. speakers mounted in R-J enclosures, four corner speaker assemblies were used, each rated to stand 15 to 20 watts without wilting. All the units were models intended for home use, not specially designed or selected, with 15-in. speakers for the bass, 8-in. speakers for the middle range, and 3-in. tweeters, the crossover frequencies being 800 and 5,000 cycles.

Reflex enclosures of 9 cubic feet were used, because this is a reasonable domestic size. (No doubt horn-loading, taking up twice as much space, would have given better results.) Being triangular in shape, no felt or other absorbent lining was used in the cabinets. This means that no "wooliness" was introduced, and full advantage was taken of the sound radiation from both sides of the cones. It is just possible to get away with this in triangular shapes, but a rectangular enclosure usually requires soft

*Continued on page 72*



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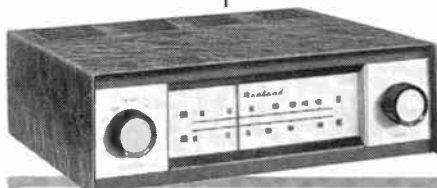
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## CARNEGIE HALL

Continued from page 71

linings in order to subdue reflection effects.

It is well known that a corner position in a room improves radiation at very low frequencies; this benefit is lost when the corner speaker is placed on a stage and used as a free-standing model. Fitting extensions to form a sort of corner would be of no value unless they were more than 15 ft. long. On the other hand, a small room restricts the build-up of low-frequency tones where the wavelength is long, so what you gain on the swings you generally lose on the roundabouts.

It was noticed that a heavy enclosure which was satisfactory when standing on the floor became quite resonant when lifted up and placed on runners to facilitate movement as was necessary on the stage. The entire cabinet began to behave like a drum, especially when input levels of 15 watts were reached, and it was necessary to reinforce the top and base. Such risk of resonance would not arise under normal home conditions.

Open mounting of the middle and treble speakers was adopted, and variation in directional effects was achieved by tilting the baffle or facing the units upwards. (I have no idea which arrangement is best, as requirements vary according to the type of record and room conditions.)

Four standard Quad II amplifiers were used, with input and output circuits strapped in parallel. As the 15-ohm output of each amplifier was used, the correct load matching of the system became  $3\frac{3}{4}$  ohms. This suited us extremely well, because when all four 15-ohm corner-speaker systems were connected in parallel, they drew optimum power from the amplifiers, but with only one speaker system in use the load became 15 ohms and the power was automatically reduced by 75%. It was impossible, therefore, to overload the speaker. In other words, the mismatch with a modern negative feedback amplifier reduces the power but does *not* introduce distortion.

The Quad amplifiers are conservatively rated to give 15 watts with not more than 0.1% distortion. By some standards, they would be rated as 30-watt amplifiers.

### Watts Input to the Speakers

Neon indicators were used to show the watts being fed into the loudspeakers. The power was very much lower than many people expected. I think we touched the 60-watt mark on the record of tugboat noises, and also during the loudest passages of the organ replay. The *Sea Symphony*, which includes large choral and orchestral effects, was also reproduced without greatly exceeding the 60-watt level. The *Mozart Piano Concerto* was played at natural level without exceeding 10 watts. It is clear that under home conditions the highest sound levels that could be tolerated

Concluded on page 73

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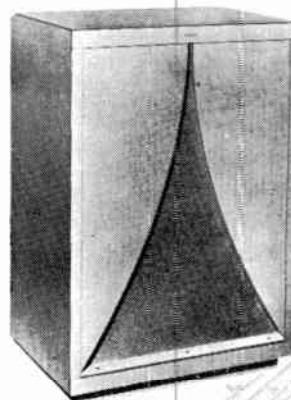
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Hi-Fi Music at Home



## CARNEGIE HALL

Continued from page 72

would be less than one quarter of the above. Looked at from a different angle, it is impossible to stay in the same room with an efficient three-speaker system operated at its full capacity of 15 to 20 watts, without using ear plugs.

It should be pointed out that the watt indicators were calibrated on the basis of RMS voltage, which is standard practice in England.

