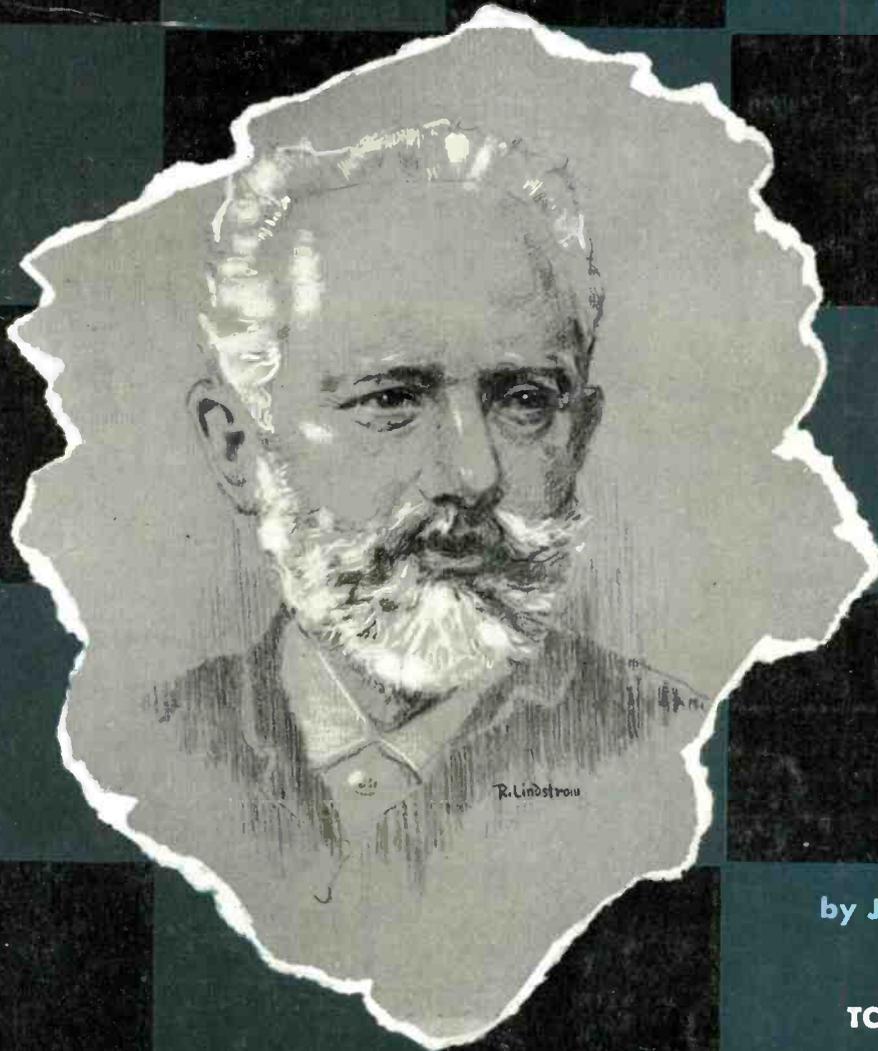


High Fidelity

AUGUST

• THE MAGAZINE FOR MUSIC LISTENERS

• 50 CENTS



by J. F. INDCOX:

THE
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RECORDINGS
ON
MICROGROOVE

audiotape

on **Mylar***

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Ask your dealer for our new folder describing Audiotape on "Mylar". Or write to Audio Devices, Inc.

PHYSICAL PROPERTIES

"Mylar" polyester film compared to ordinary plastic base material (cellulose acetate)

PROPERTY	1 Mil "MYLAR"	1.5 Mil "MYLAR"	2 Mil "MYLAR"	1.5 Mil Acetate
Tensile Strength, psi	25,000	25,000	25,000	11,000
Impact Strength, kg-cm	90	170	200	10
Tear Strength, grams	22	35	75	5
Break Elongation, %	80	95	105	20
Softening Point, °F	464-473	464-473	464-473	149-230
Moisture Absorption, % (at 100% RH)	0.3	0.3	0.3	9.0
Bending Modulus, psi	500,000	500,000	500,000	350,000
Flex Life, cycles at 0° F	20,000	—	—	500

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Now the Jensen Duette "Treasure Chest" model is an elegant compliment to your decor whether traditional or modern. The handsome versatile chest design is available in either selected mahogany or blonde oak veneer with genuine matching hardwood trim.

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Duette "Treasure Chest" gives the full performance of the true two-way system with its special 8-inch woofer and compression driver tweeter in an unusually compact scientifically designed acoustic enclosure. Ideal for

small space hi-fi system, excellent as an improvement addition for true hi-fi from existing radio, TV, phonograph or tape recorder. Capable of adequate bass reproduction even at low listening levels. Clean, smooth response with the unmistakable presence of the true two-way reproducer.

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Also see the "Duette DU-201" in Dupont Fabrikoid finish at a new low price **\$62⁵⁰** net.

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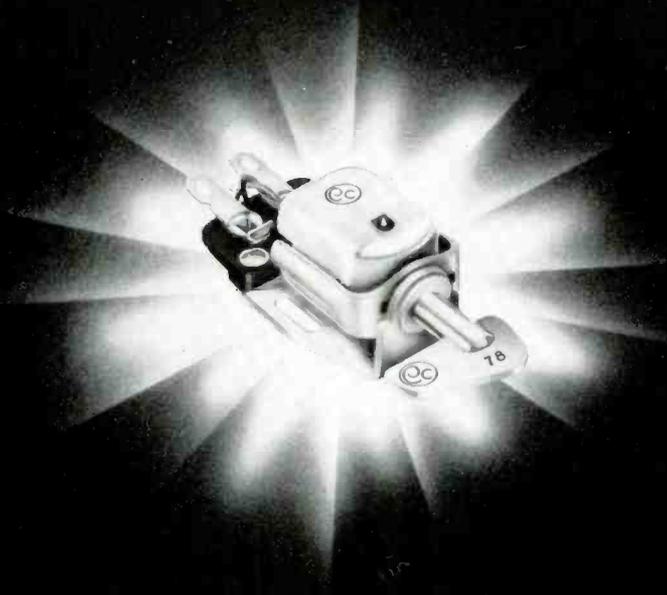
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High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

This Issue. A year ago we ran a somewhat whimsical cover, depicting a summer music festival concert under the stars. In the background was the orchestra-shell; in the foreground a group of tape-recording maniacs, perched in trees, surreptitiously immortalizing the performance. One unrealistic aspect of this we pointed out: where was the AC to come from? Another aspect was pointed out to us, later, by readers: the American Federation of Musicians views this kind of activity as worse than arson, homicide or piracy on the high seas, and most summer-music managements won't let a tape-recorder on the grounds. Now we come back with another finding: most house-wrens, hermit-thrushes, katydids, thunderheads and bullfrogs do not belong to the AFM. So bring your tape-machine with you, together with a copy of Glen Southworth's article "The Sounds Around You," if your vacation still lies ahead. Additional suggestion: tape-copy a few of your favorite records, for medium-fidelity listening on the porch in the mountains or at the beach — portable music without risk to your disks.

Next Issue. In September come audio shows and fall sales-campaigns by record companies. We'll be putting out a big issue, and we aren't sure yet what will get into it, except a discography of Brahms' chamber music by Paul Affelder.

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AUTHORitatively Speaking

Abraham B. Cohen, whose reflections on the possession of two ears begin on page 28, is what might be called (to paraphrase Gilbert and Sullivan) a very model of a modern music-enthusiast. He has training in music and, of course, knows its history. Still, he almost gives the impression, in his writing, that he thinks of music as having *begun this century*—i.e., when it invaded the home, through radio and records. He obviously considers binaural reproduction, for instance, not as a substitute for the concert-hall, but *as an improvement on it*. Born in Boston 44 years ago, Cohen studied the violin 10 years, and was concertmaster at the Boston Civic Symphony at 18. He holds B.S. and B.E.E. degrees from Northeastern University, and has done graduate work in mathematics and acoustics at the University of Pennsylvania. He got into radio in 1933, partly because he could read music and thus "ride the gain" for Philadelphia stations broadcasting concerts. Currently he is technical service supervisor for University Loudspeakers, Inc.

Glen Southworth, who calls your attention to "The Sounds Around You" on page 34, was introduced, he says, to the high-fidelity concept in 1946, and ever since has been deep in designing amplifiers, pickups and kindred devices. He lives in Moscow, Idaho, and makes his living as director of TV studios for Station KWSC, which does not prevent his taping most of the concerts at Washington State College and many at the University of Idaho. Among his most prized tapes, however, are several of outdoor band concerts, complete with airplanes, dogs, birds and children. Some of his "documentaries" have been broadcast by local stations.

W. R. Brittenham (see page 40) is a 29-year-old mathematician, who spends his working days presiding over an electronic calculator at the Numerical Analysis Laboratory of the University of Wisconsin—and at graduate study. In his spare time, he plays the organ in a Madison church and collects records, particularly organ records, old and new. It was the search for a scratch-proof way of shipping organ records that generated his article on record packing *de luxe*.

Richard V. Happel who did *not* stay for any drilling at the hi-fi dentist's office he describes on page 37, is copy editor and a columnist for the *Berkshire Eagle*, Pittsfield, Mass. He got his first journalistic experience producing a one-man, unauthorized, eighth-grade weekly newspaper in grammar school. (The teacher was relieved, he says, when he graduated.) In depression days he reentered journalism as a space-rate reporter for an Albany, N. Y., newspaper, a fate he describes as "no worse than death." He has been with the *Eagle* for 17 years, except for 44 months in AAF public relations, which he spent in Miami Beach—"feeling no pain, despite frequent KP."

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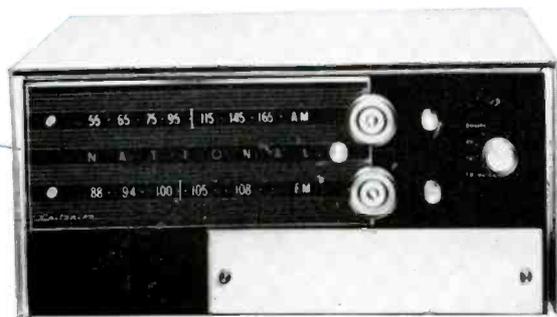
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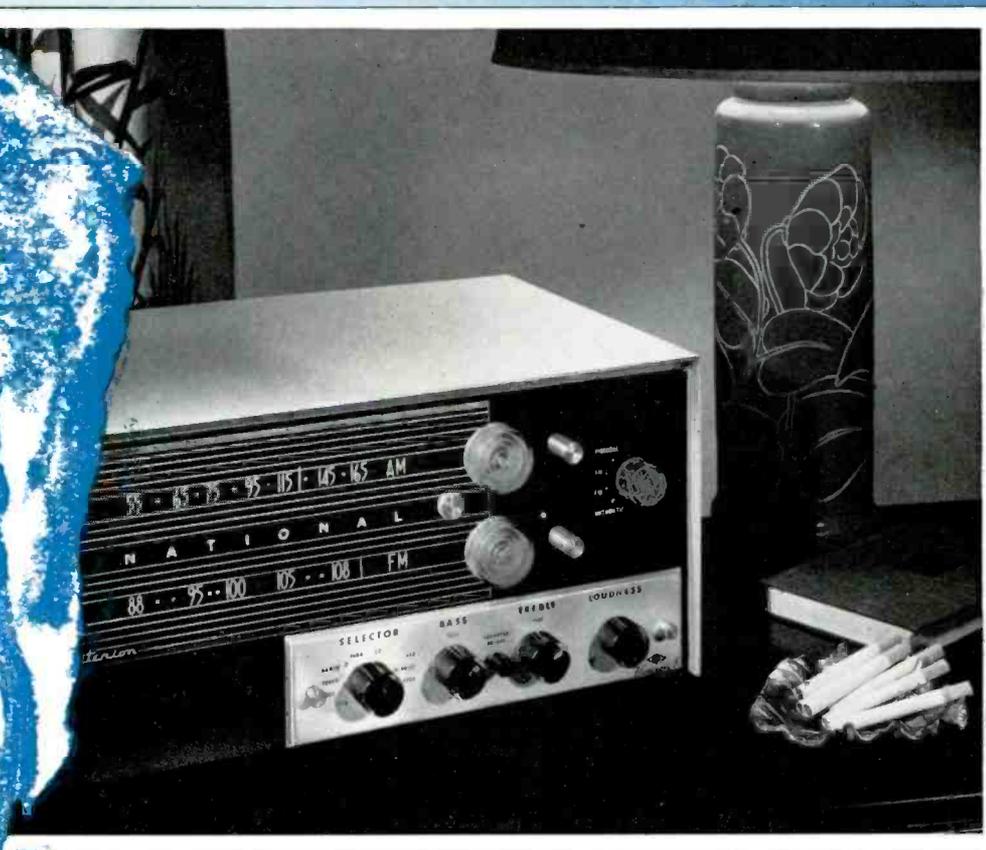
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For a preview, please turn the page.

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20-WATT AMPLIFIER \$84.95 (SIZE: 14½" x 4")

To surpass the present high level of amplifier design, National proudly introduces new power amplifiers with a revolutionary new output circuit employing unity coupling.

With unity coupling, the output transformer is no longer required to supply the coupling between output tubes for distortion cancellation as in normal push-pull circuits. Instead, the transformer supplies only the impedance matching between the tubes and the speaker system, thus eliminating impulse distortion created by transformers. Music is reproduced with an unclouded transparency — at all listening levels — never before achieved!

The HORIZON 20 is a 20-watt amplifier with a total harmonic distortion of less than .3% and total intermodulation distortion of less than 1% at full rated output. Frequency response is ± 1 db 20 cps to 20 kcs.; ± 1 db 10 cps to 100 kcs. Power response at rated output is $\pm .15$ db, 20 cps to 20 kcs. Hum and noise is 80 db below rated output.



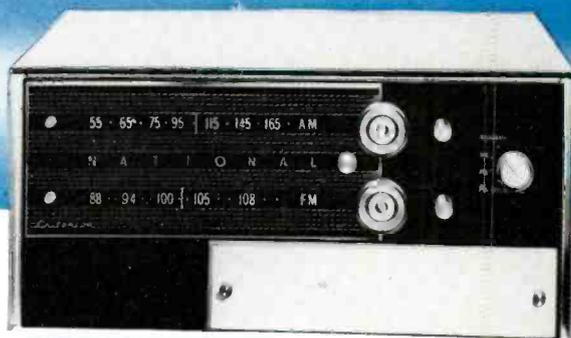
HORIZON 5

PREAMPLIFIER-CONTROL UNIT \$49.95

The HORIZON 5 achieves a new high in frequency response (± 1 db, 20 cps to 100 kcs) and voltage output (up to 10 volts) — a new low in distortion (less than .2% harmonic, .3% intermodulation)!

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10-WATT AMPLIFIER \$79.95 (SIZE: 14½" x 4")

Incorporating the revolutionary new unity-coupled circuit in a 10-watt amplifier design, the HORIZON 10 offers performance never before achieved at such a moderate price!

The built-in preamp-control unit offers a choice of 3 inputs, 3 record equalization curves, a loudness control and separate bass and treble controls.

Harmonic distortion is less than .5%; intermodulation distortion, less than 2% at rated output. Frequency response is ± 1 db, 20 cps to 20 kcs.; power response, ± 2 db, 20 cps to 20 kcs. Hum and noise are better than 70 db below rated output on high-level input, better than 50 db on low level input.



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Chicago Show

The Chicago High Fidelity Show will take place on September 30, October 1st and 2nd (this year). Hours are from 1 to 9 p.m. on all three days. The place: The Palmer House.

HIGH FIDELITY will have the welcome mat out in front of Room 859.

The Future

In mid-May, equipment manufacturers gathered in Chicago to show their wares to the trade. We wrote a piece on it, but there was so much of interest, and it ran so long, that it was forced out at the last moment. So this time we'll try to be extra brief. . . and will say only that, more than ever before — and impressively so — the Parts Show was a hi-fi show. You, the readers of HIGH FIDELITY, will see announcements of new products and reports on them as the months, and the big Fall Audio Fairs, roll by. The future of hi-fi is hot . . .

We do want to mention, however, one exhibit which attracted a special lot of attention. It was a combined demonstration of Pentron and University. Briefly, they took six (jazz) musicians, spread them as far apart as possible in a large hall, put a mike in front of each, recorded all six mike channels onto one width of tape, and played the whole thing back through six tape preamplifiers, amplifiers and loudspeakers! The effect was really phenomenal! The demonstration will be repeated in New York and Chicago, we understand.

Paris in the Fall

Recently the mails brought a note from Dr. Alphons Silbermann of the Radiodiffusion-Télévision Française re-

So that you may hear the true miracle of these low-cost high-fidelity recordings we offer you

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Under this program you can now enjoy in your own home a complete recorded library of the world's great music... beautifully recorded on the latest high-fidelity electronic equipment, with the full range of sound (30-15,000 cycles per second)... all for less than half the price you would normally expect to pay! High-fidelity recordings like these usually sell at retail for \$5.95 each—but because assured distribution to members eliminates the usual expense of unsold records—and because of the development of mass production high-fidelity record pressing equipment—we are able to offer these 12" long-playing high-fidelity records exclusively to our members for only \$2.98 each!

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Music Treasures of the World makes available to you and your children the best-loved works of all the greatest composers, both serious and light—Bach, Beethoven, Brahms, Mozart, Tchaikovsky, Gershwin, etc. And these selections are thrilling brand-new performances, played by internationally famous philharmonic symphony orchestras under the batons of such eminent conductors as Walter Hendl, Hans Swarowsky, Dean Dixon,

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To receive your Introductory Record for only 10¢, fill out and return the coupon. At the same time we will send you our current selection—Mendelssohn's E Minor Violin Concerto AND Tchaikovsky's Piano Concerto No. 1—BOTH on one 12" long-playing record... at the special member's price of only \$2.98—which you may keep or return, as you please. There is no further obligation to purchase any additional records—ever! And you receive a new issue in our Music Appreciation Course every month, FREE—whether or not you buy any additional records. Mail coupon NOW.

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questing that we make the following announcement:

"The Centre d'Etudes Radiophoniques of the Radio-diffusion-Télévision Française will organize an International Congress at Paris from the 27th of October till the 30th of October 1954, which will deal with *the sociological aspects of radio music*. The Congress is open to sociologists, musicians, and radio specialists of all countries of the world and will provide an opportunity for the interchange of information, opinions and experiences in a field which hitherto has rarely been treated as a basic research problem."

San Francisco Show

Audio shows of one sort or another occur so often these days that they are becoming hardly newsworthy. Aside from the big ones, which involve as many manufacturer exhibits as possible, there are a lot of dealer-level shows. Personally, we like this trend . . . and we like the type of show staged a while ago by the Hi-Fi Shop in San Francisco. A "one-man" show, so to speak, but with a lot of lines represented. One decidedly unusual feature was the insistence on the part of Sydney Rawson, the shop's owner, that not more than one system would be in operation at any one time, and that volume would be held to normal home listening levels.

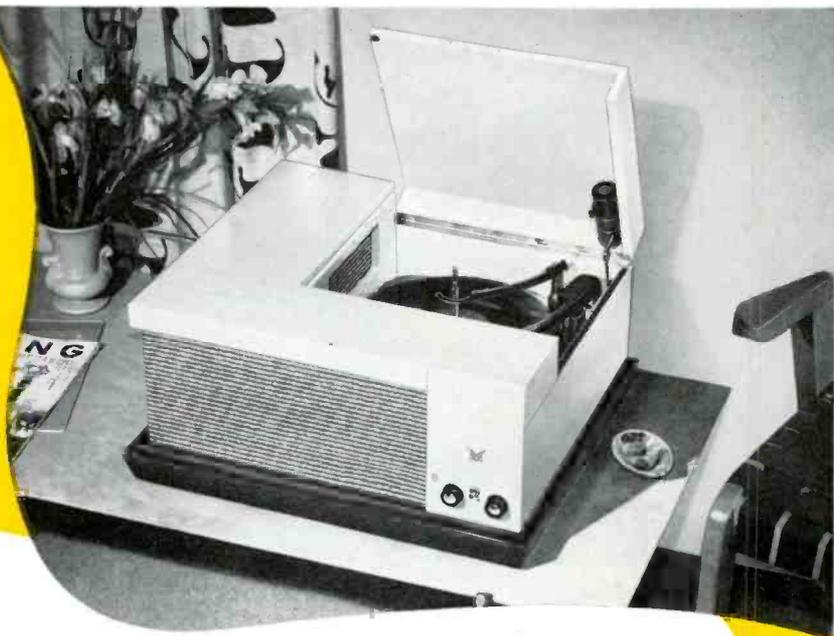
Got quite a crowd, and lots of favorable comment, particularly from newcomers to hi-fi.

Dixie Show

Note on your calendar, you Southerners, the dates of August 27, 28 and 29 . . . there'll then be held the Dixie Audio Festival at the Henry Grady Hotel, Atlanta. The show sounds exciting; binaural and everything.

Fidelicide

Add a new word to your vocabulary: it's the sin committed by low-fi radio and phonograph equipment. Credit for its invention goes to Station KFAC in Los Angeles, which used it in an advertisement on Jan. 31.



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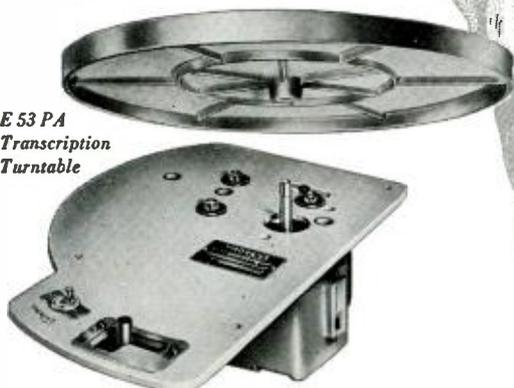
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Copies of "Hi-Fi" Available

Mr. Watts Hill, Jr., of the Durham Bank and Trust Co., Durham, N. C. advises us that he has a complete set of HIGH FIDELITY copies which, in view of the shortage of some issues, he will be glad to let others in his area peruse. Thanks, Mr. Hill — any others as generous as you?

Status of FM Broadcasting

Our item, a couple of issues ago, about the fact that the Federal Communications Commission was considering ways and means of utilizing to a greater extent those frequencies in the radio spectrum which are now assigned to FM broadcasting brought us a veritable flood of copies of letters which had been sent to the FCC.

One HIGH FIDELITY reader — Chauncey R. Tatum of Baltimore — makes a very worth-while suggestion: reallocate frequencies to FM stations so they will spread out better on the dial. Even in our relatively fringe area location, we can't get some stations because of interference. We have a traffic jam in the 94 to 98 mc. region, with plenty of wide open spaces between 101 and the top end of the band. When conditions are "hot," we have been able to receive three different stations simply by rotating our antenna, without touching the FM tuner.

Kall to Golden Ears

Now that we think about it, that is not a very good head for this item, and many readers may not forgive us. Anyway, this has to do with a very successful hi-fi shindig staged by Station KALL in Salt Lake City. Part of the activities included hearing tests for those who wanted to know just how much gold they had in their ears. Anyone who went over 12,000 cycles was handed a membership card in the "Golden Ears Club." Card was printed in gold ink, natch!

Those Phono Plugs Again

Several issues ago, one of our readers squawked with special violence over those confounded little phono plugs which have to be used with almost



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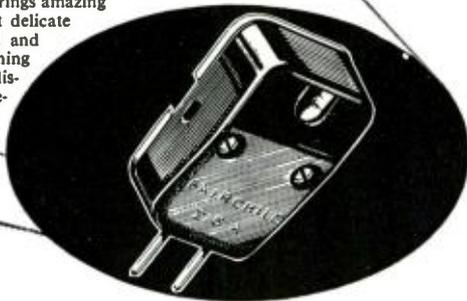


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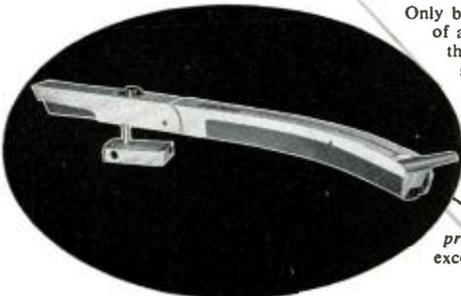
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Into the battle has come the Component Manufacturing Service, Inc., at West Bridgewater, Mass., in the person of Randolph G. Barker . . . who sent us samples of a phono tip plug which has a molded plastic sleeve attached to it. Looks wonderful, and we hope all equipment manufacturers will take note, immediately!

TapeMaster Recorders

Allied Radio of Chicago writes us: "This company (TapeMaster) is now in process of reorganization. It is not yet definite when production may be resumed. We were fortunate, however, in securing a small stock of the PT125 and PT150 models. Our supplies of the PA-1 preamp and TH25 mechanism are also good. Arrangements have been made to assure a continuous supply of replacement parts."

Opportunity for Collectors

There's a heart flip and also a note of interest to perhaps many of our readers in the answer we received recently to a renewal letter:

"With a sad heart I advise you that my son (24 years) was killed by an auto accident on April 4th.

"His love for great music and sound should be carried on somewhere — he left a record collection of \$5,000 in classics, etc. I would love to dedicate and give his records to someone that would honor and appreciate great music. Could you advise me? Thank you.

(signed) Mrs. Verne Robinett
2439 Front Street
Cuyahoga Falls, Ohio."

'Nuff said — to readers of H. F.

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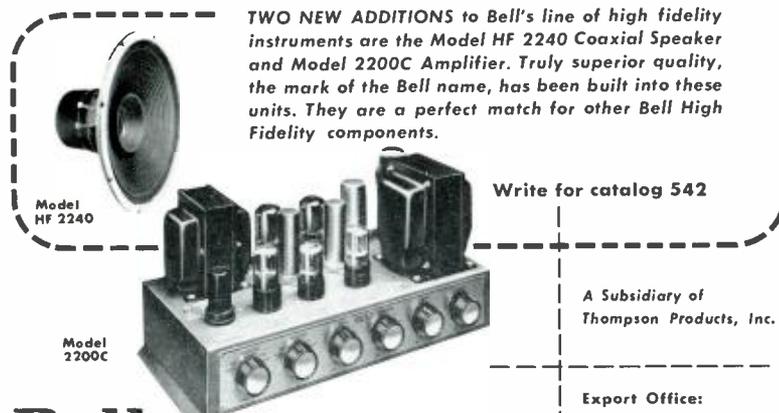
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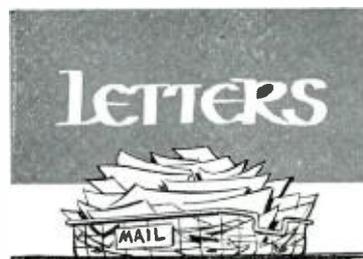
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SIR:

On page 44 of the June, 1954 issue of a certain periodical, which shall remain nameless, there is a review of Columbia's recording of Hindemith's *Marienleben* in which Mr. Hindemith is quoted as saying, "Just as the music is nourished, incited, infused and lifted above the sphere of purely musical beauty and credibility by the text, so a purely musical influence must in turn illuminate the ignoring the poet's side of it, Columbia has irredeemably wrecked the entire conception. This is sickeningly unfair . . ."

If Mr. Hindemith really said this it looks as if he is biting the hand which feeds him; however, I fear this quotation must be attributed to your typesetter who, like the reviewer, must have been so upset by Columbia's alleged blunder that Hindemith's quotation ended up in the same Limbo as Rilke's poems.

Neil Fetter
Eugene, Oregon

SIR:

. . . The music critic Alfred Frankenstein deplores Columbia's omission of the German text by Rilke of Hindemith's *Das Marienleben*. Although such an omission is to be completely condemned, it does not destroy the value of this production as completely as Mr. Frankenstein suggests. Since Rilke is a relatively modern poet much in vogue at present, his poems are readily available in editions which include excellent English translations opposite the German originals. It would therefore appear that a modest additional investment would allow the purchaser of Columbia's version of *Das Marienleben* to follow the text in German.

I should like to point out two further examples of omission of original text which, to my mind, are more serious because the text is less readily available

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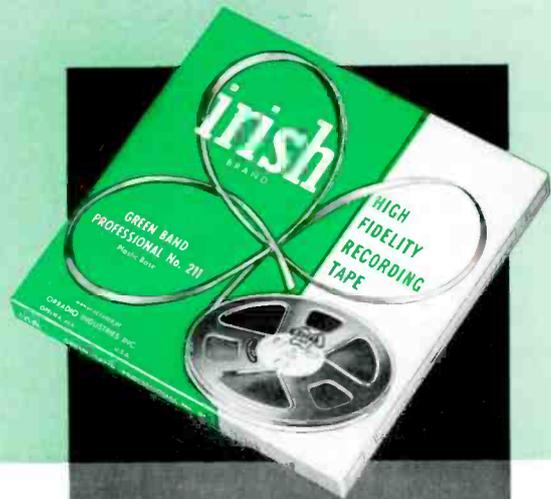


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than that of R. Rilke. The first is London's version of *Frauenliebe und Leben* which presents only the first few words of each song in German. Since the poems are by A. von Chamisso (1781-1838), an obscure poet and soldier, the purchaser will have a difficult or impossible time finding the full text. A similar example is RCA Victor's *Die Schöne Müllerin*, where again only first lines in German are included. The poet here is the second-rate Wilhelm Müller (1794-1827). Columbia is thus not the only manufacturer at fault . . .

J. Ross Macdonald
Dallas, Tex.

SIR:

In "The Sad Case of the Misplaced Poet" (June, page 44) Alfred Frankenstein takes Columbia to task for not including a libretto with *Das Marienleben*.

As the story came out it turned out to be "The Sad Case of the Misplaced Quotes." While careful study of the fourth paragraph does not make it clear to me just what Mr. Frankenstein intended to say, I am certain it was not what the typographer made him seem to say. Surely he didn't mean to quote the composer as saying (on the record jackets) that "Columbia irredeemably wrecked the entire conception."

. . . I think you need better proof-reading.

William E. Sporer
Detroit, Mich.

SIR:

I want to express my enthusiastic appreciation of the review of the Columbia record of Hindemith's *Marienleben*, by Mr. Alfred Frankenstein.

For years I have been hoping that reviewers would come to speak out strongly on the execrable practice, by some manufacturers, of omitting the texts of Lieder and other vocal records, giving us instead mere translations, or summaries, or just plain eyewash . . .

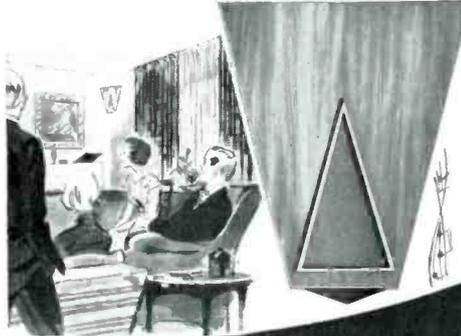
I for one wish you would make it standard reviewing practice always to add a couple of words, "No texts" or "Complete texts" or whatever it is, to the account of every vocal record. It would help me greatly in my choices.

Robert L. M. Underhill
Concord, Mass.

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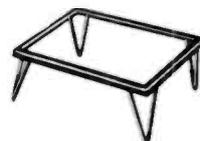
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SIR:

But how good or bad were the records themselves? Of course, I am writing in reference to Frankenstein's review (sic) of *Das Marienleben*. Columbia was certainly given rough treatment, and the *knowing* reader was not given any better break. One of the main reasons (I think) for any review is to enable its readers to become knowing. I, for one, would like to know just how good or bad the Columbia recording sounded to Mr. Frankenstein. His views are usually sound, and worth consideration. I do not care about his opinions concerning the prudence of Columbia Records (although I do not mean that he is not entitled to such a view; I do mean that he missed the spirit for the letter(s)).

Certainly he made issue over a very minor point. The text for *Das Marienleben* is readily available in bi-lingual editions (notably Spender's and Norton's). But I would like to ask, what shall be the recording companies' responsibility in cases of Russian, Chinese or Hebrew texts?

And one other point about your infamous page 44. Couldn't it have been better proofread, or do not the exigencies of a modern magazine allow for that?

L. C. W. Dunning
Kew Gardens, N. Y.

In our own defense, let it be said that our infamous page 44 was proofread, after which, ill-advisedly, one minor correction was ordered, just at press time. What mishap took place in the print shop, we don't know, but it was a saddening blow. As to the records of the much-discussed Hindemith set, they are, by general agreement hereabouts, superb, both musically and sonically. — Ed.

SIR:

"Anyone for a Boccherini Society" — ("As the Editors See It," May 1954)? Yes! Definitely! To me Boccherini ranks with Mozart as one of the great composers. I base this on two of the too few recordings I've heard of his works: the Quintet No. 1 for Guitar and Quartet and his Symphony in A. May his ¼-page in Schwann expand to the 6½ given to



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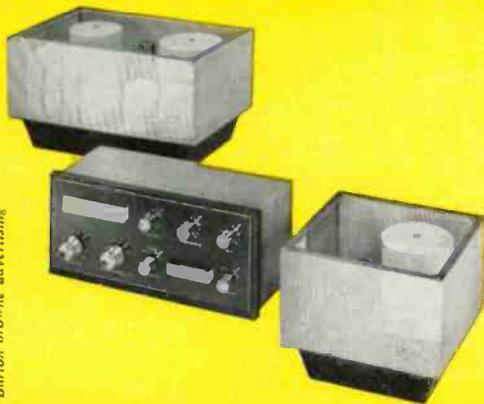
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First, a word of sincere thanks

Because I have thoroughly enjoyed being of service to so many High Fidelity Magazine readers engaged in making up their own superb hi fi reproducer systems, I take this opportunity to show my own appreciation of the fine personal contacts the work has brought and for the generous enthusiasm so liberally shared.

By continuing the same service in

Walter M. Jones APPARATUS CO., Inc.

I hope to make and keep many more reader friends among those who undertake the none too difficult task of building up true reproducer systems of the best types.

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WALTER M. JONES

Apparatus Co.
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MAIN STREET

SHEFFIELD, MASS.

Mozart. Only two of his 20 symphonies now appear, and what of his some 350 chamber works? Anyone for a Telemann Society?

R. B. Sanborn

Hermosa Beach, Calif.

SIR:

The . . . reason for writing this letter stems from your editorial in the May, 1954 issue . . . You ask at the end, "Anyone for a Boccherini Society?" I for one am fully in favor of such a society at the earliest possible time. But further I am for a "Piano Quartet and Quintet Society" to further explore these forms for piano and strings. Most of the works in this form by the more well known composers are now on LP but there are at least 12 by Boccherini none of which have yet been recorded, either on 78s or LPs. I'm not the one to say that all the works in this form are in the "high monetary return" classification, but there are surely many which deserve to be put on records and which might one day prove to be much more than "musical oddities." . . .

Herbert S. Ingraham, Jr.
Washington, D. C.

SIR:

I wish to call your attention to a record review by James Hinton, Jr., which appeared in HIGH FIDELITY in May, 1954: specifically, Gounod's *Faust*.

While I strenuously disagree with Mr. Hinton's comparatively displeased appraisal of the performance, I wonder if he did review the entire set as he did not mention *The Walpurgis Night Scene* which is included in this recording to make it . . . the only complete recording of the opera. And I noticed the quantity indication at the beginning of the review erroneously indicated three rather than four records — which are contained in the set.

Might I also point out RCA Victor has joined in making the error as on the album side, where the number of records contained within the album is specified: they as well list three rather than the four records within the set. . . .

Murray G. Kaufman
Milwaukee, Wis.

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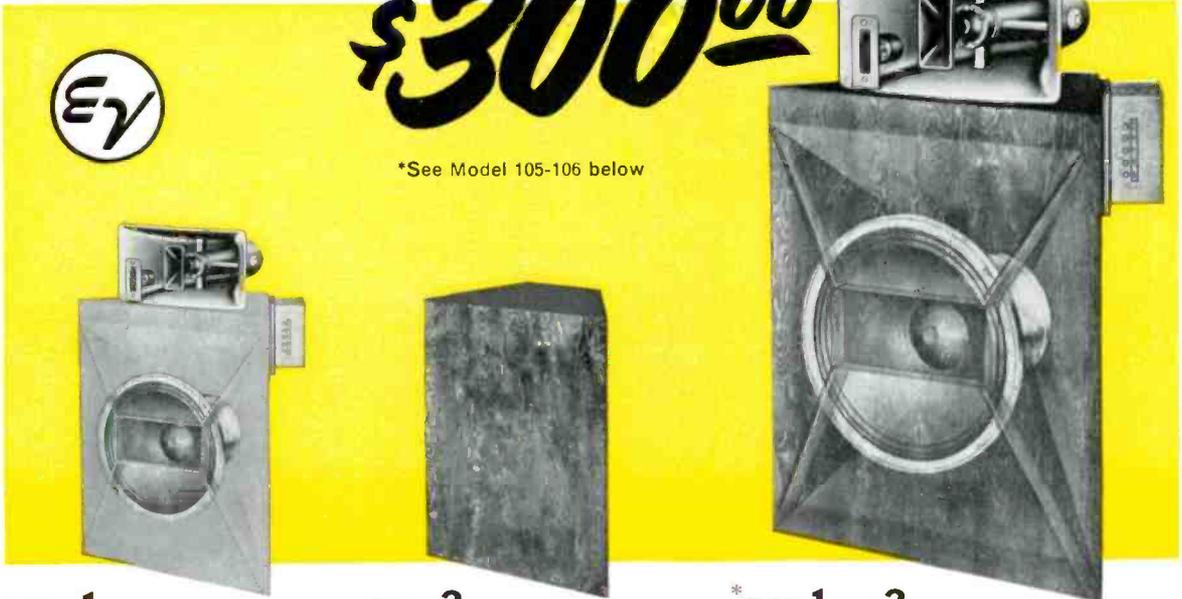
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THE MAGNIFICENT *Georgian*

Write for Bulletin No. 199

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AS THE EDITORS SEE IT

MANY A reader writes: "I just bought \$400 worth of hi-fi equipment from —. He now refuses, politely but firmly, to do anything more than deliver it to my door. Shouldn't he be expected to make the installation or at least check it after I've put it together?"

The answer is no. Why?

First let us talk of Mr. and Mrs. J. Q. Public, who haven't yet heard the word about high fidelity, and therefore stroll down to look for a record-player at The Fortissimo TV Shop on Main Street. Mr. Fortissimo has maybe six TV models on his floor, and a like number of radios and phonographs, the latter ranging from a fair-sized console to table and portable models. In back he is likely to have a modest stock of the faster-moving items on his floor, just enough to keep him supplied between shipments from the wholesaler in the nearest big city.

The chances are that Mr. Fortissimo figures his total selling and installation time at two hours maximum, even for a suburban installation. It is unlikely that Mr. and Mrs. J. Q. P. will spend more than half an hour standing around the showroom floor. If they do, the dealer will probably suggest a home trial, to get things moving along. And it takes practically no time to install a ready-made radio-phonograph. (If it includes TV or FM, there may be a substantial extra charge for the antenna.)

Mr. Fortissimo makes a reasonable profit (he has to; he can go out of business just as fast as anyone else unless he keeps his turnover high and his sales-plus-installation time low); but he does work to clinch the sale fast. The price of his wares is high, in comparison with high fidelity equipment: that is due largely to two factors. The first is the cabinet. Cabinets cost money (partly, at least, because few manufacturers make their own) and in an expensive unit may represent half or more of the total cost — in a study reported in the January-February 1953 issue of *HIGH FIDELITY*, it was found that the cabinet represented 60% of the cost of one \$400 radio. The second factor is the distribution pattern. In the simplest chain, the manufacturer makes a profit; the wholesaler makes a profit; and the dealer makes a profit.

The distribution pattern for high fidelity equipment differs sharply in that the wholesaler stage is nearly always omitted. Sales are made direct from manufacturer to dealer, through manufacturers' representatives who, by the way, carry no stock (again, with a very few exceptions; the pattern is beginning to change as the industry grows bigger).

That means that you, the buyer of hi-fi equipment, do not pay a mark-up to the wholesaler. You save a goodly percentage right there. It also means that the dealer has to carry a larger stock, since no one provides warehousing facilities for him.

Now, if Mr. J. Q. P. decides to investigate this high fidelity phenomenon, and walks into Maxine's Hi-Fi Heaven . . . well, be honest, have you ever heard of a complete hi-fi system being purchased in half an hour? We haven't. More typical is the amusing autobiographical instance reported by Ed Wallace in "Hi-Ho Fidelity," many issues ago. He writes: "Within four weeks I made 20 visits to five stores and listened for at least an hour at each visit."

We shall now bring to public view an episode which occurred two days after we published Mr. Wallace's article. We received a phone call from the sales manager of one of the country's largest manufacturers of hi-fi equipment. He was furious. In language marvelous to hear, if not fit to print, he asked how we had dared print that article. We said we had thought it exceptionally good. "Look, man," he screamed, "any dealer that reads that article will quit the hi-fi business tomorrow! Wallace took 20 hours . . . he says so, right there at the bottom of the column . . . to be sold; that'd kill any dealer; they can't afford sales-time like that!" And so forth.

That's important. Even when Mr. Fortissimo and Mr. Maxine work on approximately the same margin of gross profit (and they don't always) the latter's net profit is likely to be much smaller because his sales time is so much longer. Which brings us to the final point: You should not, and must not, expect installation or service work free from your hi-fi dealer. He just can't give it. If you want your dealer to do the complete installation, or any part of it, you must expect to pay for it — particularly if his is a one or two-man operation, so that hours spent at installing come out of sales-time.

So — when you talk hi-fi to a dealer, remember that he is, if typical, giving you a lot you don't get elsewhere. He is giving you sales service and sincerely conscientious buying advice, all of which costs him money. He is probably selling you more value per dollar of your money. He is giving you the same or better guarantees on equipment. But to these services he cannot justifiably be expected to add, at his own expense, lengthy and costly installation service.

C. F.

REFLECTIONS ON HAVING TWO EARS

by ABRAHAM B. COHEN



*'Twas brillig, and the slithy toves,
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.
"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"
He took his vorpal sword in hand:
Long time the manxome foe he sought —
So rested he by the Tumtum tree,
And stood awhile in thought.*

Lewis Carroll: *Through the Looking Glass*

"TWO EARS" SHOWING up as part of a title in a publication of this nature can mean but one thing: binaural reproduction — or, if you prefer, stereophony. And do not misinterpret our "reflections" as connoting only a passive interest in the subject. It will be passive on matters technical only. We touch on "binaural" techniques, but mainly we will concern ourselves with stereophonics as a musical art-form.

We are not going to get involved in definitions of "binaural" reproduction. Instead, let us follow the advice of Lewis Carroll — beware the jubjub bird screaming about what binaural is and what it isn't. Beware the jaws that bite; they tear holes out of our efforts to bring third dimensional music to the home merely because current methods are not perfect to the *n*th degree.

But an art can be assayed in its infancy, while its techniques are still in debate. In art there is neither right nor wrong. There are simply likes and dislikes. There are the Rembrandts and the Picassos; there are the Mozarts and the Schönbergs; there is flat music and there is "binaural" music; and none of these need to be defended one against another. They must be judged wholly on the degree of pleasure they bring to the devotee of the art. And so, rather than defend something which needs no defending, we shall delineate this new musical art-form in terms which will, we hope, be meaningful to readers dis-

interested in subtle technical disagreements. Perhaps we can, at the same time, encourage our technical friends to intensify their progress in this new form of expression.

The fact that the development of this art has involved many technological advances and the availability of new apparatus does not make it less an art. If we examine the history of art, we find it axiomatic that art and technique develop hand in hand. For example, here is a short excerpt from the table of contents of a recent textbook:

Textile fabrics; Glues; Fillers; The Fatty Oils; Synthetic Resin Varnishes; Efflorescence; Common Turpentines.

Offhand, this might be supposed to come from some technical chemical treatise. But it doesn't. It is from a book for artists: "The Materials of the Artist" by Max Doerner. Similar lists could be made for all the arts; painting, sculpture, music. All use materials and techniques to create their particular form of art. The first painter may have been a cave-man who stained his fingers with the juices of the berries he was picking and then began to play at making pretty hen-tracks on some convenient rocky slab. That we don't know, though we can conjecture, but *this* we do know, that today's painter, though he doesn't squeeze berries for his paints, still takes his materials where he finds them. He gladly explores the new possibilities offered by modern chemistry. He doesn't feel bound by tradition to paint with his fingers, either. Today's musician doesn't have to chop down a reed to make a flute. The precision lathe-operator furnishes him something better. And for his truly "big wind," the musician long since turned to the engineers for air compressors, pumps and valves to operate his pipe-organs. And a new kind of organ music resulted.

We might go on at length concerning tools and techniques as they affect the artist's ability simply to get things done. But more important is the philosophical impact of these means and methods upon the artist.