### All Went Well

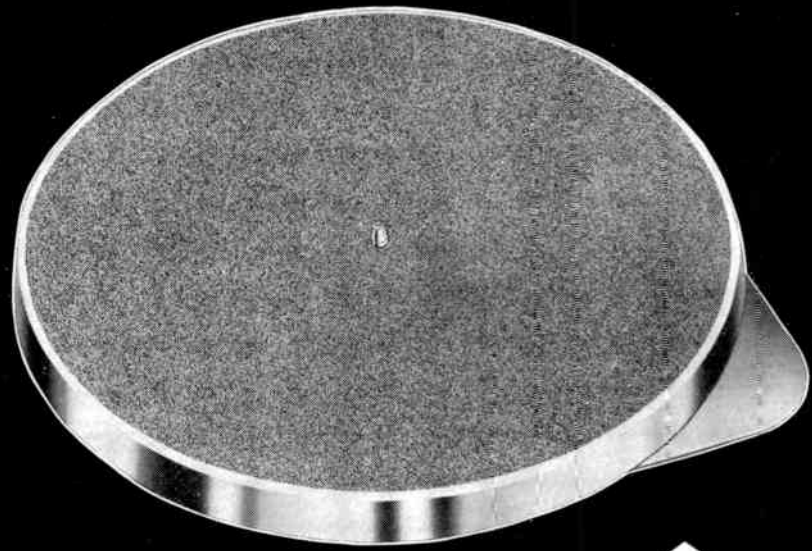
I was very pleased during the performance when the audience gave a good round of applause to the Columbia engineers who had made the special recordings under the direction of Mr. Howard Scott, and to Mr. Plaut and Mr. Meyers who were responsible for the tape machines, because I have never had more expert and generous support. The pickups and records were in the capable hands of Mr. J. B. Smyth, with Mr. P. J. Walker at the amplifiers. The flawless work of these two gentlemen was suitably acknowledged by the audience. (By the way, the slight hum which was audible in some parts of the hall was coming from the public address system.)

Many people say to me: "Why do you do it at your age?" and I find it difficult to give a straight answer. Although the entire recording and reproducing industry should benefit from such demonstrations if no mishaps occur, it would be silly to claim that I am an idealist working for the benefit of others. I regret to say that I have no such altruistic motives. I suppose the idea of playing records in famous concert halls, and comparing them with actual performances by first-class artists appeals to me so strongly that I cannot resist the urge to make the experiments, knowing that if we are lucky and nothing goes wrong, the prestige value will probably justify the cost in the dim and distant future. I am *not* interested in trying to put on live and recorded performances which are indistinguishable, and which are considered to fail if perfection is not achieved. I am, however, interested in trying to get as near as possible to the real thing and in showing that reproduced music can be enjoyed in spite of minor variations of tone and presence, provided a high standard of quality is maintained throughout the system.

I was sorry to learn that people in some parts of the auditorium had difficulty in hearing my remarks and the concluding address by Mr. Walker. Apparently these pearls of wisdom will not be allowed to roll into oblivion, for Mr. Leonard Carduner, who played such an important part in organizing this project, has now arranged to make reprints available on request to British Industries Corporation. Not to be out-done in good works, we at Wharfedale Wireless Works, Idle, Bradford, England, are prepared to do likewise.

May-June 1956

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**THE MET'S A.M.**

*Continued from page 27*

cities with poor auditoriums. In mapping out our tours," he explains, "we must find cities not too far apart from each other — cities with auditoriums and stages suitable for the Met. We are confronted with the necessity of passing up a series of lovely cities which either have theaters with good stages and no capacity, or vast areas with poor stages."

Even if he cannot take the Met everywhere it would like to go, he may be proud to be part of an organization which spearheaded the conference sponsored by the Central Opera Service a few weeks ago in New York, where more than 120 leaders in the production and promotion of opera from all over the Country discussed their mutual problems and pooled suggestions for spreading love of the art, and meeting its financial difficulties. "Nothing will help opera as much as more opera," Rudolf Bing told the delegates from 88 American cities.

As he travels from city to city with the Met for the eighth year since he took up his post, Francis Robinson is undoubtedly continuing to show his extraordinary gregariousness. "He's always alive on so many fronts," says mezzo-soprano Blanche Thebom, "a sort of person who is a potential friend to everyone he meets." Not only the singers and musicians dealing with the urbane tour manager testify to that. So do the truckers who move the scenery from railroad stations to auditoriums, the stagehands, local guarantors, reception committees, and newspapermen.