Art begs for tools, and tools beget art, and art develops techniques, and techniques develop the artist — who, again in turn, advances the art. This is true of music as

of any art, and, of course, of the art *and* science of music reproduction. One begets the other. The early crude phonograph enlarged the appreciative musical audience, interesting more people in things musical. To satisfy these new adherents to the arts, technology went to work. Experimenters in acoustics soon developed the "wide-range" acoustic phonograph. Then the technology of electronics produced the electronic amplifier that revitalized and gave new life to the art. The science of chemistry subsequently developed new vinyl polymers, responsible for today's low-noise disk recordings. The technology of magnetic materials, and industrial studies of vibrating beams and plates, gave us the new phonograph pickups and loudspeakers that we have today.

The very artistry of recorded music is, of course, at the mercy, or more accurately, is the beneficiary of the microphone designer. And many a fine recorded selection is the result of judicious instrument-placement in accord with the studio's acoustic properties. No small degree of homage, too, must be paid to the mixing-console technique of the "engineer" who paints the tonal picture technically on the recording tape. Here we have a fine interplay of artist upon technology, of technology upon artistry.

TODAY WE have expanded our technology into multi-channel broadcasts, recordings and tapes, introducing new techniques and opening up new musical horizons for the performing musician and even for the composer in search of a new promising art-form. Here is a new musical way for the composer to express himself, to put body and substance behind his manuscript, to give motion to his musical ideas. "Binaural, stereophonic, panoramic" — they are all synonymous with "life" and musical growth.

It is with respect to this new development that I launch my plea, and it is directed mainly at musicians and music-lovers. To me there seems to exist a very real danger that binaural — or stereo — music-reproduction may go into eclipse as "just another gadgeteering novelty" unless musicians investigate and adopt it. On the other hand, if the artists join the technicians in advancing it, it will be merely a matter of time until the third necessary contingent, the businessmen of the recording, broadcasting and audio industries, come around as well. Then, and perhaps not until then, will certain kinds of music gain their proper place.

There is a group of composers, already famous in their own right, who have tried to write for other purposes than simply getting "absolute" music on manuscript paper. Many are the composers who have written motion into their music. *real physical motion*, with the hope that in its performance the conductor will be able to elicit and to make the listeners feel the kinetic mobility of his musical ideas. And many are the composers who have written spaciousness and spacelessness into their music with the hope that the performance of the manuscript would be undertaken by the right size musical body under the proper acoustic conditions to do it justice. These composers (and we shall deal with their works shortly) have felt the

need but too often *have not had the tools* to achieve their musical objective.

Let us discuss some specific examples where composers were concerned not with just sounds but were equally interested in the *physical placement* of these sounds. These illustrations we will discuss from the point of view of the concertgoer as well as the listener at home, getting his music either from direct broadcast or through recordings. It was the writer's good fortune to attend the Westchester (N. Y.) County concert given by the Danish State Symphony Orchestra when it was on tour in the United States in 1952. One of the works presented was Carl Nielsen's *Symphony No. 4 (The Inextinguishable)*. In this symphony, written in 1916, Nielsen expresses his defiance of the forces let loose in the first World War. To quote from the program notes: ". . . A mood of deadly earnest steps in. The great climax of the movement is reached in due course . . . Almost at once we are made aware of a new and disturbing element in the musical texture; for the composer has written an immensely complex part for two sets of tympani stationed at *opposite ends of the stage*. [Italics mine.] These episodes are directed to be played 'menacingly' and it soon becomes evident that there is a titanic orchestral struggle in the making." But these program notes cannot do the performance justice, nor can any description of mine convey the musical drama of embattled armies in furious battle from opposite ends of the stage. *Here* was conflict in concrete form. One didn't have to dig subconsciously for musical symbols of it. The conflict raged from left to right, and aided by the auditorium acoustics the listener found himself excitingly in the middle.

Carl Nielsen could have written this section for his two-tympani action without specifying that the instruments be on opposite sides of the stage. But as a composer, he felt the need physically to separate the two instruments, to enliven the tonal picture he was developing. The picture he produced was a musical experience in depth. Now let me pose a question: How shall this symphony be recorded for playback? How on one disk, or one groove, or one tape-channel can we reproduce this duality of sound source points? How can it be broadcast over a single channel transmission? How can it be reproduced from one loudspeaker or one loudspeaker system? The answer is simple. It cannot. Should this state of affairs be forever unchanged? Of course not.

Here is one case where technology has been foresighted enough to provide the tools and techniques first, and has offered them to the artist. In fact, these techniques have been available for many years. "Stereophonic" sound transmission and reproduction is not new. The intercity multi-channel transmission demonstrated by the Bell System in 1933 is a classical case history of live stereophonic transmission. Disney's "Fantasia" is a classical case history of stereophonic sound for the theater.* And for the home reproduction of stereo sound we now have the dual use of AM and FM channel broadcasts.

*It is interesting to note that Leopold Stokowski, a musician who always has been in the audio-vanguard, figured prominently in both the Disney and the Bell experiments.

Had this Nielsen symphony been transmitted on such dual broadcast channels so that it were possible to receive it on separate radio systems and to reproduce it through separated speaker systems, or had it been recorded on binaural disks, or on double-track tape, only then would the listener at home have begun to feel the picture that the composer meant him to experience. Such an experience could never be conveyed by the conventional single channel devices.

Beethoven, as was uncommon in his day, did use other than musical devices to give his music dramatic effect. In his *Leonore Overture No. 3*, Beethoven saw fit to write a trumpet passage in the distance, not just a quiet passage, mind you, that would sound as if it were far away, but actually a *distantly placed* sound. In its performance the trumpeter is usually located somewhere in the wings of the auditorium, so that the concert hall listener hears, not imagines, the master's idea. He hears two physically separated sources of sound, the orchestra nearer to him, and the distant trumpeter. (In the opera, *Fidelio*, he is supposed to be outside the gates of the castle where the hero is imprisoned.)

Fine, for the concertgoer. But what of the man at home? He hears the sound of a trumpet that seems in his imagination to come from a distant source, but hears it actually from the same point source — his one loudspeaker enclosure — from which he also hears the orchestra as a whole. He hears no separation in space as was originally intended. Now if Beethoven saw fit to use an acoustic artifice to accomplish his artistic ends in the concert hall, then there is every reason today to use technological devices to bring these same legitimate concert hall effects into the home. And of course to accomplish this simply means the desire on someone's part to do so and the necessary tools to accomplish it. In broadcast form this could be done binaurally through already available AM-FM channels which would bring to the listener equipped with a binaural system the true spaciousness and separation of the two sources of sound. The same result could again be accomplished in transcription form for systems equipped with the necessary binaural playback equipment. It

would thus be possible for the listener at home to reproduce the composer's original ideas faithfully.

Lest all this seem a terrific waste of equipment and recording space just to satisfy the demands of one trumpet passage, it will of course be realized that the rest of the secondary recording or broadcast channel need not remain dead during the rest of the performance. The whole overture will benefit from being recorded binaurally, through the placement of one general section of the orchestra at one side of the room,



and the other section of the orchestra at another side. How much more realistic would this sort of reproduction be than trying to squeeze 75 members of the orchestra through the holes of one small box in one corner of the room!

Now I know that I am going to be brought to task: "Completely synthetic." "Not the way the orchestra sounds in the concert hall." "Just two disembodied ends of the orchestra. Where's the middle of it?" Well, for that matter, who ever heard of an orchestra squeezing out of a *single box* in the corner of a room? Nobody did, but if one box in one corner of the room is good enough, then two boxes in two corners of the room should be even better, and, in practice, they are.

These two separate "boxes" — the speaker systems — do not actually disembody the middle of the orchestra. The fact is that a third apparent source of sound is created directly between the two speaker systems, so that we actually have a full panoramic acoustic spread of the orchestra across the living room.[†]

For a moment, let us review the why's and wherefore's of stereo listening. Although our ears are on the sides of our head, we are nevertheless able to localize a sound when it is directly in front of us. We also can tell when it is on our left or on our right. We can follow a moving sound without moving our heads. This directivity depends upon two factors: the degree to which the sounds reaching the individual ears are equal in intensity, and the degree to which the pulsations of sound reaching the ears are in phase (in step) with one another. When a sound originates on our left, the left ear hears a more intense sound than the right ear. In addition the sound arrives at the left ear a little sooner than it does at the right ear (a little ahead-of-step, as it were) and so through subconscious psychoacoustical training our brain places the sound on our left. As the sound source swings around, the respective sound intensities reaching the two ears continuously change, and so does the degree to which they are out of step. These changes in acoustic intensities and phase relationships we recognize as a change in direction from which sound emanates.

But our ears can play tricks on us as well. When there are two separate sources of sound we may often mistake them for a single source if these two sources are equal in intensity and are symmetrically placed in front of us. Here is a simple experiment the reader may perform at home. Place two small radios against one wall of the room, separating them by six or eight feet. Tune in the same station on both, and adjust the volume until they are equally loud. Now stand off from the radios somewhere in the middle of the room. You will find an area somewhere within the central portion of the room where you will seem to hear the music not from the two separate radios, but from a spot directly between them. This effect will be more convincing the more symmetrical is the room, and the more uniform the drapery scheme from wall to wall; these factors "equalize" the reflections of the sounds

[†]Bell Laboratories' experiments show that actually the center of the "ghost" orchestra sounds a little recessed, but test-listeners didn't object except when a soloist was included in the proceedings. He sounded too remote. — Ed.

from wall to wall. If you want to make this test dramatic, put a third small radio between the other two; but don't turn it on. Now place your friends in the "neutral" zone and ask them which radio is playing. Invariably they will choose the middle, or silent, radio.

How does this phenomenon apply to our "disembodied" orchestra, playing through two loudspeaker systems five or six feet apart? During a binaural program, the left set of loudspeakers reproduces what one microphone in the studio hears, and the other right hand set of loudspeakers reproduces what a second microphone in that same studio hears. The two microphones, of course, "hear" different things. They get different "acoustic shots" of the same performing bodies and our two loudspeaker systems reproduce correspondingly different and displaced sounds. Thereby we are locating different parts of the orchestra in different parts of the room. But there is also considerable overlap of the individual acoustic shots of the microphones, for they both receive a generous portion in like amount of the orchestra as a whole, and of the general room-sound of the studio. As a result, the two sets of loudspeakers will reproduce a great amount of the *same* sound as well as localized different sounds. This music *common to both speaker systems* will apparently originate from areas *between* the actual speaker systems. And so we obtain a continuous acoustic spread of the performing group across the room.

There are musical effects which may be achieved with speaker systems in spatial duality for even single-channel program-material, lending a sort of synthetic concert-hall spaciousness to music reproduced at home. Broadcasting and recording technics have brought about a change in conventional orchestral groupings. Instruments and vocalists are now arranged for best electroacoustical perception by the microphone, rather than by a live, dispersed human audience. A dual speaker-system, however, can pull a fast one on the studio stage-manager, and rearrange the orchestra into more conventional array for home listeners. Conventional symphonic orchestral grouping calls for the first and second violins on the left, woodwinds, horns and brass in the center, and violas, bass and tympani on the right. This seating plan turns out actually to be a geometric arrangement of the instruments on a frequency basis — the treble on the left, the middle-range in the center and the bass notes on the right. How can one take all these scrambled notes and unscramble them back to their legitimate concert hall positions?

If we accept the proposition that the concert hall position in general accords with the pitch of the instruments, we have clear sailing. Simple dividing-networks can separate the low, middle and high ranges into three separate "channels" (or four or five, if preferred). These three channels, naturally, feed three separate loudspeakers: a woofer for the lows; a midrange speaker for the middle; and a tweeter for the treble. Now spread these "choirs" of your orchestra out across the room, and — *voila!* There are violins on the left, the woodwinds and brass in the middle and the bass on the right — not perfect, of course, but recognizable.

I will concede that this synthetic method of instrumental

separation may at times actually split single instruments in two, but I find this seldom bothersome, and will accept expansiveness at the cost of academic accuracy. The single-speaker alternative is a condensed jumble, where the flutist tries to blow his notes out of the *f*-holes of the bass fiddle, and the violinist's bow gets tangled in the slide of the trombone.

Perhaps by the time two or three-speaker music systems and multi-channel recordings become a commonplace, we will have composers writing music especially for them. For the nonce, however, our interest is in the composers who have tried to tell their musical story within the legitimate art-forms, but still with a degree of stagecraft as well as musicianship.

The obvious source of stagecraft in music is the opera. While it is true that the operas when well recorded can make excellent "pure" musical listening, there isn't one of us (of those of us who like opera) who wouldn't rather be at the Met in person to see as well as hear the opera. The plot may be old and threadbare, the "acting" may at times embarrass, and the tyro seated next to us may be subvocally competing with the basso on the stage, but we still enjoy the music come to life. How flat do the broadcasts fall by comparison! How out of balance are the voices, how long and tedious are the recitatives, how the sextet becomes garbled, and the quartet mangled as they all simultaneously push their way through one loudspeaker! This is not what the listener at the Met hears. He may not have the best seat in the house, but he hears Gilda, the Duke, Rigoletto, and Maddalena as individual voices of the Quartet. He hears them so because they are physically separated, and because his eyes complete the stage and sound picture for him.

But what can we do for the man at home? The broadcaster can help out tremendously in this instance. His two channels for AM and FM which now carry the self-same pick-up from the opera stage, can just as easily *and much more enjoyably* bring us a realistic binaural presentation of the opera. This will split the stage action acoustically for the man at home, providing him with one acoustic picture on the left from the FM channel, and the other acoustic picture on his right from the AM channel. He will have a miniature opera stage in his home.

How even much more realistic would such binaural presentation be in recorded form where the actual placement of the voices could be under direct control of the recording supervisors and consultants. Then, with the aid of dual-track recording, we could really "walk" the voices around the living room closely simulating the stage direction. Would not this make reproduced opera more

Continued on page 78



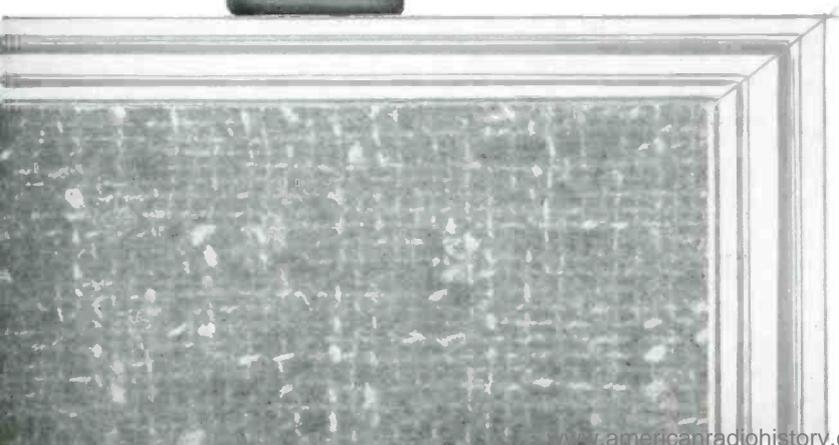


PIRKLE JONES

THE TV-radio-phonon installation at left was made by Hal Cox of San Francisco, for B. Charles Ehrman, of the same city. Everything swings back to allow door to close over whole assembly. Below is the ultra-complete equipment cabinet (it includes even a disk-recording outfit) of a Costa Rica father and son, Robert and George Saprissa. They designed it themselves; it feeds a two-unit Jim Lansing speaker elsewhere in the room. Complete cabineted system in peg-board trim, at bottom of page, is half-recessed in bookshelves. It was built by Kierulff & Co., Los Angeles.



Home Listening





The equipment cabinet shown at left and above was designed by John Kneuhman, custom sound dealer of Las Vegas, Nevada, for a special purpose — to persuade his wife to let him keep some equipment in their home. Now it has become a good sales-item, in part because it fits, he says, 90 percent of commercially available components. Room for records, too!



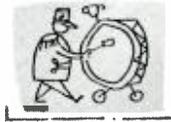
PIRKLE JONES

This glossily beautiful sound-set, complete in one unit, was built by Hal Cox, of San Francisco, for installation in the modern house of John Kane, Sausalito sportsman and music enthusiast.

*Tweets, toots, twitters, bangs, beeps, buzzes, raps, rattles, roars,
clicks, clacks, clangs, peeps, pops, pings, ticks, tocks, tinkles,
whistles, whispers—tape-recorder owners, lend an ear to . . .*



...The Sounds Around You



by GLEN SOUTHWORTH

IF YOU THINK of a tape machine just as a superior device for recording music, you're missing out on some fascinating aspects of a new activity. Granted, economy, fidelity and freedom from mechanical wear make tape an excellent means of preserving concert performances, but to use a recorder for this purpose alone would be analogous to using a camera only to take pictures in art galleries. Of course, visually speaking, this situation very seldom occurs, and the vast majority of us prefer to click our shutters at members of the family, friends, pets, or possibly an occasional bit of scenery. Similarly, tape recorders are frequently used to retain the audible expressions of friends, relatives, children, and the like, as well as to save programs from the radio.

In photography there is a special division of interest and endeavor that, as yet, does not have a comparable counterpart in the audio field. Here I refer to the contingent who see photography not merely as a sort of visual memory-aid, but as a form of artistic expression in its own right—the person who uses the camera lens to reveal interest and beauty in commonplace objects or scenes, and who is sensitive to the pleasing relationships among form, lighting, texture and a host of other visual sensations.

The development of tape recording, together with constantly improving methods of reproducing sound, are gradually bringing about an awareness of the aesthetic possibilities of the microphone. For example, the listener with an alert and sensitive ear may notice many intriguing sounds in day-to-day experience. Usually, these sounds are pushed to the back of our consciousness by a host of competing stimuli, and we fail to recognize their unique appeal. Similarly, unusual acoustic environments—rooms, hallways, courtyards—often impart a very individual character to otherwise commonplace sounds. Then there are background sounds which can be identified with a particular street corner, neighborhood, office or auditorium; anywhere activity is taking place. Acoustic perspective, too, is intriguing, with its ability to suggest relative distances and physical motion.

Many sounds are quite easy to collect. Voices, traffic, aircraft, trains and other noise patterns have sufficient

intensity to be readily recorded with most types of tape recorders. It is with the weaker, more delicate, or distant sounds that rigid requirements are placed upon both equipment and recording techniques. The noise-free amplification of bird songs, insect noises, rhythm patterns of watches and other timepieces, and a host of other quiet sounds requires placing them under an aural microscope, as it were, and transcends the capabilities of the unaided ear.

As extreme sensitivity is usually not found in commercially built tape machines, the sound collector may find it helpful, even necessary, to add an extra stage of amplification to his recorder. There is a fairly simple method of doing this, which involves no change in the original equipment. (See illustration.) A small, *battery operated* preamplifier, using only one tube, is inserted between the microphone and the microphone jack of the recorder. This unit increases the available recording sensitivity by a factor of approximately 20, and is inherently hum free. The preamplifier should be connected to the recorder by a two- or three-foot piece of shielded cable, which allows it to be kept well away from any hum or mechanical vibration that may be present in the recorder itself. The simplicity of the preamplifier design lends itself readily to construction by anyone with more than a casual acquaintance with electronics, while people who are completely unversed in the mysteries of resistors and capacitors should have little difficulty in having it built for them. Incidentally, the circuit draws very little current from the batteries, and is quite tolerant of voltage variations, with the result that about 20 hours of use may be obtained from a flashlight battery, and several hundred hours from a "B" battery.

The use of a preamplifier vastly increases the sensitivity of a tape recorder, but a couple of precautions are necessary to insure good recordings. The first of these is to take care that the input stage of the tape machine, itself, is not overloaded. To guard against this, a series of test recordings should be made with the preamplifier connected and with sounds of differing intensities. The setting of the tape recorder volume control necessary for proper level on the tape should be noted at each test,

also the setting *below* which audible distortion occurs on playback. On future occasions, sounds that require the volume control to be set above this point will record satisfactorily, while full deflection of the recording indicator at a setting below this point indicates overloading, and the preamplifier should be disconnected, since it won't be needed.

The second precaution is to hold extraneous, unwanted noises to a minimum, and both microphone and preamplifier should be well isolated from sources of mechanical vibration. This frequently means that the microphone must be kept clear away from the tape transport mechanism. Of particular concern are very low-pitched sounds, generated by wind, traffic, machinery and kindred sources. To your ears, during the recording, these may seem negligible, but remember, you are using an extra stage of amplification. On playback they may be positively room-shaking. These low frequency intruders may also seriously distort or garble the sounds you *are* trying to capture. A "continuous" type of volume indicator, such as a meter or an "Eye" tube, is very helpful in detecting the presence of these inaudible vibrations. (Note also that incorporated in the preamplifier design is a switch to reduce the intensity of low-frequency noises if the recordist finds it necessary.)

Unfortunately, microphones sold with tape recorders often seem to have been chosen for their *lack* of sensitivity, and while such may be very flattering to amateur vocalists and the like, they do not perform well in the pursuit of the subtle and elusive noise. The writer's inclination is to recommend the lowly crystal microphone as a device possessing the virtues of cheapness, compactness, high output, excellent sensitivity and good durability, provided that you don't leave it in your car on a warm summer day. Even moderately high temperatures will permanently damage the crystal element.*

Microphone placement depends largely on the effect desired, and interesting sequences may be made by recording a single sound at different distances and locations. Similarly, intriguing experiments can be made by surrounding either the microphone or the source of your micro-sound with acoustically reflecting or resonating surfaces. I have used boxes, oil drums, bathtubs, even such musical instruments as the tuba or bass fiddle.

Truly weak sounds are usually best recorded with the microphone close to the sound source, but in the case of some medium intensity sounds of short duration, this may lead to disappointing results. The reason is that what your ears hear as the "tone" of the sound actually consists of relatively weak reflections from the walls, which last much longer than the original impulse. Plugging one ear may assist you here. It reduces

*New crystal microphones use a ceramic element much less vulnerable to heat. However, these units have the disadvantage of having an output of only about one third that of the older crystals.

One-tube battery powered microphone preamplifier with bass cutoff switch.



your aural sensitivity, as well as lowering your binocular perception, and is frequently used as a means of prejudging what a recording will sound like.

Medium or distant microphoning placement can (with luck) often produce a convincing illusion of acoustic perspective and spatial location. It can also capture a suggestion of physical environment, through the inclusion of reverberations and incidental sounds usually lost in a closeup recording. Sensitive, low-distortion equipment makes it possible to obtain excellent recordings at surprising distances. For example, an outdoor band concert recorded at a distance of one hundred feet or more can turn out to have an amazing degree of "presence" when played back. Sometimes similar effects can be obtained indoors, though this is harder, since room resonances are likely to intrude and modulate the initial sounds.

Once you have a good working acquaintance with your equipment, and a collection of sounds to draw upon, you are ready to attempt programing for the amusement and edification of yourself and friends. Like the photographer with his various darkroom techniques, the recordist has a number of methods at his disposal for the creation of compositions in sound.

The most widely used means of modifying sound, already recorded upon tape, is the splice. The splice is not only a valuable editing feature, by which unwanted sounds or pauses may be eliminated; it also allows the patching together of noises and effects from different sources in new relationships. Many amusing and intriguing sequences may be assembled in this manner, and even serious programs may be put together from material recorded at various times and places.

There are a number of different kinds of splices that may be made. (See drawing.) The first two I have illustrated are conventional, while the others are not so much splices as means of mechanically modulating the intensity of the signal on the tape. For example, the third splice will cause the initial sound to seem to die away gradually, instead of stopping short. This may also be used to give a sensation of transition or blend with a new sound on the adjacent piece of tape. "Scalloping" the tape may be used to provide the sensation of fading in and out, or of a tremolo, or it may make a percussive rhythm from a steady tone. Assorted other effects can be worked out by varying the shape and size of the portions of the tape removed. For experiments of this kind, half-track tape is best, since complete modulation of a sound may be obtained by cutting only halfway through the tape. Even then, the tensile strength of the tape is likely to be impaired, and a copy should be made as soon as possible if you really want to save your sound for the future.

For editing, it is very desirable to have a machine with an exposed playback head, and one in which the reels may be easily moved by hand when the tape pulling mechanism is turned off. This allows the start or finish of a particular sound

to be located very precisely as it moves slowly, with a grating rumble, across the gap in the center of the playback head. Remember that the point at which the sound starts or stops, as you move it back and forth across the playback head, is the *center* of the head, and the proper location for a cut should be marked (with a grease pencil) accordingly. Also remember — before cutting! — that if your scissors or razor blade is magnetized, unwanted noise or partial erasure may result.

Considerably greater versatility in programing is possible if sound from several different sources may be recorded and reproduced simultaneously. One simple* way to "mix" sounds is to make a full-track recording of one of the sounds desired, then rewind and re-record on a half-track machine so that only half the earlier recording is erased and supplanted. On playback, with the tape in its original position, both tracks will be heard simultaneously. Of course, the difficulty increases if synchronization between the two tracks is planned, and "cuing" marks on the tape, to indicate where the inserted sound should begin and end, may be necessary. And, of course, the final playback must be on the full-track unit.

Recorded sounds may be mixed with live commentary over a loudspeaker, but this often fails to satisfy a true enthusiast very long. For him, extra input-channels on the recorder are definitely worth while, provided that they can be mixed together through their own volume controls. Two microphone channels, and two medium-level inputs for either phonograph or second tape machine will provide the means to produce programs of near-professional caliber.

More advanced sound-mixing is even more fascinating, but it almost necessitates a second tape machine. The main use of this is to play tape back for copying, but there are other interesting possibilities, too. Certain sounds may be stretched, for instance, by making endless loops of tape. Very amusing effects may be achieved through the use of very short loops of tape. As a seven-inch length of tape will repeat itself about once each second at "home" tape speed, quite unusual and intriguing rhythm patterns may be obtained from simple sound combinations. Another entertaining bit of monkey-business is to thread the tape though one machine, which is set to record, and

then string the tape across the room to the second machine, which is set to play back. If your room is big enough, there is enough delay between the initial and the reproduced sound to let you sing rounds with yourself.

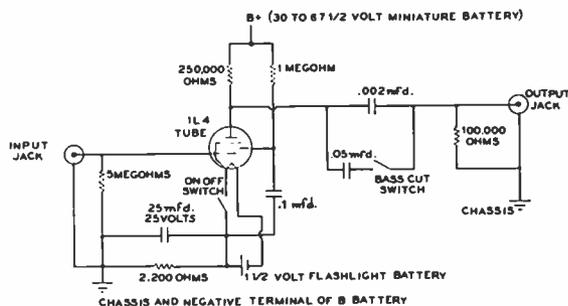
Furthermore, it is suggested that the enjoyment that you derive from a tape machine will be appreciably enhanced by playback over a good power amplifier and speaker system. In this case it is usually worth while to have a connection made between one of the voltage amplifier stages of the tape recorder and the input of the power amplifier, provided that your tape machine is one of the inexpensive home types. This not only bypasses the recorder output stage, which may be wretchedly low in fi, but also allows a recording to be monitored over the amplifier-speaker combination as it is made. This is desirable when copying disks or other tapes. It won't work while you record "live," with a microphone in the same room, since acoustic feedback will intrude with horrible squeals. But you can substitute earphones for the complete hi-fi system, so you can still monitor while recording.

Some of the better home-type recorders have no power amplifier stage and speaker; they have instead a high-level voltage output, the same as a radio tuner, that can be fed into a high-fidelity system. These always have earphone jacks for monitoring, and often a small packaged power amplifier and speaker can be obtained as optional equipment. The best recorders have three heads — that is, separate heads are used for erase, record, and playback functions. One advantage of this arrangement is that the signal *on the tape* can be monitored as a recording is made. With two-head recorders, in which the same head is used for recording and playing back, you can never be absolutely certain that the signal is being recorded because monitoring is done on the input signal to the recorder. Some of these deluxe recorders are portable, too, and it should be obvious that their sound quality will be superior to that of the lower-priced all-in-one recorders — even when the output stages of the latter are bypassed.

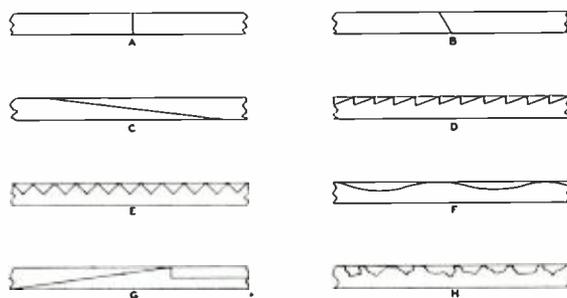
As with nearly any art-form, tape recording requires a blend of inspiration and technique, and, of course, the expert audio engineer has many ways of achieving special and unusual effects, frustrating to amateurs. Nevertheless, many fascinating things may be accomplished with limited experience and modest equipment, and the tape-field is so little explored that literally anyone may happen upon something new and important. Furthermore, it's fun.

*Provided you can borrow whatever variety of recorder — half or full-track — you don't happen to own.

Schematic diagram of preamplifier, flat from 40 to 8,000 cycles.



Ways to splice or trim tape for unusual and interesting sound effects.





"This Won't Hurt a Bit"

by RICHARD V. HAPPEL



IF YOU WERE asked to name the 10 least likely spots where you would expect to hear, say, Mozart's G Minor Symphony, emanating from a high fidelity system, one of the 10 most probably would be a dentist's office. Mozart and the average tooth would at first blush seem to have little in common. Consequently, when rumor reached me that Dr. Jason C. L. Leavitt, Pittsfield, Massachusetts, dentist, soothed his patients with long-playing disks, I made off to his office full of skepticism. As I entered his waiting room something dulcet by Brahms filled the air, and a number of waiting patients listened dreamily. Customary waiting-room tension was conspicuously absent, and from that point on I was putty in the matter of high fidelity for dentists.

This was early afternoon, hence the Brahms-type music. Later Dr. Leavitt would change the tempo, but more about that anon. The doctor took a few minutes to outline the setup while a woman patient in the chair waited for the novocaine to take effect for an extraction. The muted Brahms wafted about her, the waiting customers, and the doctor with, it must be admitted, an insistently relaxing effect. Dr. Leavitt asked if the effect was noticeable. I nodded, and he smiled. "That's it," he said. "The right sort of well-reproduced music has a definite value to both the doctor and the patient."

Dr. Leavitt admitted that he rather stumbled on this medical fact a half dozen years ago when he realized that a number of good local musical programs were broadcast during the day when he was not at home to enjoy them. He bought a table model radio, far from hi-fi, you may be sure, for the office and tuned in the few 15 or 30-minute broadcasts that came over during the day. These he sandwiched in between patients, shutting them off (the programs, not the patients) when he went to work. Several customers asked him to leave it on if he didn't mind, which he certainly didn't in the least. He found himself more relaxed, the patients less nervous, and the work at hand less strenuous. He soon took to leaving his radio on unless the patient asked him not to.

Now the matter of music and dentistry works both ways. Bach is fine, let us say, for extractions, but what if, during a filling maneuver the radio bursts into the "Anvil Chorus." Or perhaps a gusty commercial for a dentifrice that will save all your teeth will assail a patient who has just lost all of hers. Not only was radio background music meager; it held hidden hazards. Meanwhile, the advances in recorded music impressed Dr. Leavitt. Friends were showing off their splendid hook-ups, home assembled, and the table model radio sounded less and less the ideal instrument. Then in November he read an article in HIGH FIDELITY Magazine which made up his mind.

He ordered a Heathkit dual record player kit, enlisted the help of Nathan Levinson, an engineer at Sprague Electric Co., North Adams, and in about six evenings in his cellar

workshop had a player assembled. The kit was comprised of a 12AX7 voltage amplifier and phase splitter, two 35C5 push-pull power amplifiers, a 35W4 rectifier, three speed automatic shut-off player and two six-inch matched speakers. Mr. Levinson added a condenser or so for final tonal balance. It all fits inside a 21 by 11 by 13½ inch cabinet, ideal for the restricted space requirements of his office.

As he talked, the records had moved to a gentle vocal number. "Helen Traubel," said the doctor, "has a fine voice for this work." Later in the day, as we said before, Dr. Leavitt switches to more spirited operetta works for school kids who come in for dental attention. Light music sends them, where heavier works go in one ear (or, perhaps I should say tooth) and out the other. The doctor himself is equally soothed so long as the record is melodious. Incidentally, one stacking of 12-inch long-plays will take them through five or 10 tooth fillings, three or four extractions, a few examinations and a little surgery, which is an average day's work.

As he said, the high fidelity unit has been going only since Christmas time. Now, Pittsfield and the Berkshires also mean Tanglewood and the Music Festival at Lenox by the Boston Symphony Orchestra. Many of the musicians are patients of Dr. Leavitt's and he had a few surprises salted away when one or two turned up this summer with cavities. He had scoured around and laid in several of their own, personal recorded works, and as they leaned back in the chair, closing their eyes grimly as the drill came nearer, they were astonished to hear themselves playing. This may not have been entirely relaxing to them, but at least it was different.

Before installing a music system in his dental quarters, Dr. Leavitt mentioned the idea to the late Mrs. Elizabeth Sprague Coolidge, who was one of his patients. Mrs. Coolidge was all her life a nationally known exponent of good music, and her encouragement of his plan played a large part in his going ahead with it. Unfortunately, she did not live to see it carried out.

At this point, "The Blue Danube" dropped into place, and if there was an aching tooth in the waiting room you wouldn't have known it from the placid expression of the patients. Even that little niggling twitch in my old wisdom tooth subsided.

"Actually," said Dr. Leavitt, "I don't believe the music has especially increased my business. That's not the idea of it at all. The word 'dentist' still goes against everyone's grain. It is our duty to put our patients at ease as much as possible, and this is one way."

As I left, a Chopin nocturne filled the office with the full round tones of a piano, and the woman in the chair settled back for an extraction. Out in the hall, the sound faded, and that old wisdom tooth twitched a little as if in need of a shot of Mozart.



London Newsletter

by D. W. ALDOUS

TRADITIONAL musicians and music-lovers may find a new type of sound creation called *Musique Concrète* completely unacceptable, but in the last few years considerable attention has been given the subject in this country and on the Continent.

My investigations of this topic were inspired by a recent talk and demonstration given by Dr. W. H. George, head of the physics department of Chelsea Polytechnic, London, on pianoforte tone.

Dr. George, generally regarded as our leading authority on piano acoustics, illustrated his remarks with specially made magnetic tape recordings of pianoforte items, including several recordings in which an edited tape was played backward. This resulted in a sound markedly different from the original. In fact, the instrument no longer resembled a piano but sounded more like an organ, because the reverberation of the initial note struck on the keyboard, normally heard last, was now heard first; and the initial note, normally heard first, was heard last.

By recording a simple tune scored backward, and then reversing the tape in playback, the original tune is immediately recognizable in its usual form; but the characteristic sound is that of an organ.

More recently a specimen of *Musique Concrète* proper was broadcast in the BBC Third Programme. M. Goldbeck, a French music critic, introduced a performance of Pierre Schaeffer's *Symphonie pour un Homme Seul*. The symphony was in ten movements with such titles as *Partita*, *Stretta*, *Erotica*, *Scherzo* and *Eroica*. These mood-pictures were obviously held together by a loose association of ideas. The abstract movements comprised a medley of sounds arranged in short repeated patterns, described by one critic as "not unpleasing in themselves but of no particular interest or significance" and by another writer as "crude meaningless pops, plonkings and yowls!"

Musique Concrète is assembled rather than composed by editing tape recordings of heterogeneous sound effects, derived from the whole world of sound. It would seem any noise may be used, including speech fragments, although those emitted by musical instruments appear to be confined on the piano to the lowest octave and to guitar plucking. The "composer" selects "concrete" sounds already existing in life, rather than the abstract sounds of conventional music.

Such music would appear to spring directly from the

development of the tape recorder, which affords practitioners of this "art" unlimited scope for modification of the original material: running the tape at half or double the recording speed, thus lowering or raising the pitch of the original noise, or by reversing the tape. Erasing the beginning and/or end of a certain sound can produce an extraordinary tonal quality. Film technicians have long employed the speed modification trick for adding queer voices and noises to cartoons as well as manufacturing frightening sounds for, say, prehistoric monsters.

The pioneers of this music assure me that it has a pattern and is not haphazard. Oliver Messiaen, modern French composer, is interested in preparing *Musique Concrète*; Darius Milhaud's work for the medium will be performed at this year's Venice Festival.

The work of the French pioneers is being continued in America, I understand, by John Cage, and another group is exploring the treatment of purely musical sounds by this technique, an approach abandoned some years ago by Schaeffer.

For the musical experimenter owning a tape recorder this technique offers myriad opportunities for entertainment in the assemblage of synthetic symphonies and divertissements.

SOME American readers may have visited the Royal Festival Hall when it was opened to the public in 1951. Many more will undoubtedly have heard of this building, which has been variously described as the finest concert hall in Europe and an ugly monstrosity with hard acoustics!

I was reminded of this controversy at the recent concert to inaugurate the new organ in this auditorium, which has now become an accepted and popular part of London's musical life. The organ bids fair to start another controversy, as it represents a departure from the tradition of English organ building.

The designer is Ralph Downes, one of the distinguished organ scholars of Keble College, Oxford, who has had church experience in the USA and is now organist of Brompton Oratory, London. The distinctive features of this instrument are light wind pressures, clarity rather than roundness of tone, and the use of mutation stops rather than multiplication of unison stops to provide variety and solidity of sound.

The organ was built by Harrison and Harrison, of Durham, at a cost of £51,500. The six separate organs are controlled from four manuals and pedals. There are some 7,000 pipes, representing 103 stops. The pedal board has 32 notes and goes up to G.

Other novel additions are a crescendo pedal, which gradually brings on the full organ without moving the drawstops but indicates by a row of lights roughly what is sounding, as well as a toe piston to cancel or bring in the full organ.

In general, the design takes into account the fact that it will be used to accompany choruses and orchestra, large and small, and that modern organ music will be performed as well as Buxtehude and Bach.

One of the main problems that beset the designer and builders was the acoustics of this hall, which furnishes no "cathedral roll" to help the instrument. Months were consumed voicing the organ in the hall to overcome the lack of warmth and fullness of tonal quality usually given by a long reverberation period.

At the opening concert Mr. Downes himself was the soloist in the Poulenc *Concerto in G Minor*. André Marchal, the blind French organist, improvised brilliantly on a theme by Sir George Dyson. First impressions are that the organ is versatile and clean in quality but, as with the hall itself, some listeners soon tire of the clarity and brilliant "top" and would prefer a more mellow stodgy tone.

NO EXCUSE is really needed to visit Paris, but an invitation from the Secretariat of the *Société des Radio-electriciens*, to participate in their International Sound Recording Congress for a week in April, provided a good opportunity to mix business with a little pleasure.

This society, as a result of discussions with important French cinema, broadcasting, acoustical and television groups, decided to organize a conference at which all sound recording processes could be discussed, as well as the use of these same techniques for the recording and storage of "information" in comparatively new fields, such as, memory devices, magnetic recording of images, electronic calculators, computing and statistical machines, automatic telephony devices, etc.

The Congress, held at the modern and comfortable *Maison de la Chimie*, attracted over 600 delegates from 22 countries including the USSR and Czechoslovakia. An exhibition of the latest sound recording and reproducing equipment, comprising about 50 manufacturers' and distributors' stands, formed a useful part of the proceedings. The public were admitted for a small charge and were given the opportunity of making personal voice recordings and listening to the playback.

The Conference proper was divided into five sections: 1) history, communication and methods of measurement; 2) magnetic recording; 3) photographic recording; 4) mechanical recording; and 5) applications and their extension into the realm of information storage. As over 60 papers were presented in four days, meetings were running simultaneously and the British visitors, numbering about 20, split up to cover these diverse meetings and subjects. The

British delegates included engineers from the BBC, film companies, recording studios and electronic research departments of universities and commercial organizations. These types of delegates may be considered as typical of the total attendance. From the USA I had the pleasure of meeting Mr. J. P. Skinner, manager, Magnetic Recording, Armour Research Foundation, Chicago; Mr. A. G. Schifino, general manager, Sound Equipment Division of Stromberg-Carlson; Dr. Nierenberg, the dynamic laboratory manager at Columbia University, New York; and the friendly Mr. Everett L. Martin, U. S. Navy, in Washington, who joined the British group for several meetings and sessions.

Among the exhibitors only two stands were taken by British firms — Grampian Reproducers Ltd., of Feltham, Middlesex; and Truvox Ltd., of Harrow, Middlesex, with Robert Bradford in attendance for the former company. The display on his stand featured the modified BBC negative-feedback cutter head for disk recorders, developed in conjunction with the Reeves Equipment Corporation, of New York. The associated 40 VA and 60 VA output stage amplifiers interested many visitors, as did the Truvox Mark III tape deck¹ used by many amateur recordists.

Some fine examples of American apparatus were shown on the Rocke International Corporation stand, including the Audio Instrument Company's ingenious variable magnetic loop artificial reverberation generator, the H. H. Scott Dynaural amplifiers, and the magnificent Ampex range of magnetic recorders.

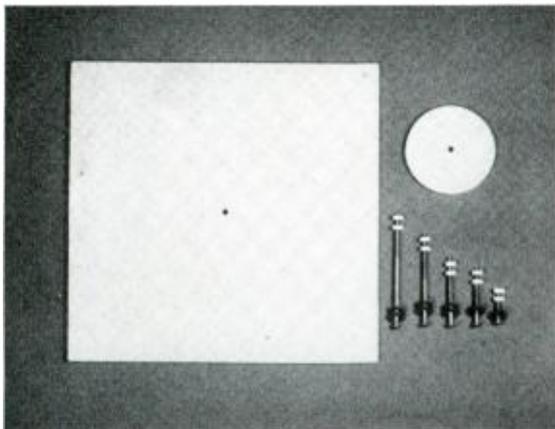
In fact, all forms of magnetic tape and wire recorders were displayed and demonstrated on the stands of the exhibition, with some fine French models such as the Tolana. One mechanism that created much interest was a magnetic recording attachment capable of being fixed to a normal electric record player to convert it into a portable tape recorder. This device was made by Radio Star of Nice. Among the standard portable tape recorders the German Mähak (NDR) Hambourg Reportofon model was beautifully constructed, as was the German Vollmer machine.

A high standard of construction and finish was again apparent in the German disk-playback equipment exhibited on the Elektromesstechnik Wilhelm Franz stand. The twin turntable studio installation, fitted with Danish Ortofon pickups, possessed every conceivable refinement — three speeds, comprehensive equalization, optical groove indicators, instantaneous stop-start of turntables, monitoring facilities, vertical type faders with remote control of turntables for mixing and overlap, a simple pickup raising and lowering device and stroboscopic speed indication on the turntable rims but, as might be expected, all these gadgets were reflected in the price.

The most popular loudspeaker and certainly the most novel horn configuration was the French *Conque Elipson* with *baffle focalisateur*, which seems to be popular with recording and broadcasting studios as well as high-quality sound enthusiasts. In appearance it resembles a giant rabbit with huge ears protruding upward. The sound undoubtedly has marked "presence" and spatial distribution; the manufacturer is Film and

Continued on page 76

¹A tape deck is the mechanical section of a tape recorder. — Ed.



(Fig. 1)



(Fig. 2)

Record Packing de Luxe

by W. R. BRITTENHAM

MANY RECORD COLLECTORS no doubt have had the disheartening experience of receiving a package of long playing records by mail or express, only to discover that some of the records have been damaged in transit. The characteristic evidence is a series of over-lapping, zig-zag markings in small areas of the record surface. The culprit seems to be the combination of three factors: grit, pressure on the record surfaces, and the inevitable slight movements of the record during transit.

The record packing described on this page completely eliminates the source of this trouble, by preventing anything from touching the delicate record surfaces during transit. The writer has successfully used this packing to import long playing records to Wisconsin from England by surface mail.

The packing is made from 3/8-inch plywood, purchased from the local lumber yard. It is necessary to construct two basic types of pieces (see fig. 1): (1) a 13 1/2 inch square outer cover, and (2) a disk 4 inches in diameter. Each of these pieces has a 1/4-inch hole bored in the center. Two 13 1/2-inch square pieces are required; the number of 4-inch disks required is one more than the number of records to be packed.

The records are packed by first placing a 1/4-inch bolt through the center of one of the 13 1/2-inch squares, and then alternating with a disk and a record — sandwich-style — until all the records have been accommodated, ending with a disk (see figs. 2 and 3). Finally the second 13 1/2-inch square is placed on top, and the whole is fastened rigidly together with one or two nuts (see fig. 4). Be-

fore shipping, the whole assembly is given an outer wrapping. The empty record sleeves can be packed with this, or separately.

Note that, since long-playing record labels have a 4-inch diameter, the 4-inch disk just covers the record label, without touching any of the grooves. The record surfaces themselves touch nothing, and hence cannot be scratched. While it is true that the records have no rigid support during transit, the unbreakable feature of vinylite records compensates for this lack. Any combination of 10-inch and 12-inch long playing records can be accommodated.