Robinson's friends can understand how the former newspaperman from Nashville can handle with equal ease the notables who are sitting out front and the workers behind the scenes, both of whom he treats like the royalty he feels them to be. And they know, as Miss Thebom puts it, that "Francis doesn't just attend to the important things and slough over the details. I've never known him to forget the smallest favor he's promised to do for someone, whatever his position." But, many of his friends have asked how can he stand artists and their temperament? He replies that artists are no more difficult than anybody else. "Sure, they blow up — but they quiet down, as most people do. Why are they temperamental? I think Shaw best answered that when asked why theater people are immoral: 'For the same reason as everybody else is!'"

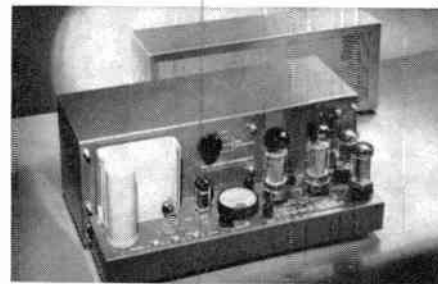
Busy as he is with his official duties, he finds time to study lists of old books and records ("I like to read about them even if I can't always buy"), and writes program notes for RCA Victor albums. He has an enormous record collection, and enjoys particularly his cherished recordings of Geraldine Farrar, Amelita Galli-Curci, and Enrico Caruso.

Home is a cozy apartment on the third  
*Continued on page 75*

\* \* \* \* \*

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*Hi-Fi Music at Home*

## THE MET'S A.M.

*Continued from page 74*

floor of Manhattan's East 58th Street brownstone mansion where Charles Evans Hughes lived when he ran for the presidency. Dominating that apartment is a huge 50-year-old poster of the Met's first performance of "Madama Butterfly". Records are piled high in cabinets and bursting out of closets ("I hardly would want to move again!"). His favorite recording is one of Caruso singing *Bois épais* from Lully's "Adamis of Gaul" — "because he does it so majestically"

Not often does Robinson find time to settle in his rocker and listen to the phonograph, for he is in charge of the Met's box office, subscriptions, and public relations as well as its tour. One moment he is in the wardrobe room, seeing that the performers' costumes fit properly; the next moment, in the lobby, greeting the white-tied and bejeweled elite. Even as he sits in his modest office across the hall from the auditorium, listening to rehearsals and performances over the public address system, a series of Met personnel pop in and out of the office in rapid succession with knotty problems for him to solve, or simply to greet him. It could be a singer who has just received a bad press notice and wants consolation, in which case "I remind the artist," he says, "of Grace Moore's statement that 'My career is built on bad notices.'" Or it could be a member of the orchestra who needs Robinson to find him a hotel room in Dallas and one in Minneapolis, or some choristers wanting to know what time he expects them at the theater on opening night in Chicago or what he knows about places to eat in Houston and Des Moines. Or it could be Lucine Amara with cookies which the soprano has baked especially for him.

During the course of a day it may be his job to figure out how an already over-sold house can be stretched that evening to accommodate perhaps Toronto's Stanley Reid or Arthur Kramer, Jr., of Dallas, in Manhattan to arrange for the Met's visit in the spring. He may also be asked to see to it that a smattering of the social set will be on hand for the new production of Donizetti's "Don Pasquale". "That's not difficult," he will explain. "Being a professional theater man, I simply tell them it's a good show they'll be seeing and that if they come they will have a grand time."

The other day, wig man Bill Zauder breezed into the office, asking for a picture of Caruso in "La Juive" so he could outfit tenor Richard Tucker properly for his role next season with the Chicago Lyric Theater. The Assistant Manager, widely known around the House as a collector of Caruso mementos, had just what Zauder needed.

Robinson's reputation for having a unique collection of records and Caruso memorabilia is matched only by his reputation for meeting emergencies of every