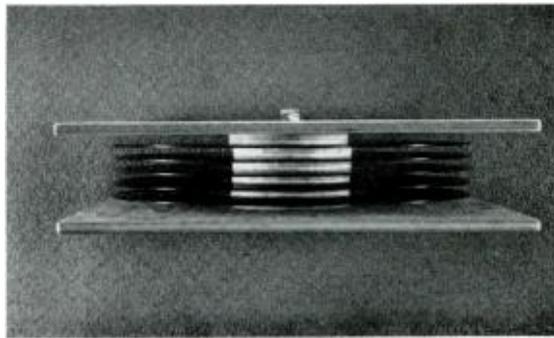
To accommodate varying numbers of records, it is convenient to keep an assortment of 1/4-inch bolts of various lengths. They can be purchased at a hardware store for about four cents apiece. The use of washers on the top and bottom of the packing is advisable. The record capacity of assorted lengths of bolts is given below:

LENGTH OF BOLT	NUMBER OF RECORDS
2 1/2-inches	2
3-inches	3
4-inches	6
5-inches	8

The total cost of enough packing for six records is about 75 cents. It might be mentioned that it is possible to use 1/4-inch plywood for the 4-inch disks. However, 1/4-inch plywood is not rigid enough for the square covering pieces.



(Fig. 3)



(Fig. 4)

Records in Review



Reviewed by PAUL AFFELDER • C. G. BURKE • JOHN M. CONLY
 RAY ERICSON • ALFRED FRANKENSTEIN • JAMES HINTON, JR.
 ROY H. HOOPES, JR. • J. F. INDCOX • ROBERT KOTLOWITZ
 SALLY MCCASLIN • DAVID RANDOLPH • JOHN S. WILSON

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CLASSICAL

BEETHOVEN

Concerto No. 4, in G, Op. 58

Cutner Solomon; Philharmonia Orchestra, André Cluytens, cond.

HMV LHMV 1056. 12-in. 33 min. \$5.95.

The Fourth Concerto is still adding to its remarkable disproportion of beautiful editions. This one recalls the chaste sensibility of an Ingres drawing, and no other performance is very much like it. It is as if the pianist and conductor said, "We raise the curtain and the lyric drama does its work. We do not need to step upon the stage." It presents Mr. Cluytens in a new and very engaging rôle. Registration has been accomplished with a becoming similarity: it is smooth, natural and full. C. G. B.

BEETHOVEN

Quartet No. 7, in F, "First Rasoumovsky," Op. 59, No. 1

Vegh Quartet.

HAYDN SOCIETY HSQ 41. 12-in. 37 min. \$5.95.

Recently here Beethoven's Ninth Quartet, in a Vegh version for the Haydn Society, and the first disk to be issued in a new complete edition of all the composer's quartets, was reviewed with distaste for the violins as recorded. The Seventh Quartet is free of that disability, and is, in fact, an excellent example of quartet recording, crisp and natural. Regrettably the performance is a highly proficient projection of note-playing without apparent effort to communicate more. The tempos are rather hasty, the phrases a little short. It all seems casual, and several editions are markedly superior. C. G. B.

BEETHOVEN

Symphony No. 4, in B Flat, Op. 60

Concertgebouw Orchestra, Amsterdam, Josef Krips, cond.

LONDON LL 915. 12-in. 31 min. \$5.95.

Already with the most electrifying recorded performance of this perfect marriage of two centuries to her credit (by the London Philharmonic Orchestra conducted by George Solti on LL 316) London now gives us blandly the most stunning sound. Since the new interpretation is vivid and aggressive, and beautifully played by the orchestra, one must accord London a mastery of this Symphony no less pronounced for being a special mystery of sympathy. The blending of choirs nevertheless able to keep their own sonance in the blend will be noted by everyone, as will be the differentiation preserved in the concert-hall resonance which puts us right there in the Concertgebouw. Mr. Solti and Felix Weingartner may have given us a narrative nearer perfection, but their engineers had not the resources to make it incontrovertible. C. G. B.

BEETHOVEN

Symphony No. 6, in F, "Pastoral," Op. 68

Philharmonia Orchestra, Herbert von Karajan, cond.

ANGEL 35080. 12-in. 37 min. \$5.95.

Unquestionably one of the best of recorded "Pastorals," but it comes late, the fifteenth in coming. The third, fourth and fifth movements are particularly fine in a robust fluency of direction and polished playing. The orchestra billows out here boldly, as successfully as we have it in the work, brightened by the added brass and solidified by reverberation. The first two movements, moving with some terseness to avoid maudlinism, are perhaps short of the required sentimentality, a rare and often admirable deficiency. C. G. B.

BEETHOVEN

Symphony No. 8, in F, Op. 93 — See Mendelssohn.

BIZET

L'Arlesienne; Suites Nos. 1 and 2; La Jolie Fille de Perth; Danse Bohemienne.

Orchestre Nationale de la Radiodiffusion Francaise, André Cluytens, cond.

ANGEL 25048. 12-in. 45 min. \$5.95.

Angel's sound on this new release is brilliant and solid throughout, with only an occasional dryness to the string tone to be mentioned as a possible blemish.

Not so satisfactory is Cluytens' rather perfunctory treatment of the scores, routine would be too strong a word for it, but it certainly lacks impetus and that care for shading that is necessary to a proper realization of all its beauties. Is it because French conductors play the work so often, that they become insensitive to its possibilities, and treat it with undeserved indifference? J. F. I.

DE FALLA

Three Dances from "The Three Cornered Hat" — See Prokofieff.

DELIUS

Paris: The Song of a Great City; In a Summer Garden; Summer Night on the River.

London Symphony Orchestra, Anthony Collins, cond.

LONDON LL 923. 12-in. 48 min. \$5.95.

Paris, the long Delian hymn of praise to "La ville lumière," has always struck me as one of the composer's less-inspired scores. It promises much, with its low rumbling introduction, symbolizing the awakening of the great metropolis, but then it begins an interminable and, to me, aimless rambling, which ends in an equally dark and reverberant finish. Even Beecham, the conductor par excellence of Delius, could not bring the work alive, and though Collins tries manfully, he seems no more successful. The delicate miniatures on the obverse side, are two of the composers' most felicitous

works, each in its way a masterpiece. These exquisitely tinted cameos, whose changing hues and sounds are made almost visible by Delius' sound-texture, have seldom been equaled as mood pictures.

Collins enhances the excellent impression he made in his first Delius record, with these beautifully tender and subtle performances, and London has produced some ravishing sound, the strings particularly being

beautifully realized. Listeners especially interested in bass response will find the opening of *Paris*, with its long-sustained pedal-point, of much interest. Yet even today, the Beecham version, made in 1934, growls more ominously and more thunderously, as pedal-point rumbles around the floor. J. F. I.

Microphone in the Bushes

There are more black Plymouths than brown thrashers, and perhaps as many MG's as towhees. No one except the thrashers and towhees would deny that this is progress. On any sunny summer Saturday or Sunday, or any summer holiday, the exultant Chevrolet proves again its power by expunging a fair bag of silly, low-flying birds, and the musical void is more than filled by the continuous crunch and crash of one Chevrolet against another, and the screams of the carried free-born going like sixty, in the pursuit of gracious living. The common American robin is more likely to end as the target of a manly little fellow with a .22, although it may be a farmer righteous about cherries who will shoot him. At least this is common in the North; in the South the mockingbird is preferred for this usage. The chipping sparrows, song sparrows, vesper sparrows, field sparrows and a score of other finches, with the kingbirds, phoebes and the other flycatchers, will die from DDT, either directly or by starvation. The hawks, all the hawks and owls, will be trapped, thus to preserve the rats and mice. Time was when man practised discrimination, saved his bullets for the goshawk and sharp-shinned and *passer domesticus*, while welcoming most of the others for what they brought as well as what they kept away. But discrimination is an exercise of thought, today forbidden: Saint Francis and Auguste Comte are equally and obviously today Reds; *passer domesticus* is an annual spring darling of the *New York Times*; and the glazed eyes of the American yeoman reject any information that does not come from the philosophers flourishing on his mammoth 17-inch screen.

The glory of a new age suppresses old glories. Former civilizations exterminated what they did not like: we exterminate what we cannot sell. So it is good-bye hummingbird, kinglet.

Cornell University has preserved on records the sounds of a number of these creatures which must disappear. Two of these records have just been made available, and before their interest becomes exclusively archaeological, they can serve as an identifying guide to those who may have some sympathy or curiosity for the lives near them. The 12-incher, *American Bird Songs — Volume II*, is in a sense more valuable because it contains the songs of fifty birds against the 24 in the 10-incher, *Songbirds of America in Color, Sound and Story*. But the latter makes part of a 32-page booklet with informative text and excellent color-photographs of the protagonists, the images not more attractive for being equipped with captions of the cheapest humor. The birds are introduced in turn by Dr. A. A. Allen on both records, and



Mocking bird. A. A. ALLEN

it may be that the introductions are a little wordier than necessary. However, the larger disk uses a straightforward language, while the smaller is afflicted with some of that maudlin, spinsteryish ornithology so saddening.

As for the avian autobiographical essence captured in the disks, much more admiration than objection. The devoted knowledge and patience that knew where to look for the birds and wait for their confessions, to imprint the voices without frightening away the singers, to identify them all and retain a choral background of naturally associated murmurs, are in accord with the true and finest tradition of scientific pioneering, of gathering the irrefutable facts so that thinkers may explain their meaning and assay their value. The reproduction is clear to a point that identification is unmistakable, and if the hazards of an outdoor recording session with musicians novice to the microphone have coarsened the notes of some, the same thing happens to Miss Schwarzkopf, Miss Steber, Mr. Christoff and Tovarich Oistrakh, when recording sessions are by agreement with all and everything is propitious for refined registration. H. DOURE

American Bird Songs — Volume II
Fifty Birds from Bluebird to Piedbilled Grebe. Recorded by P. P. Kellogg and A. A. Allen in the birds' habitats for Cornell University.

CORNELL UNIVERSITY. 12-in. 40 min. \$6.75.

Songbirds of America in Color, Sound and Story

Twenty-four birds from Bluebird to Cardinal. Recorded by P. P. Kellogg and A. A. Allen in the birds' habitats for Cornell University. Extensive text and photographs in color.

Cornell University or Book-Records. 10-in. 23 min. \$5.00.

DVORAK

Stabat Mater, Op. 58

D. Tikalova, soprano; M. Krasova, contralto; B. Blachut, tenor; K. Kalas, basso; Czech Singers Chorus; Czech Philharmonic Orchestra; Vaclav Talich, cond.

URANIA URLP 234. Two 12-in. \$11.90.

One of Dvorak's first important works and the first modern Czech oratorio, the *Stabat Mater* was begun in 1876, then laid aside. In the fall of the following year, tragedy struck the composer a double blow; he lost two of his small children. Some biographers think it was this that renewed his interest in the work, though there is little sense of personal tragedy in it. Its 10 sections vary widely in mood, though all contain music of great beauty and tenderness. In this respect, the work bears — to me, at least — a spiritual resemblance to the Fauré *Requiem*, and is as deserving of popularity.

The *Stabat Mater* is fortunate in its disk debut. It is graced by a good quartet of singers. The chorus, while it does not sound large, sings with conviction, and the orchestra is one of Europe's best. And at the head of the whole project is Vaclav Talich, a man widely considered by record-fanciers as the most perceptive Dvorak interpreter operating today. The reproduction is generally highly satisfactory, except in a few spots where the sound of the chorus takes on a hard, hollow quality.

Altogether, this is a distinguished release, and one long overdue. P. A.

FAURE

La Bonne Chanson

†Gounod: *Biandina*

Gabriel Fauré: *La Bonne Chanson* (cycle of nine settings of poems by Paul Verlaine). Charles Gounod: *Biandina* (uncompleted cycle: twelve songs on Italian texts by Giuseppe Zaffira).

Hugues Cuenod, tenor; Franz Holetschek, piano.

WESTMINSTER WL 5278. 12-in. \$5.95.

Hugues Cuenod is what you might call a musician's — or a composer's — singer. That is to say, his career and reputation have been built, and built solidly, on musicianship, taste, and intellect rather than on a great God-bestowed voice. It is one of the easiest things in the world to forget, between hearings, that he is also quite an expert vocalist.

Of the two cycles recorded, Fauré's *La Bonne Chanson* is the better known. In fact, it is commonly regarded as one of the most eloquent song-sequences ever joined, while Gounod's *Biandina* is hardly regarded at all, except by occasional catalogers bent on making their lists complete. The two are very different — in feel; in style, both musical and poetic; and in what may be called, for lack of a better term, artistic density. This is so obvious that it seems,

probably, hardly worth the saying. Still, Gounod is a composer whom it is too easy to malign facilely. *Biondina*, set back-to-back against *La Bonne Chanson*, and taken on its own terms, is rather pleasanter than you might imagine.

Mr. Cuenod's performances of both cycles are always elegant and responsive to the slightest wisp of an implication. There is a recording of *La Bonne Chanson* by Suzanne Danco, issued by London, that is in its way just as fine. Neither is better; the performances are different, and that is all that can be said. However, there is a case, based on textual considerations, for preferring a man's voice in these songs, and should anyone want to hear *Biondina* there is no other way. Franz Holetscheck's accompaniments are consistently musical but not always very attractive tonally. The recording (made, the jacket says, in the *Famous Konzerthaus, Vienna* — as if that were its name) is immediate and clean, with a fresh, resilient sound. J. H. Jr.

FRANCK

Sonata for Violin and Piano in A Major
†Prokofieff: *Sonata for Violin and Piano*
No. 1 in F Minor, Op. 80

David Oistrakh, violin; Lev Oborin, piano.
VANGUARD VRS 6019. 12-in. \$5.95.

Sonata for Violin and Piano in A Major
†Schubert: *Duo Sonata for Violin and Piano in A Major*, Op. 162

David Oistrakh, violin; Lev Oborin, piano.
COLOSSEUM CRLP 151. 12-in. \$5.45.

Music lovers in the United States are dependent upon phonograph records for gauging the art of the Soviet violinist, David Oistrakh. Often, too, one's imagination has had to fill in some important sounds that have been missing from the inadequate tapes from behind the Iron Curtain. For once, however, we have some disks processed from really good tapes. One of them was made not in Russia at all, but in Paris.

The Paris recording, made while Oistrakh and Oborin were on tour there last year, is the most important. Its clear, well-balanced, full-range reproduction allows us to hear Oistrakh as he should be heard, revealing him as a phenomenally gifted musician with a ravishing tone, well-nigh perfect technique and a thoroughly musical, perceptive approach. It also affords us a warmer appreciation of Oborin as his collaborator and sonata teammate. Probably even more important, however, is the opportunity it gives us to listen to the only sonata originally conceived for violin and piano by the late Sergei Prokofieff — the *Sonata in D Major*, Op. 94, was originally written for flute — as interpreted by the two artists for whom it was intended and who gave it its initial performance. This is a serious work, and it is played for all it is worth.

So far as I can ascertain, the two Franck *Sonata* recordings are identical; but for once Colosseum's is just about as good as Vanguard's. The performance is all one could want, certainly one of the best versions on disks, and the sound is practically as good as that in the Paris-made Prokofieff *Sonata*.

The Schubert *Duo Sonata*, is less interesting; Oistrakh and Oborin show less fire and the Soviet engineers have admitted a most annoying hall echo. P. A.

FRANCK

Symphony in D Minor

Vienna Philharmonic Orchestra; Wilhelm Furtwängler, cond.
LONDON LL 967. 12-in. \$5.95.

The Franck *Symphony* must be a mighty sturdy piece of music; it can withstand almost any kind of interpretive treatment — or mistreatment. Some conductors like to linger over its haunting melodies; others, feeling that far too much sentiment has been spilled on this work, will move along in a crisp, matter-of-fact fashion. If the proper care and taste are exercised, both approaches can be valid, as has been proved by several conductors. But too much interpretive variety can lead to confusion on the listener's part, and it seems to me that Furtwängler here has gone too far. Perhaps this symphony just is not his meat. He begins the first movement at a tempo that would indicate we were in for a bright, alert reading. When he reaches the *Allegro non troppo*, however, he suddenly slows down drastically giving the impression that he is in the midst of rehearsing a difficult passage at reduced speed. The second movement is well-paced, and is clearly and tastefully interpreted; but in the Finale, the conductor again lapses into an amiable amble, strange to hear in this customarily dramatic movement. Despite these shortcomings, praise is due the orchestra for some splendid playing, which the engineers have captured with splendid fidelity and spaciousness. P. A.

GLAZUNOFF

Scenes de ballet, (Orchestral Suite) Op. 52;
Valse de Concert, No. 1, Op. 47; Valse de Concert No. 2, Op. 51.

Bolshoi Symphony Orchestra. A. B. Gauk and C. A. Samosud, conductors.
PERIOD SPL 596. 12-in. \$5.95.

As a pleasant variation from the ever present lighter works of Tchaikovsky, these charmingly graceful, if somewhat eclectic, scores by Glazunoff can be recommended. Nothing here of any great import, or originality . . . and a pleasant half hour could be spent tracing the other composers who have obviously influenced this Russian cosmopolite.

The Bolshoi Orchestra (you'll have to inspect the record to find mention of them; they aren't named on the record sleeve anywhere) play these little pieces rather raggedly, and the recorded sound is several degrees below what is currently thought acceptable in the United States. J. F. I.

GOUNOD

Biondina — See Fauré.

HANDEL

Belsbazzar

Edith Laux (s), Armine Müller (a), Werner Liebing (t), Emil Friedrich (bne), Edward Alsen (bs); Chorus and Berlin Symphony Orchestra, Helmut Koch, cond.
BACH GUILD-VANGUARD 534-535. Two 12-in. 1 hr. 51 min. \$11.90.

If there were no solo voices in this grand oratorio the records could be approved with

some assurance. Conceived as an opera and for two acts still so playable, the music is solid with virile dramatic genius, with an extraordinary distinction of character and vitality given to the chorus. But the soloists, alas, have plenty to do, which they cannot, except the alto Cyrus the Great, who is adequate. Some people will be disappointed at the use of German instead of the original English, and more will be dismayed by the extensive cuts. These are, however, indicated with commendable candor.

What we have then, is a cut version admirable in energy, lusty and not refined in the chorus, cautious with dynamic variation but clear in all major aspects and unequivocally effective. Reproduction, without gloss, is bright, thorough and well-proportioned. C. G. B.

HANDEL

Rodelinda

Friederike Sailer (s), Hedwig Lipp (a), Franz Fehringer (t), Robert Titze (bne), Helmut Lips (bs), Walter Hagner (bs); Orchestra of the South German Radio, Hans Müller-Kray, cond.

PERIOD 589. 12-in. 1 hr. 2 min. \$5.95.

A tabloid edition which conveys a notion of one of Handel's most moving operas and cannot help conveying a sense of pain with the pleasure it may bring. It is compressed into dubious intelligibility, and the restraint of the performance is contrary to the violence of the emotions. The orchestra is resolutely timid in its attack. Nevertheless, there are some good voices here, and even some good singing, in spite of imperfect stylization and the general restraint. Miss Sailer's attractive soprano is occasionally impressive, and Mr. Tirze is limp but not disagreeable. In fact, the ordained placidity is physically kind to all the singers. Handelian orchestra with harpsichord, accurate and rather intimate sound, libretto in Italian and English. C. G. B.

HAYDN

The Creation

Chorus and Orchestra of Radio Berlin, with Sonja Vera Korch (s), Gerhard Unger (t) and Theo Adam (bs); Helmut Koch, cond.

URANIA 235. Two 12-in. 1 hr. 50 min. \$11.90.

Two archangels here, soprano and tenor, go through hell, and the third archangel, bass, is earthbound. The *Creation* cannot surmount bad solo singing, and this routine performance does not try hard. The Haydn Society version, now reprinted for Musical Masterpieces, had great brilliance and grave faults: there is no brilliance here. However, the sound is considerably and obviously superior to the older records', although no triumph of engineering. De-pressing as a whole. Printed text in German and English. C. G. B.

HAYDN

Symphony No. 53, in D, "Imperial"
Symphony No. 67, in F

Vienna Symphony Orchestra, Paul Sacher, cond.

EPIC 3038. 12-in. 21, 22 min. \$5.95.

This is the first LP, and the second recording, of No. 67. It is the first version of No.

53 to limit itself to Haydn's instrumentation as we believe it to be. It is surprising that a conductor as able as Mr. Sacher has not been used more often for records. Here he shows a supple hand allied to a knowledge of the requirements of this kind of jubilant classicism — straightforward attack, a gracious but sturdy fluency, high-spirits without excitement. There is some good solo-playing in the orchestra, balanced by something less than the nicest cohesion. The fat, chuckling and detailed sound would have been outstanding with less favor for the bass. C. G. B.

HINDEMITH

Quintet for Wind Instruments

The Fine Arts Wind Players.

†Poulenc: *Sextet for Piano and Wind Instruments*

The Fine Arts Wind Players; Leona Lurie, piano.

CAPITOL P8258. 12-in. 16, 18 mins. \$5.70.

Wind instruments always record well, but the Hindemith is one of the most astoundingly perfect recordings I have ever heard. This disk is worth having if only for the magic with which it causes the flute, clarinet, oboe, horn, and bassoon to step from the speaker, but the works are worth having, too, and the performances are excellent. The Hindemith is an early piece in that master's merriest, most Gothic and Eulenspiegelish vein. The Poulenc is typical in its exploitation of suave, flattering tunes, music-hall echoes, and the elegantly banal. A. F.

KHATCHATURIAN

Masquerade Suite

L'Orchestre de la Société des Concerts du Conservatoire de Paris, Richard Blareau, cond.

LONDON LD 9100. 10-in. 15 min. \$2.95.

This version of Khatchaturian's attractive little suite supersedes all others currently available, and can be recommended on three counts. The performance, under Blareau's direction, is full of vivacity and spirit, but never overdriven. His tempos, while generally slower than we are accustomed to hear in this music, point up the pungency of the orchestration, yet never let the work drag. The London sound is far superior to competitive readings, sparkling and crisp. In addition, no other record offers the work alone, all being coupled with other works which the buyer may not want. J. F. I.

KHATCHATURIAN

Violin Concerto

Igor Oistrakh, violin; Philharmonia Orchestra, Eugene Goossens, cond.

ANGEL 35100. 12-in. 35 min. \$5.95.

As an exposition of a dazzling technique, this performance by Oistrakh *fils* almost rivals that of Oistrakh *père*, to be heard on Colosseum 001. However, where the latter was the victim of a miserable recording, and some poor support from his orchestral colleagues, Igor has the benefit of Angel's superbly brisk, clean sound, and understanding cooperation of Goossens and his men. The soloist hurdles all the difficulties of this hazardous work, and in addition plays a long and complicated cadenza, of his own composition, which he substitutes for

the one written by the composer. His is a first-class talent, but a proper estimation of his artistic stature might well wait until we have heard him in one of the major concertos — preferably the Beethoven. J. F. I.

KODALY

Sonata for Unaccompanied 'Cello — See Prokofieff.

MENDELSSOHN

Symphony No. 3, in A Minor, "Scotch," Op. 56

Symphony No. 5, in D, "Reformation," Op. 107

Philharmonic-Symphony Orchestra of New York Dimitri Mitropoulos, cond.

COLUMBIA ML 4864. 12-in. 32, 27 min. \$5.95.

Symphony No. 5

†Beethoven: *Symphony No. 8, in F, Op. 93*

Los Angeles Philharmonic Orchestra, Alfred Wallenstein, cond.

DECCA DL 9726. 12-in. 27, 24 min. \$5.85.

In the "Reformation" the choice is between sensational registration of a sensational performance and accurate — albeit dry — registration of a rather prosy performance which is nevertheless welcome after Mr. Mitropoulos's rage. If the churchmen will forgive a critic who is no theologian, the critic will suggest that in place of Martin Luther's intended cleansing, Mr. Mitropoulos has put Jean Calvin's hell, and Mr. Wallenstein Father Divine's heaven.

The Hellene's Scotland deserves a word of special praise. Columbia has given it the most beautiful recording of a preposterous performance that can be imagined. The recording engineers have joined with spirit in Mr. Mitropoulos's Riot at the Glasgow Docks, and have achieved one of Columbia's most impressive orchestral re-creations. The totality is in full bloom, richly blended in a comfortable concert-hall tone, and in or out of this mass of sound the wind instruments retain their individual brightness of timbre while the strings — including the violins — are satin. We rarely hear that double success.

The Eighth Symphony, recorded with obvious skill, is another special projection. Beethoven's joke is not generally so relentless: some conductors make it gracious. Mr. Wallenstein will permit no mitigation, tolerate no suppleness; and surprisingly the continuous hammering is by no means uninteresting, although its interest may be that of novelty. C. G. B.

MENDELSSOHN

Symphony No. 4 in A Major, Op. 90 ("Italian")

†Schumann: *Symphony No. 4 in D Minor, Op. 120*

London Symphony Orchestra; Josef Krips, cond.

LONDON LL 930. 12-in. \$5.95.

Both symphonies receive rather gentle, conservative readings at the hands of Krips. His Mendelssohn is short of spirit and definition, while his Schumann seems just a trifle too slow in every movement. Besides, the London Symphony sounds a bit under-rehearsed; there are several spots where attacks are not precise. This is relentlessly brought out by fine, sonorous recording.

P. A.

MOZART

Concerto for Flute and Harp, in C, KV 299 *Andante for Flute and Orchestra, in C, KV 315*

Adagio and Rondo, in E Flat, KV 617

Camillo Wanausek (fl), Hubert Jelinek (hp); Pro Musica Chamber Orchestra, Vienna, anon. cond. (Instrumental quintet only in KV 617.)

VOX PL 8550. 12-in. 31, 9, 12 min. \$5.95.

Concerto for Flute and Harp

Concerto for Flute, No. 1, in G, KV 313

Willy Glass (fl), Rose Stein (hp); South German Chamber Orchestra, Rolf Reinhardt, cond.

TELEFUNKEN LGX 66019. 12-in. 26, 24 min. \$5.95.

The *Adagio and Rondo* is new to LP, but has long been celebrated as Mozart's contribution to the literature of the glass harmonica, which we would call the musical glasses. On the record it is played by a celesta — of which there are more virtuosos — with the flute, oboe, viola and cello specified by the composer. It has some piquancy of invention to prolong interest in its odd color, but it is no more important than it was intended to be. It is played without coyness, and the difficult combination is registered with compelling realism.

The *Andante*, KV 315, is another fly-weight. The new version easily displaces the only one in competition, old now, with a ripe and perhaps overripe performance and excellent sound.

The work common to the two disks is the Flute and Harp Concerto, condemned by those who have never heard it, but music of commanding gallantry and airy discrimination. Both performances are commendable without achieving any notable polish, and in both cases the engineering is excellent. Here Vox, with outstanding clarity, is demonstrably the better, but Mr. Reinhardt for Telefunken puts his men into a braver prance, not a habit of this conductor. One is worth the other.

The First Flute Concerto, temperamentally akin, is first-rate in performance and the best of all versions sonically, but hardly compares with the distinguished playing of Barwahser-Pritchard for Epic 3033, a disk patently its inferior in sound. C. G. B.

MOZART

Requiem Mass, in D Minor, KV 626

National Opera Orchestra and Akademie Chamber Choir, Vienna, with Magda Laszlo (s), Hilde Roessel-Majdan (a), Petre Munteanu (t) and Richard Standen (bs); Hermann Scherchen, cond.

WESTMINSTER WL 5233. 12-in. 1 hr. \$5.95.

Four older editions have points of value without continuous merit. The greatness of this music is fitful, unstable, latent, obscured by the impossible but true melodrama of its commissioning and composition. It is strange Mozart that sometimes seems dull and often apocalyptic. It never makes the same impression on successive hearings.

We all know by now that Dr. Scherchen is the least superficial of analysts. He is imperturbable to face-values, and his playing of the Requiem discards melodrama completely, molding a statement of deliberate simplicity and transparent restraint. Small-scaled and pungent in accent rather

than in force, the dynamic contrasts are obtained from the delicacy of the *pianos*, with the *fortes* adjusted downward. An expected care has been taken with the blending of voices, solo and chorus, and the polished purity of line, particularly of the former, is everywhere manifest. The coalescence of certain solo instruments — trumpets, trombones — with the voices has been contrived no less admirably. It all seems to the writer nobly impressive after three hearings, but in this music he cannot warrant stability of his opinion. — Except in registration: this is the best we have. No more insistent than the performance, it is true in timbre, warmed and unusually natural in the distribution of forces. C. G. B.

MOZART

Serenade No. 10, for 13 Wind Instruments, in B Flat, KV 361

Wind Ensemble of the RIAS Orchestra, Berlin.

TELEFUNKEN LGX 66006. 12-in. 40 min. \$5.95.

Readers who do not own the Westminster or Capitol versions of this long beguilement are urged to hear this with those others. It is not possible to say with decision which is best. Sonic faults are few, but in a combination of crispness and fullness this new one pleases most. The performance, beautifully toned, has a festive lilt and little episodic emphases less apparent in the others (but then they have attractions of style not found in the Telefunken). It is too bad that one of the best records in the Mozart discography must compete with two forerunners of large appeal. C. G. B.

MOZART

Four Symphonies: No. 18, in F, KV 130; No. 19, in E Flat, KV 132; No. 20, in D, KV 133; No. 21, in A, KV 134.

Netherlands Philharmonic Orchestra, Otto Ackermann, cond.

CONCERT HALL CHS 1193. 12-in. 16, 13, 16, 14 min. \$5.95.

Four Symphonies: No. 22, in C, KV 162; No. 23, in D, KV 181; No. 24, in B Flat, KV 182; No. 25, in G Minor, KV 183.

Netherlands Philharmonic Orchestra, Otto Ackermann, cond.

CONCERT HALL CHS 1194. 12-in. 8, 10, 9, 16 min. \$5.95.

Statistics first: with this first appearance of No. 20, all the Mozart symphonies have now been put on LPs. A poor recording of No. 27 has been withdrawn, but that symphony is now represented by a Royale disk that this writer has not heard. Concert Hall has recorded the first 25 with the exception of No. 17, which may be found on an Allegro record equally unfamiliar here. The 24 Concert Hall symphonies are all in performances by Dr. Otto Ackermann, and they are distributed four to each of six

Very French and Very Funny: Poulenc's "Mamelles"

FRANCIS POULENC is most certainly a composer of proven international importance. Equally certain and just as important, Francis Poulenc is a specifically French composer. No one with sense would want to change this; to do so would bereave contemporary music of one of its most attractive personalities.

Yet in assessing a work like *Les Mamelles de Tirésias* (a silly thing to write, for there is no other work "like" it) it is hard to keep from wishing that some magic could be worked whereby it would become more accessible to listeners on this side of the Atlantic without becoming a whit less French, or a whit less Poulenc. Sadly, there is no such magic, and we must be grateful for what we receive — or, rather, for what we can extract. The difficulty is not in the music as music; by itself it would raise no problems. But *Les Mamelles de Tirésias* is an opera, it has a text. And the text is not only French but very, very special French.

It is by Guillaume Apollinaire. It was first given as a play, in 1917; not until 1944 did Poulenc set it as an *opéra-bouffe*. His intention, according to the notes by Claude Rostand, was to "decubistify" what Apollinaire had done. The end result is strange, and — again — very special. The music presents Poulenc at his most urbane, at his wittiest and, in some strange way that I cannot quite understand, also at his most maturely sensitive. It is surely not cubistic music (whatever that would be like), but it at once enhances Apollinaire's poem and sets up a tension between words and notes. However that may be, having come on the two at the same time it is impossible to imagine them separate.

But this is probably too subjective to be of much use to the possible buyer of a recording. As for the plot, there really isn't one, at least not in any ordinary, logical sense. What happens is this: Thérèse, the heroine, or whatever you call it — anyway, she is a soprano — lives in Zanzibar (which — fool! — is between Nice and Monte Carlo). The year is 1912. She decides to recognize no longer the authority of men. She decides to leave her husband. So she becomes a man named Tirésias. Her

breasts (one red, one blue) float away; she grows a beard. After dressing her husband as a woman, she departs. Two drunks come on the scene. They think the husband is very pretty; they fight over him and kill each other. A policeman arrives; he makes love to the husband, with negative results. The husband, disgusted with the whole situation announces that since women won't make babies the men will have to do it alone. End Act I. Are you with it?

Act II. With the aid of a marvelous incubator, the husband has succeeded in making thousands of children in a single day, and they support their parents-in-one by engaging in variously nefarious activities. A newspaperman calls for an interview, tries to borrow money, and is thrown out. The husband then makes a new son: a newspaperman, to keep him informed. All he gets is scandal, for the newest is a born, or incubated, blackmailer. The policeman comes to protest that the husband, in his father-mother capacity, is creating a food shortage. A fortune-teller arrives. It is Thérèse. She returns to her husband, and everyone, delighted, comes forward to give unanimous advice to the public: "Make babies."

Basically, you see, it is all quite simple. But there are endless ramifications, and

school-book French is only a little help. Apollinaire uses a syntax that is extremely personal and makes endless plays on words, indulges in numerous multiple meanings, slips freely into and out of highly colloquial diction, and never hesitates to use words at other than their dictionary valuation. The translation supplied is not much of a help, since a good deal of the humor is untranslatable (footnotes might have done some good, but there are none), and some passages that are quite explainable are so scatological that glossing them might have led to trouble with the postal authorities.

In sum, *Les Mamelles de Tirésias* is an extremely amusing, sophisticated, often risqué opera-revue entertainment that may very well miss making many of its funniest points with listeners who do not possess the kind of colloquial command of French that it demands — or who cannot, as I did, call on cosmopolitan friends to solve difficulties and point out innuendos. But even on the level of incomplete comprehension it has great musical charm, compounded of flashing wit, really brilliant command of compositional tools, and that odd, occasional tenderness.

The Angel recording is top-deck. The vocal demands, which are mostly not extreme, are met quite competently, and the score sparkles away in a performance that is neat and shapely. Engineering balance is excellent, with good theater-sense; surfaces are perfect. Highly recommended, but a bit off the beaten track. JAMES HINTON, Jr.

POULENC

Les Mamelles de Tirésias

Denise Duval (s), Thérèse and La Cartomancienne; Marguerite Legouhy (ms), La Marchande de Journaux and La Grosse Dame; Jean Giraudeau (t), Le Mari; Serge Rallier (t), Le Journaliste; Leprin (t. buffo), Lacouf, Robert Jeantet (b), Le Directeur; Jacques Hivert (b), Le Fils; Emile Rousseau (bs), Le Gendarme; Julien Thirache (bs), Presto; Gilbert Jullia (bs), Le Monsieur Barbu. Orchestra and Chorus of Le Théâtre National de l'Opéra Comique, Paris; André Cluytens, cond.

ANGEL 35090. 12-in. \$5.95 or \$4.95.



A policeman approacheth: Zanzibar's zany doings sometimes reveal strange depths.

12-inch disks, of which four were issued last year. The entire series is recommended. Only in Symphony No. 25 does their opposition prevail (Wöldike on Haydn Society 1055). The most valid objection to Dr. Ackermann's work is his rejection of so many repeats that we may feel that the form is distorted.

The symphonies here presented are a procession of scented and satin vivacity. In that sense they are similar, and if heard consecutively endow the hearer with a dazzling illusion of a world all elegance, grace and wit. For the ideas are endlessly facile and logically flippant, the orchestration brilliant and sometimes startling, the harmonic fabric so artful it seems entirely ordained. Dr. Ackermann is not exigent. He controls the beat and the pace within unexaggerated limits.

The bluff sound, impressive in the winds and especially the horns, is itself exhilarating. The preliminary echo by seepage is with us again but not grossly. There is a half-tone of individual quality. These are not great records, but they may be indispensable. C. G. B.

POULENC

Sextet for Piano and Wind Instruments — See Hindemith.

PROKOFIEFF

Piano Concerto No. 1

Sviatoslav Richter; Moscow Symphony Orchestra, Kiril Kondrashin, cond.

Piano Sonata No. 5

Hans Graf.

Piano Concerto No. 5

Alfred Brendel; Vienna State Orchestra, Jonathan Sternberg, cond.

PERIOD SPL 599. 12-in. 14, 12, 23 mins. \$5.95.

As this and the following entries show, recent recording lists provide a Prokofieff festival of considerable size. It begins with the first piano concerto, a short piece in one movement written in the composer's student days. This is very clear in outline, very sharp, full of motor brilliance in the solo part, and obviously a fledgling production. The fifth piano sonata, on the same side, brings forward the wistful, lyrical, naive side of the composer's nature, but still demands the technique, rhythm, and color sense of a major virtuoso. Both performances are good, but the recordings are lacking in depth or sonority. The fifth piano concerto, which dates from 1933, is one of Prokofieff's most magnificent symphonic achievements; here his irony, his satire, his commanding melodic gifts, and the overwhelming power of his pianistic display are exhibited in their fullest and ripest form. If it does nothing else, one hopes this recording (which, by the way, is markedly superior to those on the opposite face of the disk) will call the attention of performers to a woefully neglected masterpiece. A. F.

PROKOFIEFF

Sonata for 'Cello and Piano

Edmund Kurtz and Artur Balsam.

†Kodaly: *Sonata for Unaccompanied 'Cello*

Edmund Kurtz.

COLUMBIA ML 4867. 12-in. 20, 24 mins. \$5.95.

The cello sonata, composed in 1949, was one of Prokofieff's last works and one of those most obviously written under pressure of the Soviet demand for music easily accessible to the least sophisticated hearer. It is a gravely elegant piece, very conventional in its harmony and rhythm; it sounds, on the whole, like the production of some unusually gifted professor in an old-fashioned academy, and it can serve very well as a monument to one of the greatest catastrophes in the history of the arts. The Kodaly sonata on the other side is a monument of a very different kind. It makes use of every imaginable device of which the cello is capable, derives from it a veritable orchestral range of color and rhythmic complexity, and is, in general, a blazing colossus of virtuosity and effect. There is nothing superficial about it, however; the tremendous battle involved in its execution brings out big dramatic issues. Kurtz plays both sonatas to perfection, and the recording is nothing short of superb. A. F.

PROKOFIEFF

Sonata for Violin and Piano No. 1 in F Minor, Op. 80 — See Franck.

PROKOFIEFF

Suite from Chout

†De Falla: *Three Dances from "The Three Cornered Hat"*

St. Louis Symphony Orchestra, Vladimir Golschmann, cond.

CAPITOL P8257. 12-in. 24, 16 mins. \$5.70.

Chout (The Buffoon) is Prokofieff's greatest ballet score. The work was not a great success when Diaghilev produced it in Paris in 1921, thanks to its incomprehensibly

From Sea to Frozen Sea: Vaughan Williams' Symphonies

ON OCTOBER 12th, 1954, Ralph Vaughan Williams, the doyen of contemporary British composers, will celebrate his 82nd birthday. In honor of this occasion, and as a tribute to his considerable contribution to the art of music, London has issued his seven symphonies, in a handsomely produced "limited edition." It seems to me that this particular "limited edition" has more point to it than previous compendiums so labeled. For where they merely contributed additional, though very excellent, versions of the symphonies of Brahms and Beethoven to a catalog already overburdened with such items, this release confines itself, in the main to works not previously available on LP. It is true that both the "London" and the Pastoral symphonies were previously available

on London LL 569 and LL 721 respectively, and in fact those two recordings are duplicated in this set. Two versions of the Sixth also can be found in the catalog, the Stokowski on Columbia ML 4214, the Boulton on Victor LM 1040, though both are superseded by this new issue. Of the remainder, all are new to LP, and in the case of the *Sea Symphony*, new to records of any kind. To have closed such a large gap in the repertoire of recorded music with one issue is a feather in London's cap.

The massive *Sea Symphony*, a product of 1912, is a long discursive cantata in symphonic form, written for baritone and soprano solo, chorus and orchestra. The setting is to a text from the works of Walt Whitman. Throughout its four movements, the orchestral writing is wonderfully descriptive of the ever-changing moods of the sea, yet it never obscures the beauty or power of the vocal line, which reaches its peak in the ecstatic duet of the last movement. Hearing the work for the first time, one can readily understand why its many problems of balance have prevented it from being recorded before. In this superb performance, most of these problems have been solved most satisfactorily. Both soloists are in excellent form, particularly the veteran Isobel Baillie, whose voice sounds amazingly youthful and pure tonally, and who sings the difficult climaxes with no trace of effort. The chorus work is clean in attack, and highly expressive, though the diction is not always of the clearest.

Reviews of *A London Symphony* and the *Pastoral Symphony* appeared in the September 1952 and November 1953 issues of this magazine. This reviewer can only endorse the sentiments there expressed, and to add that the recorded sound is quite comparable to these remaining recordings, of a later vintage.

Symphony No. 4, the first of the composer's symphonies to receive a number, or to be given a designated key is a radical and startling change from the peaceful ruminations of its immediate predecessor, the Pastoral. It is a violent, angry and often brutally harsh statement, which seems to reflect the composer's view of the anarchy and social upheaval then current in the European scene (1935). Throughout the score there are clashing dissonances, which by their bite



Sir Adrian Boult with the Vaughan Williams' during recording.

fantastic folk-tale plot, but a new and less involved choreography ought to be invented for it, since it inspires dancing in a marvelously dynamic fashion. It is also an immensely satisfactory concert piece, crammed full of Prokofieff's diablerie, satire, tunefulness, and orchestral brilliance. Golschmann has done us all a great service by reviving *Chout*, and Capitol's engineers have given him their best. Why there should be another recording of the suite from *The Three-Cornered Hat I* I do not know, but this one is quite good. A. F.

ROSSINI

Messe Solennelle

Angelica Tuccari, soprano; Guiseppina Salvi, mezzo; Piero Besma, tenor; Nestore Catalani, baritone; Chorus and Orchestra Sinfonica Romana della "Societa del Quartetto." Conductor, Alberico Vitalini of Radio Vaticana.

PERIOD SPL-588. 12-in. \$5.95.

Rossini retired into a life of ease at the age of only 37, after having produced 40 operas. Fully 35 years after his retirement, at the age of 72, he composed this *Messe Solennelle*. The work was written in Paris in 1864, and was first performed privately, with the accompaniment of two pianos and a harmonium. Because of the favorable reception, Rossini was encouraged to orchestrate the accompaniment, but he still would not allow it to be performed in public. The first public hearing took place in the year following the composer's death, on what would have been his 78th birthday. The work shows an accomplished hand, even if it nowhere rises to great heights.



Vladimir Golschmann: a welcome revival of Prokofieff's *Chout* in exemplary fi.

Like the *Requiem* of Rossini's younger compatriot, Verdi, it can be said to have "operatic" touches. The performance is a completely devoted one and the recording good. D. R.

SCHUBERT

Duo Sonata for Violin and Piano in A Major, Op. 162 — See Franck.

SCHUMANN

Symphony No. 4 in D Minor, Op. 120 — See Mendelssohn.

STRAUSS, R.

Aus Italien, Opus 16

The Vienna Philharmonic Orchestra. Clemens Krauss, cond.

LONDON LL 969. 12-in. 40 min. \$5.95.

A remarkably fluent, perceptive and altogether compelling performance from that master Straussian, Clemens Krauss. Though the work cannot compare in stature to the giants like *Also Sprach Zarathustra* or *Don Quixote*, it deserves to stand with those Kraussian contributions to the recorded catalog of Strauss works. It is sad to think this must be the last, or one of the last recordings by Krauss that we shall have. He died in Mexico City in May.

Of course it is an immature work; Strauss was but 22 when he wrote it, but it is a devilishly clever immaturity, and even its traces of Mendelssohn and Wagner cannot erase the expertness of the orchestration. If the work is ever to become even slightly popular, this magnificent performance should do the trick. Matching the performance is the truly superb sound London has produced, particularly brilliant in the rousing final movement, a riot of orchestral sound. J. F. I.

STRAUSS, R.

Till Eulenspiegels Lustige Streiche, Op. 28; Waltzes from Der Rosenkavalier Op. 59

Philadelphia Orchestra, Eugene Ormandy, cond.

COLUMBIA AL 46. 10-in. 25 min. \$2.85.

If I like a little more diablerie in my "Till," and less sweetness in the bittersweet waltzes from *Der Rosenkavalier*, these are personal fancies, others will find these expert performances just to their taste. The really outstanding merits of this little disk are the

intensify the feeling of unrest that permeates the entire symphony.

In 1943, at a time when Britain was involved in a struggle for survival, the Fifth Symphony appeared. With almost visionary insight it concerns itself with the days of peace that will follow the struggle, and is strikingly close to the Pastoral in its moments of quiet, relaxed contemplation. Scored for a smaller orchestra than the rest of the symphonies, it is dedicated, "without permission" to his celebrated contemporary, Sibelius, though it bears but little resemblance to any of that composer's work.

It is the most reposeful of all his symphonies, and in all probability, his most personal.

One of the masterpieces of 20th-Century music, the astonishingly vigorous and original sixth symphony appeared in 1947. The composer was 75. The four movements are played without a break, being unified by the use of a held note. Through its first three movements creep the anguish, tragedy and drama of the war years. The finale, "Epilogue" a long-sustained pianissimo passage of quiet and deep meditation, a sort of groping for some unknown Utopia, is a movement of ethereal beauty, perhaps unparalleled in musical literature.