*Continued on page 76*

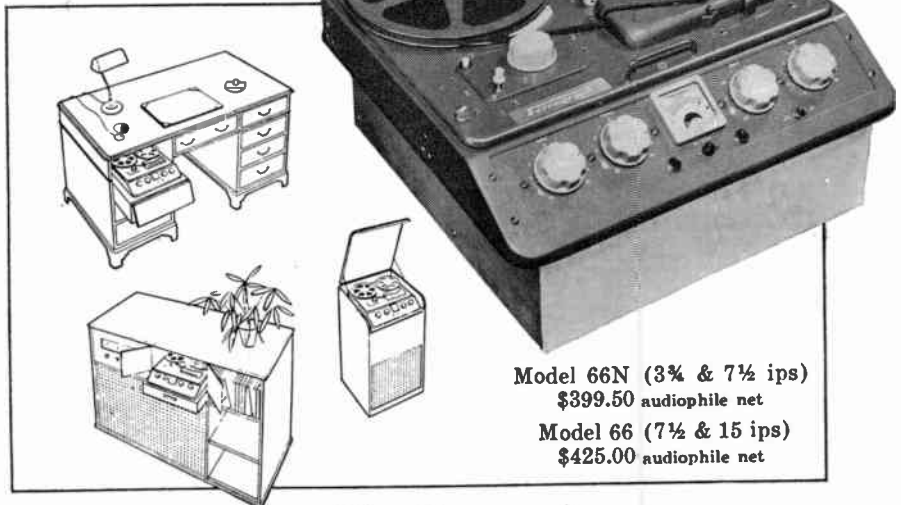
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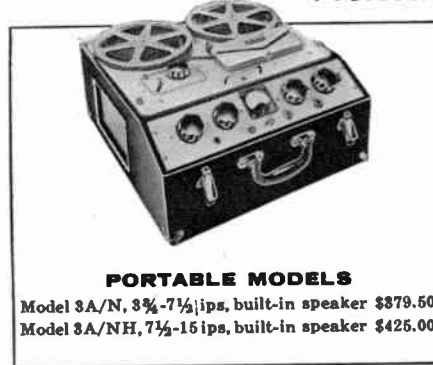
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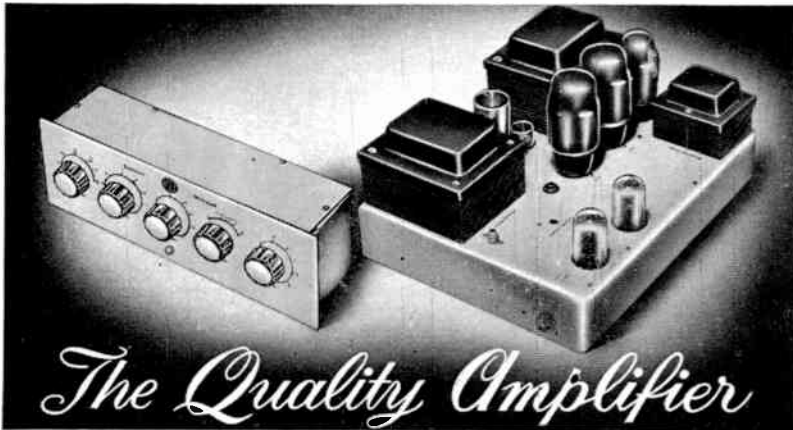
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## THE MET'S A.M.

Continued from page 75

kind. He will be sure, for instance, if pay-day comes for the Met troupe while it is in Bloomington or Lafayette, Indiana, that all arrangements have been made for the local banker to meet a payroll of about \$20,000 — not an everyday outlay of money in those towns.

There was the time, Robinson will recall when prodded, that the lighting plant at the Chicago Opera House went dead for lack of fuel during a coal strike a few seasons ago. What did he do? He chartered a steamboat, had it brought to the edge of the water by the Opera House, and used its generator to supply electricity for the performances. The Met played a whole week in Chicago when all other theaters were dark.

In other Met tours he has had to face the predicament of having foreign-born artists leave the train at El Paso, Texas, for an evening of gambling in Juarez, Mexico, and then being delayed by re-entry difficulties at the border; having one girl cave in during the first act of "Aida", unable to do her big *Ritorna Vincitor* aria and simply having to walk off stage arm-in-arm with Amneris and Radames. Then there have been prima donnas, such as the one singing Donna Anna at a Minneapolis matinee of "Don Giovanni", who arrive late at the theater, not knowing the time is different than in New York; or baggage which fails to reach the theater on time, leaving "Carmen" without costumes and forcing Don José to appear in a gray business suit and minus toupee. There was one evening when a contingent of the company who had the night off strolled on stage during the second act of "Carmen" and milled around, to the confusion of the performers and to the indignation of the local sponsors. Robinson was threatened with the cancellation of the Met's future visits unless he delivered a public apology. The only time the Met missed a performance on tour since it began its junkets in 1883 was in 1906, when it had to cancel a week's schedule after the opening night in San Francisco. During that initial performance, when Caruso and Fremstad were singing in "Carmen", the city suffered — yes, its great earthquake.

The toughest experience Robinson has had in all his cross-country tours was during his days as theatrical company manager and press representative. While proceeding with Katharine Cornell and "No Time for Comedy" from Columbus to Baltimore, "they split the train on me in Harrisburg, Pennsylvania. Part of the train and company was shuttled to Baltimore, the other part to New York. Although it was through no fault of my own," he says, "there's a German saying to the effect that it's the mark of a real theater person to feel responsible for everything that happens during the course of the evening. I was

Continued on page 77

Hi-Fi Music at Home



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(Oct. '55, Pleasantville, N. Y.)

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### THE MET'S A.M.

Continued from page 76

ready to go home and never think of theater again, as a result of this accident. But Miss Cornell was adorable about it, not in the least upset — or not showing it if she was."

When reminded of this incident, Miss Cornell recalled that "he surely had to do some fantastic wiring to the stationmaster in North Philadelphia, and he used his powers of persuasion to get him to stop the New York train longer than it was supposed to so that the missing 'No Time for Comedy' car could be hooked up to a Baltimore-bound train."

Today, firmly planted in the opera world as one of Rudolf Bing's right hand men, he occasionally has time, when the Met is in Philadelphia on Tuesday evenings or after he has finished counting up at the box office, to go to the theater. "It's no hardship being in the Opera House every night in case lightning strikes," declares Robinson. "Besides, I love opera. It's the finest art form man has devised. But I'm almost as fond of the theater." Indeed, his good friends from both the theater and the opera world are equally well treated by him — the only difference being that he is apt to entertain the former with a dinner at Sardi's, and the latter at tiny La Scala, where conductor Dimitri Mitropoulos and such prima donnas as Renata Tebaldi go for veal scallopine.

If he should ever find prima donnas too exacting, he can hide in the seclusion of the Players Club, which Edwin Booth took such pride in founding. He has been Pipe-master there on three of their yearly "Pipe Nights". The first two times he chose Caruso and John McCormack as topics of discussion; the third time, it was Mary Garden, and she was allowed to be present for the occasion — the first woman so honored by the Club — to hear Robinson tell of her fight with censors when she did "Salome" in Chicago.

His flair for putting words together is shown in his record album notes. His first were for the Florence Foster Jenkins album, and though he wished at the time that he was being asked at the very outset to write for a Caruso album, he gladly took the assignment. "I'm a great believer that opportunity can knock only once."

Possessed of information on subjects ranging from the arts to the stage dimensions and capacities of various auditoriums, and the reasons why the citizens of one town prefer "Lucia" to "Tristan und Isolde", his ever-present smile conceals any annoyance he may feel over being called upon to use his resourcefulness. Speaking about the man whom he calls "certainly among the best company I've ever had," General Manager Bing maintains that "in our darkest hours, when we're pretty much despondent over this or that, his efficiency and sense of humor always see us through."

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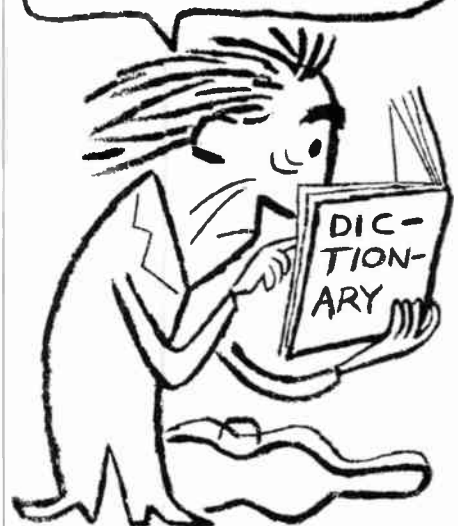
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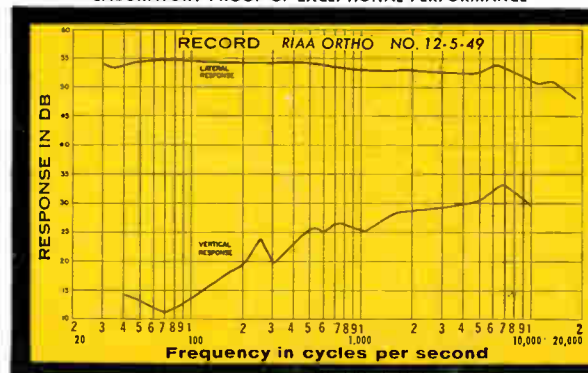


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