With the *Sinfonia Antartica* of 1953, the wheel turns full circle, and we return to man's struggle with the elements, so prominent in the Sea Symphony. The score is an extension of the music Vaughan Williams wrote for the film "Scott of the Antarctic." This is most definitely programme music, and the composer has prefixed upon each of the five movements a verbal motto, read here by Sir John Gielgud. The addition of a female chorus (wordless), wind machine, piano, celesta and glockenspiel add color and depth to the composer's realization of the icy wastes of the South Pole. The tragedy of Scott's expedition is convincingly conveyed in this uplifting score.

In a brief speech, recorded at the end of the record that contains the Sixth symphony, the composer expresses his thanks to all concerned in the making of these wonderful recordings. To his thanks will be added those of listeners who buy this brilliant album. Certainly Boulton deserves unlimited praise, as the presiding hand, for the extraordinarily high level of artistry he manages throughout the seven symphonies. The conceptions have boldness, thrust and are always

carefully thought out. He has been accused of lacking force on some previous occasions, but in his readings of both the Fourth and the Sixth, no such charge can be levelled against him. His control of orchestral tone and his care for minor details are always exemplary, and his reading of the finale of the Sixth is a feat of conducting virtuosity. His association with the composer's music dates back many years: he was the conductor of the London premiere of the "London" symphony in 1918, and his affinity for this music parallels that of his fellow countryman, Beecham, for the music of Delius.

The orchestral playing is of the very highest order; in fact I do not recall any moments that were disturbing as to the quality of the sound, or any unusual passages where the instrumental quality sounded dead, obscure or even muffled. A few questions of balance might be raised, but these are of minor importance in an undertaking of such scope.

To judge from the composer's speech, these records, with the exception of the "London" and Pastoral were made within the short space of one week. If so, this is indeed a staggering proposition, and fortunate to be crowned with such complete success. Eventually, all the records will be released singly, but certainly not until the limited edition has been sold out. J. F. INDCOX

THE SYMPHONIES OF VAUGHAN WILLIAMS.

Sir Adrian Boult conducting the London Philharmonic Orchestra. Recorded in the presence of the composer at Kingsway Hall. Limited edition. LONDON Eight 12-in. \$5.00.

A Sea Symphony. (3 sides) coupled with Overture and Incidental music to "The Wasps."

Isobel Baillie, soprano, John Cameron, baritone; The London Philharmonic Choir.

A London Symphony.

A Pastoral Symphony. Margaret Ritchie, soprano.

Symphony No. 4 in F minor.

Symphony No. 5 in D major.

Symphony No. 6 in E minor.

Sinfonia Antartica. Margaret Ritchie, soprano; Sir John Gielgud, spoken superscription.

immense virtuosity of the orchestra, particularly in the "Till," and the magnificence of Columbia's recorded sound. Surely this orchestra is the most phonogenic in the world. J. F. I.

VAUGHAN WILLIAMS

Norfolk Rhapsody; English Folk Song Suite; Fantasia on a Theme by Thomas Tallis; Fantasia on Greensleeves.

Philharmonic Promenade Orchestra, Sir Adrian Boult, cond.
WESTMINSTER WL 5270. 12-in. 12, 12, 16, 5 min. \$5.95.

An anthology of Vaughan Williams' best-known short pieces for orchestra. One of them — *Tallis* — is a major masterpiece; the others are relatively light and folksy. Recording is exceptionally good in one respect: the complex instrumentation of *Tallis*, with its full string orchestra, echo orchestra, solo quartet, and individual soloists, comes through more successfully than on previous disks of the same work. Performances are authoritative but not especially convincing. A. F.

COLLECTIONS AND MISCELLANY

DOWLAND and his Contemporaries

John Attey, Robert Jones, Philip Rosseter, John Bartlett.

Frederick Fuller, baritone; Jose de Azpiazu, lute and guitar.
EMS 11. 12-in. \$5.95.

The singer's voice is admirably suited to the music he has chosen to record, and thanks to his stylistic insight and to the sensitivity he brings to his performances, each song emerges as a gem. I cannot refrain from commenting upon the beauty of the mood he evokes at the end of the song "Have You Seen but a White Lily Grow?" His controlled *pianissimo* here is artistry of the highest kind.

The lute accompaniments are well played, and the balance between voice and instrument is such that it is possible to hear every one of the instrumental lines.

The purely instrumental pieces are also well chosen; some of them give us an insight into the harmonic daring of the composers of that period. However, this listener found himself wishing that the lute had been used in these works, rather than the guitar, which, according to the jacket notes, was employed "because of the richer sonority it gives to this music." The recording is so wonderfully faithful that the "richer sonority" seems unnecessary. D. R.

THE PAJAMA GAME

John Raitt, Janis Paige, Eddie Foy, Jr., Carol Haney, Reta Shaw, Stanley Prager, etc.
COLUMBIA ML 4840. 12-in. 51 min. \$5.95.

The best original-cast recording to turn up since *The King and I* is this brash, raucous, jet-propelled affair, which concerns itself with life, love, and some labor problems in, of all places, a pajama factory. George Abbott and Richard Bissell have fashioned an amusing book, from Mr. Bissell's novel

"7½ Cents," dropping some of the social significance in the process, and Richard Adler and Jerry Ross have come up with a fresh, varied and unstereotyped score. Not for them the conventional love-songs and waltzes, in their place we have such an unusual love duet as "There Once Was a Man," written in pseudo hillbilly style. There's an odd fascination, too, in the sibilant "Steam Heat," and a Gilbertian touch to the lyric "Think of the Time I Save," while "Hey, There," with its strange echoed-voice effect is a charming soliloquy. Heading the cast are John Raitt and Janis Paige. Raitt is a fine singer; Miss Paige gives a most winning performance; Eddie Foy, Jr., sounds a lot like Ray Bolger. Almost lost in the shuffle is the girl who practically stole the show on opening night, Carol Haney. Only in "Hernando's Hideaway" do we get a chance to discover what all the shouting is about, and this number she delivers in a most insinuating manner, but the few lines she has in "Her Is" and "Steam Heat" still leave us wondering. There's a nice big brassy orchestral sound throughout, and the same term might be applied to the chorus work, which is often more vigorous than musical. J. F. I.

MARTHA MOEDL: THREE OPERA RECORDINGS

Verdi: *Macbeth: Dieser flecken! (Sleepwalking Scene: Una macchia!); Nun sinkt der Abend (La luce langue). Don Carlos: Verhängnisvoll war das Geschenk! (Eboli's scena: O don fatale!). Gluck: Orfeo ed Eurydice: Ach, ich habe sie verloren (Orfeo's air: Che farò senza Eurydice).*

Martha Mödl (s). Orchestra of the Berlin Staedische Oper; Hans Löwlein, cond.
TELEFUNKEN TM 68009. 10-in. \$2.95.

Wagner: *Tristan und Isolde: Mild und leise (Liebestod). Beethoven: Fidelio: Abscheulich! wo eilst du hin?*

Martha Mödl (s). Orchestra of the Berlin Staedische Oper; Arthur Rother, cond.
TELEFUNKEN TM 68003. 10-in. \$2.95.

Wagner: *Tristan und Isolde: Act II love duet (from Isolde! Tristan! Geliebter! to entrance of Marke).*



Carol Haney: the recorded "Pajama Game" conveys other people's talents better.

Martha Mödl (s), Isolde; Johanna Blatter (ms), Brangäne; Wolfgang Windgassen (t), Tristan. Orchestra of the Berlin Staedische Oper; Artur Rother, cond.
TELEFUNKEN LGX 66004. 12-in. \$5.95.

(Mr. Hinton was intrigued if not unequivocally enthused by these recordings, with the result that he turned in an essay on contraltos who change to sopranos, and on the difficulty of judging them by loudspeaker. This will appear in one of his "In One Ear" columns soon. It is easiest to summarize the advice-portion of his review by saying he implied that it would be wise to listen before buying. — Ed.)

MUSIC ON TAPE

ANNE MUNDY, CONCERT PIANIST

Bach-Siloti: *Organ Prelude in G Minor; Schumann: Romanza, Opus 28; Debussy: Prelude in A Minor and Sarabande; Medtner: Primavera, Opus 39; Rachmaninoff: Prelude, Opus 32; Liszt: Concert Etude in D Flat Major; DeFalla: Ritual Fire Dance.*

HACK SWAIN PRODUCTIONS No. 506. 7/7½ ips. Single track, \$9.85; dual track, \$6.85.

This is Swain's first venture away from his own recordings of popular music. Let's hope that this means he will continue to expand his coverage of taped music. Certainly with the pre-recorded tape market really just getting started, anyone with the superb equipment Swain has owes it to himself and others to experiment and expand. Miss Mundy may best be described by that tired word, "competent." She's neither strikingly good nor reprehensibly bad. She plays her way through these selections with enthusiasm and verve, and the recorded sound is really very good. When one thinks back on what used to pass itself off as piano-sound on shellacs, this taped sound becomes startling indeed. W. B. S.

SWAIN OF SARASOTA: Potpourri

Two Guitars, To a Wild Rose, Dancing Tambourine, Gold and Silver Waltz, Lady of the Evening, La Comparsa, On The Isle of May, From The Land Of The Sky Blue Waters, Persian Market.

Hack Swain at the Hammond Organ and the Electric Piano.

HACK SWAIN PRODUCTIONS 502. 7/7½ ips. Single track, \$9.85; dual track, \$6.85.

Swain has his own individual style. First impression is that this is the type of thing you can hear yards of in any old (or new) cocktail lounge. You know — the kind of thing that no one listens to. A little serious listening, however, proves this is something different. Relaxed, easy going, well done. The fidelity is tops. Good wumping lows and clear sharp highs. If you like Hammond Organs, this tape drops one right into your living room — and an extraordinarily competent man at the console right along with it. Swain's Multee-Trak technique in the "Dancing Tambourine" number is particularly interesting. As he says, the effect is that of eight hands — though they're really all Swain's. W. B. S.



building your record library

number eleven

ROY H. HOOPES, JR. SUGGESTS A BASIC LIBRARY OF THE SPOKEN WORD

It is interesting to speculate as to what might have happened if Gutenberg had invented the phonograph and Edison a method of printing with movable type. In this historical fantasy we would then find the first Gutenberg Bible, "produced" around 1437 A.D., a collection of about 200 foil-covered cylinders which would need to be rotated on a machine equipped with a metal stylus and a method for reproducing sound. An unwieldy "book" indeed, but if it was the only thing available, who can say that the spoken, rather than the written, word would not have become the primary means of disseminating information. By 1877, when Edison would have developed his printing method, mankind would have been so conditioned to absorbing knowledge aurally that the new-fangled printed books might well have been as slow in capturing the public's fancy as spoken literature actually was. However, and still in fantasy, the early 1950s, following the rapid improvement of Edison's "press," can be safely pegged as the period when printed books came into their own, and, I am sure we will all agree, it was about time.

Reversing again our chronology of inventions, and returning to reality, we find that the spoken word has also come into its own and, although there is nothing on records comparable to the "100 Great Books," spoken-word volumes have increased enough to justify suggestions for a "basic library." Browsing through the stacks of spoken books we find — without surprise — that they fall into much the same categories as their printed brothers: plays, poetry, documentary, prose and humor. I will attempt to pick at least one recording representative of each of these categories.

Plays: The first full-length play recorded on LP was the Paul Robeson-José Ferrer *Ohello*, recorded in 1949, and it still ranks among the best of recorded Shakespeare. However, there is a strong field from which to pick an introduction to Shakespeare on records and any of the following would serve: the Margaret Webster production of *Romeo and Juliet*, enhanced by Tchaikovsky's music; John Gielgud's *Hamlet*; the Old Vic production of *Macbeth*; and Orson Welles' *Julius Caesar*. They are all well performed and well recorded and deciding which one is "basic" is a matter of personal choice — not unmindful of the Entré \$6 price, mine would be the *Julius Caesar* (Columbia #1. 52).

In contrast to the raft of Shakespeare available on LP, there is, surprisingly enough, only one recorded play by probably the only playwright with the audacity to fancy himself superior to the Bard of Stratford-on-Avon — the Bard of Ayot-St.-Lawrence, George Bernard Shaw. However, the caliber of the recorded Shaw almost atones for its sparsity. For sheer verbal brilliance there is nothing on records like The First Drama Quartette's reading of the long and seldom-produced third act of *Man and Superman*, *Don Juan in Hell* (Columbia st. 166).

Picking a selection from contemporary theater is a task as difficult as picking one from Shakespeare. Reluctantly passing up fine performances of Arthur Miller's *Death of a Salesman* and T. S. Eliot's *Murder in the Cathedral*, my choice narrows down to two, both on Decca: Christopher Fry's *The Lady's Not for Burning* and Eliot's *The Cocktail Party*. Except for the fact that an arbitrary limit of 10 has been put on our "basic" library, the easiest way out of this one would be to pick them both. Christopher Fry's sing-song language, veritably sung by Pamela Brown and John Gielgud, make *The Lady* irresistible. However, frankly, I flipped a coin and it came out *The Cocktail Party* (Decca DX 100), a spotless performance by Alec Guinness and company of a play that could hardly be more effective on records had it been written expressly for that medium.

Poetry: Of all our categories, the one wherein the recorded version is most likely to be an improvement over its printed counterpart is poetry. And the most spectacular example of this fact is the performance of Stephen Vincent Benét's poetic history of the Civil War, *John Brown's Body* (Columbia st. 181) by Tyrone Power, Raymond Massey, Judith Anderson and chorus. This is a truly remarkable presentation and, despite the fact that its producer, Charles

Laughton, was forced to cut Benét's poem about one-third, I am tempted to call it the outstanding recording in the whole Spoken Word repertoire.

Probably the most popular poet on records has been the Welshman Dylan Thomas whose widely lamented death last November has made the records he left behind all the more cherished. Of the two volumes of *Dylan Thomas Reading From His Own Works* which are available, I will pick volume one (Caedmon 1002) if for no other reason than the fact that it contains one of the real gems of recorded literature — Thomas reading his metrical short story, "A Child's Christmas in Wales."

It might be surprising to find an Anthology in our basic library, but the conception and quality of the Caedmon series, *Hearing Poetry*, is such that it cannot be ignored despite the fact that it is best described as a "textbook." The series, which eventually will comprise several volumes, will be included on our list rather than the individual records. The first two (TC 1021, 1022) contain a skillful selection of the world's most-often-recited poetry from Chaucer to Browning, in readings by Hurd Hatfield, Frank Silvera and Jo Van Fleet.

Documentary: The development of the "documentary" style on records is primarily the work of Edward R. Murrow. What Frederick Lewis Allen did for written contemporary history, the Dean of CBS's contemporary historians has done for its aural counterpart. He set the way with the first volume of his *I Can Hear It Now* series (Columbia ML 4095) and although he has since issued two more, the first is still the best. In it Murrow weaves the recorded voices of such diversified history-makers as Fiorello LaGuardia, Clem McCarthy, Al Smith, Charles A. Lindbergh and Mussolini — and dozens more — into an impressive recorded collage of the years 1933-1945.

No library is complete without its "Memoirs," "Reflections," and "Speeches of . . ." and a spoken library should be no exception. Although the voices of public figures abound on records, possibly the most eloquent political orator to step to the platform since modern recording techniques were developed is Adlai Stevenson. His 1952 Presidential campaign will long be remembered for its high tone and intelligence, and Victor has preserved its essence in *The Campaign Speeches of Adlai Stevenson* (Victor LM 1769).

Prose: The prose selection is relatively easy, for the simple reason that the majority of the prose is bound-up in the 12-record, \$100 Columbia Literary Series, which as yet has not been made available in single records. Omitting therefore excellent recordings therein of Somerset Maugham, Truman Capote, John Steinbeck and others reading their own works, I will select Eudora Welty Reading from *Her Works* (Caedmon TC 1010) — the works, in this case, being "Why I Live at the P.O.," "The Worn Path," and "A Memory." Miss Welty is generally agreed to be one of the masters of the short story; her reading is good, too, although perhaps flavored with a trifle too much Mississippi twang for some equalizers.

Humor: The most successful practitioners in this category, which as yet is still largely unexplored, have been Anna Russell, Victor Borge and two young men whose "works" still are confined to 78s — Jazzbo Collins, whose "Grim Fairy Tales for Hep Kids" contain some genuine laughs and Stan Freberg, whose satires on Americana reached a high point with "St. George and the Dragonet." However, as an award perhaps for originality, the choice for humor will go to Allen Funt, whose ability to conceal his Candid Microphone in the most unlikely places has produced a most unusual and enjoyable series of records (and, of course, radio program). As with most series, volume one (Columbia ML 4344) remains the best.

Perhaps because this whole thing more or less began with Gutenberg here is one glaring omission — *The Bible*. Those of you who will not allow its exclusion from a basic list of recorded books will find, perhaps to your surprise, that the *New Testament* is recorded in its entirety: — by Audio Books on 24 seven-inch, 16 rpm records,

Dialing Your Disks

Records are made with the treble range boosted to mask surface noise, and the bass range reduced in volume to conserve groove space and reduce distortion. When the records are played, therefore, treble must be reduced and bass increased to restore the original balance. Unfortunately, the amount of treble emphasis and bass deemphasis employed by various manufacturers is not at all consistent; hence the need for individual and variable bass (turnover) and treble (rolloff) equalization controls. Control positions on phono equalizers are identified

in different ways, too, but equivalent markings are listed at the top of each column in the table below. This table covers most of the records sold in America during the past few years, with the emphasis on LP. Some older LPs and 78s required 800-cycle turnover; some foreign 78s are recorded with 300-cycle turnover and zero or 5-db treble boost. One-knob equalizers should be set for proper turnover, and the treble tone control used for further correction if required. In all cases, the proper settings of controls are those that sound best.

RECORD LABEL	TURNOVER			ROLLOFF AT 10KC.	
	400	500	500 (MOD.)	10.5-13.5 db	16 db
	AES (old)	RIAA RCA ORTHO NAB NARTB AES (new)	LP COL ORIG. LP LON	AES NARTB RCA ORTHO RIAA LON	NAB (old) COL LP ORIG. LP
Angel		•		•	
Atlantic ¹		•			•
Amer. Rec. Soc.		•		•	
Bartok		•			•
Blue Note Jazz	•			•	
Boston			•		•
Caedmon		•		•	
Canyon	•			•	
Capitol ²		•		•	
Capitol-Cetra ²		•		•	
Cetra-Soria			•		•
Colosseum	•			•	
Columbia			•		•
Concert Hall	•			•	
Contemporary	•			•	
Cook (SOOT) ¹		•		•	
Decca			•	•	•
EMS	•			•	
Elektra		•			•
Epic			•		•
Esoteric		•		•	
Folkways (most)		•			•
Good-Time Jazz	•			•	
Haydn Soc.			•		•
London			•	•	
Lyrichord, new ³		•			•
Mercury	•			•	
MGM		•		•	
Oceanic			•		•
Philharmonia	•			•	
Polymusic ¹		•			•
RCA Victor		•		•	
Remington		•			•
Tempo		•		•	
Urania, most		•			•
Urania, some	•			•	
Vanguard			•		•
Bach Guild			•		•
Vox			•		•
Westminster		•			•

¹Binaural records produced on this label are recorded to NARTB standards on the outside band. On the inside band, NARTB is used for low frequencies but the treble is recorded flat, without pre-emphasis.

²Older Capitol releases used the old AES curve.

³Some older releases used the Columbia curve, others old AES.

THE MUSIC BETWEEN

STARS OVER PARIS

Trio Charpin

Vox vx 640. 10-in. \$3.15.

Minouche; Soufflons; Moi, Moi; Darling, Je Vous Aime Beaucoup; Sous la Pergola; Le Petit Souper aux Chandelles; Trop, Trop, Doucement.

This is the first in a new series to be called *Stars Over Paris*, designed, Vox tells us, to record the most recent successful Parisian night club and music hall talents. The Trio Charpin, tapped first by Vox, is an agreeable aggregation of young gentlemen who indulge themselves in whispering vocalism and novelty songs. Within the evident limitations they have set for themselves, they do pleasant work that won't disturb anybody's cocktail conversation. An amusing feature of the record is the strong, beguiling Southern accent sported by the unidentified soloist on *Darling, Je Vous Aime Beaucoup*. It's as Parisian as confitters. The group has been well-recorded; you're able to hear every breathy whisper.

I'LL BE SEEING YOU

The Music of Sammy Fain as sung by the composer.

Orchestra conducted by Van Alexander.

M-G-M E 241. 10-in. \$3.00.

Secret Love; When I Take My Sugar to Tea; You Brought a New Kind of Love to Me; I Can Dream, Can't I; That Old Feeling; Was That the Human Thing to Do; I'll Be Seeing You; Ev'ry Day.

Sammy Fain's songs are all workmanlike and he is a composer skilled at satisfying the public's needs. He sings well, too, using a very light crooning voice and a good deal more professionalism than most composer-vocalists can muster. There's no getting away from the fact, however, that most Fain songs sound like a dozen others, and unless you're a particular fan of the composer's there's not too much to recommend the record except the songs themselves. Mr. Fain gets neat accompaniment from an orchestra conducted by Van Alexander and satisfactory sound from M-G-M.

THE GYPSY BARON — HIGHLIGHTS Johann Strauss, Jr. (Sung in German)

Rudolf Moralt conducting the Vienna Symphony Orchestra and The Vienna Chamber Choir.

Soloists: Sari Barabas; Rudolf Christ; Otto Edelmann; Georgine Von Milinkovic; Hans Braun; Kurt Preger; Dorothea Siebert; Friedl Riegler; Waldemar Kmentt.

EPIC LC 3041. 12-in. \$5.95.

There's not much point in doing *The Gypsy Baron* unless the singers can work up at least a pretense of believing in their work. Unhappily, this faith is strangely missing from this Epic highspot — anthology of the much-performed Strauss operetta. Everything is here, ready and waiting: an experienced conductor, a serviceable orchestra and choir, and soloists who should be very much at home in the spirit of Viennese light opera. Yet, all along the line, the performance misses strength, fun and fire; it

is always just competent, never more. Of the singers, only Otto Edelmann and, at times, Sari Barabas, seem to be getting much pleasure from what they're doing. The rest give lacklustre performances. The sound, too, seems to have been infected by the general lassitude; it is dull and frequently tubby.

"NEW YEAR" CONCERT, 1954
Johann and Josef Strauss

Clemens Krauss conducting the Vienna Philharmonic Orchestra.

LONDON 12-in. \$5.95.

The Blue Danube; On Vacation; At Home; Music of the Spheres; Annen Polka; Chatter-box; Raderzky March.

Clemens Krauss died at the end of May and it's almost too obvious an irony to note that this record — one of the first released since his death — marked a beginning — 1954's, to be exact. In short, it's a record that celebrates time in a traditional Viennese way, and as directed by Krauss, it does it with grace and warm good-nature. Ample pleasures here from an orchestra that could probably play Strauss waltzes and polkas in its sleep and a conductor who, in his active musical lifetime, seemed to have a particular affinity for composers bearing that well-known name. London has given the album big and clear sound.

TRUMPET AFTER MIDNIGHT
Harry James and his Orchestra

COLUMBIA CL 553. 12-in. \$3.95.

Autumn Leaves; Judy; The Moon of Manakoor; How Deep is the Ocean; Symphony; Moanin' Low; If I Loved You; I Had the Craziest Dream; Theme for Cynthia; Lush Life; Bes, You is My Woman Now; I Never Knew.

Generally clean but sentimental playing of old standbys that will evoke all kinds of pleasant associations for anyone who was prom-hopping in the early forties. You've probably heard the James arrangements of each of these tunes at one time or another but I don't think that will lessen your enjoyment. It's an album without surprises, to be sure, and the band, as it always did, tends to have a monotonous sound, but there's a hard-to-define comfortable feeling about the James trumpet and the accompaniment it gets here that I think you'll like. The sound is acceptable but at times it lacks fullness.

KNOCK ON WOOD Danny Kaye

DECCA DL 5527. 10-in. \$3.00.

Knock on Wood; Monahan, O Han; All About You; End of Spring (Ballet Music); Tongue Twisters; I'm Late; C'est Si Bon.

Titling this album *Knock On Wood* was an expedience Decca couldn't resist, I'm sure. The truth of it, though, is that almost all the pleasure of Danny Kaye's work here comes from songs that had nothing to do with that amusing film. When he laces into *Tongue Twisters* and *I'm Late* with his ferociously biting diction, the fun begins, *Monahan, O Han*, which is included in the movie, is also the kind of monkey business Mr. Kaye is most happy with, and along

with the former songs it provides half an acceptable album. I am still wondering what point there was in devoting almost half of one side to the ballet music from *Knock On Wood*; visually, the dance was hilarious, but without Mr. Kaye's frenetic spoofing to accompany it, it has no interest. First-rate sound.

REGINALD KELL, Clarinet, with Camarata and his orchestra.

DECCA DL 7550. 10-in. \$3.85.

La Plus Que Lente; La Fille Aux Cheveux de Lin; Reverie; Le Petit Berger (Debussy); Dance of the Three Old Maids (Reginald Porter Brown); Ecstasy; The Pied Piper; Blue Haze (Walter Mourant).

An album of miniatures, played by one of the finest clarinetists in the world, and offering an unusual sense of ingratiating proportion of non-inflation. Nothing here, including the highly acceptable sound, is too big. Decca's envelope notes tell us that Mr. Kell and Camarata together made the arrangements for solo instrument and orchestra from the Debussy piano works, and it's a splendid collaboration right down the line. Side 2, which includes the Brown and Mourant pieces, is a good deal more light-headed, or maybe just plain empty-headed. I think you'll find the Debussy preferable, but there's pleasure here for all.

FOLK DANCES AND SONGS FROM RUSSIA

Osipov Russian Balalaika Symphony Orchestra. Conductor: Dimitri Osipov.

Soloists: Sergei Lemeshev, tenor; Ivan Bugaiev, tenor, Boris Gmyria, baritone; Mark Reizen, bass.

COLOSSEUM CRLP 144. 12-in. \$5.45.

FOLK DANCES AND SONGS FROM THE UKRAINE

Folk Symphony Orchestra of Kiev. Conductors: O Sandler; M. Nekrasov; O. Semonov; G. Vervovka; V. Dranishnikov.

Soloists: Andrei Ivanov, baritone; G. Lata & D. Desmian, accordions; Ukrainian Bandura Quartet.

COLOSSEUM CRLP 015. 12-in. \$5.45.

Little competition here — if any was meant — between these two folk albums, with *Dances and Songs from Russia* winning hands down over its compatriot but subsidiary musical offering, *Dances and Songs From The Ukraine*. The latter, it should be noted, has consistently better sound all the way through,



Harry James: Pleasant associations for prom-hoppers of the early nineteen-forties.

but its musical interest seemed to me decidedly less. The soloist, Andrei Ivanov, has a big, dry baritone that, at moments, can be highly expressive. I would suspect that he is at his best in such a melancholy and simple tune as *But For The Fences*. There is little else from the Ukrainian recording, however, to match the variety and quality of performance on the first record. To list a few of its values; a fantasy for balalaika orchestra, furiously played for all it's worth; four soloists, all first-rate from the evidence given here; Ivan Bugaiev, a tenor with a lovely, soaring voice that he uses with facility and obviously deep musical feeling; and, to keep things in proper balance, a Dancing Song in which, if I'm not mistaken, a kazoo makes a brief but comic appearance. In general, the sound on *Folk Dances and Songs from Russia* is uneven: sometimes acceptable, infrequently up to contemporary standards, and occasionally harsh and inflated. Tenor Lemeshev, though, comes through big and clear more often than the others.

HANDS ACROSS THE TABLE
Johnny Desmond Sings

M-G-M E 186. 10-in. \$3.00.

My Lost Love; Si Petite; Darling, Je Vous Aime Beaucoup; Beyond the Sea; Passing By; April in Paris; I'll Be Yours; Hands Across the Table.

Like many vocalists, Johnny Desmond seems to have to fool around with the melodic line of his songs, embellishing them with gratuitous grace notes and general fancywork that at times gets downright pesky. Otherwise his boyish and usually discreet voice does what it can with a repertoire that, on this record at least, has little change of mood or pace. The songs and their lyrics force Mr. Desmond to relentless confession, self-pity, or wistful longing and by the time he's through the listener is indulging in some wistful longing of his own for a little gaiety, spontaneous or otherwise. Fine engineering, though, from M-G-M.

LURE OF THE TROPICS

Andre Kostelanetz and his Orchestra

COLUMBIA ML 4822. 12-in. \$5.95.

The Moon of Manakoor; Song of India; Jamaican Rumba; Flamingo; Kashmiri Song; Andalucia; Malaguena; Poinciana; Lotus Land.

That peripatetic musical-explorer, Andre Kostelanetz, continues his travels and lands smack in the middle of the South Seas this time. At least, that's where Columbia, his rich and imaginative outfitters, claim he should be. Doubts arise, however. I know that the sun boils as hot in Spain as in Tahiti but is that sufficient reason to package *The Moon of Manakoor* and *Andalucia* as geographical musical-twins? Or the *Jamaican Rumba* and *Kashmiri Song*? But why complain? "Lure of the Tropics" it's called, and "Lure of the Tropics" it will have to remain. Mr. Kostelanetz, in his usual fashion, gives these tunes the works and there are enough special effects to test anybody's listening equipment, mechanical or natural. The rest of the sound is right in there, too; it's stunning.

MARCHES AROUND THE WORLD
Volume 2

Vanguard Military Band, conducted by Hans Ahninger.
VANGUARD VRS 7009. 10-in. \$4.00.

Toros March; Stars and Stripes Forever; Soldiers in the Park; Schoenfeld March; Unter der Siegesflagge; Gieslingen March; Subaltern March.

This is the second release in a new series by Vanguard's able military band. Certainly, up to the quality of the first, issued just a few months ago, with the marches themselves fresh as a clear trumpet blast. Again, rousing sound from Vanguard but decidedly too much record space has been left unused.

CAFE CONTINENTAL

Liane singing with the Boheme Bar Trio.
VANGUARD VRS 7007. 10-in. \$4.00.

L'ame de poet; Wunderbar; Italienisches; Standchen; Deinetwegen; Ni Moi; Papveri; Why Don't You Believe Me?; Hora Potpourri.

Another album from the throaty Viennese canary, Liane, assisted as before by the Bar Boheme Trio. Her singing is careful and agreeable and she has received impeccable cooperation from Vanguard's engineers. But again, too much unused record space.

GYPSEY SONGS AND CSARDAS
Volume 3

Antal Kocze and his Gypsies.
WESTMINSTER WL 3013. 10-in. \$3.95.

Green Portal; Lover's Promise; On Lake Balaton; My House Afire; The Great Bear; Shepherd's Songs; Happy Tunes; Dream Love; The Happy Hobo.

Antal Kocze, giving no sign of fatigue, continues his recordings of gypsy music with this latest. The sound, as in Volumes 1 and 2, is rich and vigorous, and so are the performances.

ROBERT KOTLOWITZ

THE BEST OF JAZZ

THE FIREHOUSE FIVE PLUS TWO,
Vol. 5

GOOD TIME JAZZ L-23. 10-in. 24 min.
\$3.00.

Danny Alguire, cornet; Ward Kimball, trombone; George Probert, clarinet; Frank Thomas, piano; Dick Roberts, banjo; Ed Penner, tuba; Monte Mountjoy, drums.
Basin Street Blues; At a Georgia Camp Meeting; Tuck Me to Sleep in My Old Kentucky Home.

Harper Goff, banjo, replaces Roberts.
Alabama Jubilee; Original Dixieland One-Step; I'm Gonna Charleston Back to Charleston.

The Firehouse Five is here presented sporting one full-time ringer (George Probert, a clarinetist who is usually heard with Bob Scobey) and one part-time ringer (banjoist Dick Roberts, filling in on three of these selections for Harper Goff). There is a further interloper in the person of a possum named Pogo who is portrayed on the liner blowing a wild note at a fire hose although there is no indication that he is responsible for any of the matter in the grooves. Pos-

sibly bending to the benign influence of these strangers, the Five has abandoned on this disk its usual insistence on nose-thumbing and has concentrated on good, straightforward, rollicking jazz. In fact, *Basin Street Blues*, which they approach with duly solemn, non-rollicking mien, is one of the finest recorded versions of this thoroughly recorded standard, thanks largely to the



The Firehouse Five Plus Two: Rollicking jazz and no nose-thumbing on Basin St.

moving work of Probert and the Five's house cornetist, Danny Alguire. The other numbers hold to a happy, riding standard with Probert constantly perking up the proceedings.

He gets considerable aid by Ward Kimball's gloriously blatting trombone in *At a Georgia Camp Meeting* and a rip-roaring banjo solo on *Original Dixieland One-Step* by Goff. This is the Five's first exposure to wide-range recording, a move which has resulted in excellent instrumental definition which, in turn, makes the merits of Ed Penner's tuba work discernible for the first time.

THE DAVE BRUBECK QUARTET
Jazz Goes to College

COLUMBIA CL 566. 12-in. 51 min. \$3.95.

Dave Brubeck, piano; Paul Desmond, alto saxophone; Bob Bates, bass; Joe Dodge, drums.

Balcony Rock; Out of Nowhere; Le Souk; Take the "A" Train; The Song Is You; Don't Worry 'Bout Me; I Want to Be Happy.

The debut of the Dave Brubeck Quartet on a major label is not simply auspicious — it is magnificent. Brubeck continues — as one now assumes he will always continue — to draw from the seemingly bottomless well of provocative ideas that he has demonstrated on records before. This disk, however, is particularly distinguished by performances by Paul Desmond, hitherto an interesting but secondary figure to Brubeck — performances which raise Desmond to equal stature with Brubeck and which, sparking that chain reaction which is a basic feature of extemporized jazz, rouse Brubeck to some creative efforts of utter grandeur.

In essence, much of the credit for the success of this extraordinary disk must go to Desmond for, in almost every selection, he appears first and establishes a level which Brubeck must then sustain or, if he can, surpass. And it is because Desmond keeps this initial level so consistently high (and, needless to say, because Brubeck is capable of meeting his challenge) that the group produces jazz that is persistently exciting.

Desmond, for instance, leaps in front of a strong, riding bass figure and laces into the

weird, minor strains of *Le Souk* (an agitated offshoot of Juan Tizol's middle eastern sound) with such imaginative vigor that Brubeck is prompted to respond by developing a piano passage to an astounding climax. On *I Want to Be Happy*, Desmond moves off on a swiftly swinging stride which Brubeck picks up and rides with great aptness while *The Song Is You*, also taken at a fast tempo, is almost all Desmond playing with brilliance and lightness.

These selections were taped at concerts at Oberlin, the University of Cincinnati and the University of Michigan. The recording, by any standard, is very good but, as recorded concerts go, it is superb.

LOUIS ARMSTRONG AND THE ALL-STARS

Selections from "The Glenn Miller Story"
DECCA DL 5532. 10-in. 23 min. \$3.00.

Louis Armstrong, trumpet and vocals; Trummy Young, trombone and vocal; Bud Freeman, tenor saxophone; Barney Bigard, clarinet; Billy Kyle, piano; Arvell Shaw, bass; Kenny John, drums.
Basin Street Blues; Otchi-Tchor-Ni-Ya; Margie; Big Butter and Egg Man; Struttin' with Some Barbecue.

One measure of the artistry of Louis Armstrong is his ability to stand up and stand out in the face of whatever holocaust the recording industry chooses to visit on him. It is also a measure of the enthusiasm of the Armstrong fan or the jazz fan (one can only imagine this as a redundancy) that this disk will undoubtedly find a welcoming audience. Much of what it offers runs a gamut from the dreadful to the dull. However, amidst the debris one will find a pair of excellent Armstrong trumpet solos (*Basin Street Blues* and *Otchi-Tchor-Ni-Ya*); good Louis vocals on the same numbers (his singing on *Otchi-etc.* is startlingly hi-fi); firm-fingered, swinging piano by Billy Kyle on these two selections and on *Struttin' with Some Barbecue*; and a delightful one-man show on *Margie* by trombonist-vocalist Trummy Young who gives Armstrong a strong run for his money in both fields. An inordinate amount of space on this disk is given over to tired, uninspired and repetitive ensembles (which achieve the difficult feat of making *Basin Street* and *Otchi-etc.* sound exactly the same for chorus after chorus) and there is a lengthy duet between Velma Middleton and Armstrong on *Big Butter and Egg Man*, accompanied by Gordon Jenkins. Despite the title of this disk, only *Basin Street* and *Otchi* have any connection with the Miller film.

THE STAN GETZ QUINTET
Interpretations

NORGRAN MG N-1000. 12-in. 32 min. \$4.85.

Stan Getz, tenor saxophone; Bob Brookmeyer, trombone; John Williams, piano; Teddy Kotick, bass; Frank Isola, drums.
Love and the Weather; Spring Is Here; Pot Luck; Willow Weep for Me; Crazy Rhythm; The Nearness of You.

These recordings find Getz in excellent form, working with a swinging group and bolstered by the playing and idea sketches of trombonist Bob Brookmeyer. Brookmeyer is a relatively new and most welcome per-

sonality on the jazz scene — a trombonist who works out of the modern, choppy style but who has rediscovered the range and melodic possibilities of his instrument. He has fresh ideas, both for his instrument and for ensembles, and they add immeasurably to the effectiveness of these performances. Getz delivers several of his dancing, pulsing, airy solos and, on *Crazy Rhythm*, builds a masterpiece of sustained and literate exuberance.

SHORTY ROGERS COURTS THE COUNT

RCA VICTOR LJM 1004. 12-in. 39 min. \$4.62.

Shorty Rogers, Conrad Gozzo, Maynard Ferguson, Harry Edison, Clyde Reasinger, trumpets; Milt Bernhart, Harry Betts, Bob Enevoldsen, trombones; Jimmy Giuffrè, Zoot Sims, Herbie Geller, Bob Cooper, Bud Shank, saxophones; John Graas, French horn; Matty Paitch, piano; Paul Sarmento, tuba; Curtis Counce, bass; Shelly Manne, drums.

Topsy; Basie Eyes; It's Sand, Man; Doggin' Around.

Pete Condoni, trumpet, replaces Reasinger.

H & J; Tickletoe; Taps Miller; Walk, Don't Run.

Bob Gordon, Bill Holman, saxophones, replace Sims, Cooper.
Jump for Me; Over and Out; Down for Double; Swingin' the Blues.

Shorty Rogers' obeisance to Basie is well intended and frequently well executed but, like most similar memorializations, it does less than full justice to either courtier or courtnee. In the faster tempos (*Doggin' Around, It's Sand, Man, Tickletoe, Over and Out*), Rogers' band conveys some feeling

The "Autobiography" of Art Tatum: Chapters 1-5

FOR twenty years Art Tatum has been one of the most ardently admitted and least sought-after of jazzmen. Jazz fanciers have continued to rank him among the very select few at the top of his craft but, even though some reflection of this esteem has made his name recognizable to a sufficiently large section of the general public to keep him working, Tatum has never enjoyed the widespread vogue which has come to such more recently arrived pianists as Erroll Garner or George Shearing or, to go back a little farther, Eddie Heywood. Tatum first appeared in a recording studio as a soloist in 1933 but his output as a recording artist since then has been relatively slight, presumably because there has been no insistent demand for his disks. At any rate, there is no record of disk companies scrambling for his services.



In the face of this, a recent announcement from the ubiquitous jazz impresario, Norman Granz, that he was producing fourteen 12-inch LPs of Tatum piano solos seemed, at the very least, financially foolhardy. Moreover, the thought of 14 12-inch LPs by any single unaccompanied artist staggers both the imagination and the musical gullet. Surely ennui on the part of both listener and performer must set in long before the series has run its course.

But Granz has now released the first five disks in the set, a solid two hours and 20 minutes of Tatum piano, and this listener must confess that they have merely served to whet his appetite. Suddenly a mere 14 LPs by Tatum smacks of niggardly treatment. For Tatum is a pianist who profits by lengthy exposure. Possibly this — and the corollary point that Tatum cannot be treated as background music — may explain to some extent why Tatum has not had a wider vogue on disks before.

Listening to Tatum must be undertaken as an active role, not a passive one, otherwise the man is not really being heard. It is the passive listener, the listener who doesn't hear beyond the surface, who is apt to become annoyed with Tatum's repetitious use of runs. Given the time, as he is in this series of disks, Tatum can woo a willing listener step by step from surface sounds down into the heart of his kaleidoscopic imagination and hold him there enthralled.

It is then that it becomes apparent that the runs are merely the cement used by Tatum to hold together the swiftly changing elements from which he builds his performances — the varied tempos, the changing keys, the development of musical lines which are slyly twisted as they are about to reach a seemingly inexorable climax, the rapid juggling of several figures simultaneously, the tremendous swinging effect he gets from the striding style descended from James P. Johnson (and, as a balance, his clean legitimate manner), the use of an implied beat, the rocking caress. Needless to say, it is the provocative and logical integration of these elements which gives a Tatum performance its special cachet.

As these five LPs demonstrate — sometimes in a devastating manner — Tatum finds a source of genuine jazz in almost every type of composition and he does this without making a mockery of the original theme. On *Mighty Lak a Rose*, for instance, Tatum might very easily have slipped into satire. But, avoiding the obvious, he accepts the tune at face value and builds it into an amazing jazz performance. He discovers and develops merits in as heavy-handed

a pop number as *Dixieland Band*. And, of course, when he is given the show tunes and standards which are the meat of any jazz pianist's repertoire, he has the advantage of starting out with material that is notably amenable to jazz treatment.

No other jazz figure has been recorded as exhaustively as Tatum has for these disks (the closest comparable set of recordings was that made by Jelly Roll Morton for the Library of Congress, released on 12 12-inch LPs by Circle, but on these Jelly Roll interlarded his oral autobiography and comments with his playing and singing — and the recording was very erratic). Tatum taped the material for this entire set of 14 LPs in three sessions. Despite this concentration, he plays impeccably and he has been excellently recorded. It is Granz's intent, now that he has put out these first five disks, to give the public six months in which to digest them and then to release the remaining nine LPs one at a time.

We have two quibbles with these otherwise admirable works. One might expect, in a project of this scope and nature, to find informative liner notes on Tatum but unfortunately all that we are told is that Granz considers him a genius. And one would think that a series of LPs which average 14 minutes of playing time per side could have been issued as 10-inch disks instead of 12-inch and at a commensurate saving to the purchaser. JOHN S. WILSON

The Genius of Art Tatum, Nos. 1-5

CLEF MG C-612-615, 618. Five 12-in. 2 hr. 20 min. Boxed, with photos, \$25.

Art Tatum, piano.

No. 1

CLEF MG C-612. 12-in. 28 min. \$5.00.

Can't We Be Friends; Elegy; This Can't Be Love; Blues in My Heart; Dixieland Band; Humoresque; Begin the Beguine; Judy.

No. 2

CLEF MG C-613. 12-in. 28 min. \$5.00.



The Man I Love; Over the Rainbow; Memories of You; Body and Soul; Makin' Whoopee; Mighty Lak a Rose.

No. 3

CLEF MG C-614. 12-in. 27 min. \$5.00.

Love for Sale; Wrap Your Troubles in Dreams; Louise; Come Rain or Come Shine; I'm Coming Virginia; Embraceable You.

No. 4

CLEF MG C-615. 12-in. 28 min. \$5.00.

Tenderly; Sittin' and Rockin'; There'll Never Be Another You; I've Got the World on a String; You Took Advantage of Me; Yesterdays; What Does It Take.

No. 5

CLEF MG C-618. 12-in. 29 min. \$5.00.

Isn't This a Lovely Day; In a Sentimental Mood; Have you Met Miss Jones; Stompin' at the Savoy; Taboo; Without a Song; My Last Affair.

of the light, impelling swing that was typical of the Basie band. But just as often it falls into a plodding beat that drains the airiness from such familiar Basie standards as *Topsy*, *Jump for Me* and *Swingin' the Blues*. The ensembles are played with great precision and bite, as well they might be since the band is made up of some of the top jazz men on the West Coast. However, of this entire group of indubitable stars, only pianist Marty Paitch and saxophonist Jimmy Giuffrè indicate in their solo work that they have any feeling for the Basie style. Basie orientation aside, Herbie Geller and Zoot Sims contribute some bright saxophone solos.

SIR CHARLES THOMPSON QUARTET

VANGUARD VRS 8006. 10-in. 21 min. \$4.00.

Sir Charles Thompson, piano; Freddie Greene, guitar; Walter Page, bass; Jo Jones, drums.

Swingtime in the Rockies; *Honeysuckle Rose*; *These Foolish Things*; *Sweet Georgia Brown*.

Following up on his recent noteworthy appearance on Vanguard's jazz series with small bands, Sir Charles Thompson is exhibited on this disk as a soloist with rhythm support. The emphasis is on "rhythm" for Sir Charles has the advantage of that greatest of all rhythm sections, the original Count Basie group. With this faultless accompaniment, Sir Charles' playing is light, airy and happy but not without content. He seems most at home in the bright tempos of *Swingtime in the Rockies* (the old Benny Goodman instrumental which becomes an enticing piano number under Sir Charles' fingers) and *Sweet Georgia Brown*. His style on these might be called "Basie-with-notes" — the use of the lilting, swinging Basie attack while aptly filling in the suggestive silences that are characteristic of Basie's work. This is extremely polished, smooth flowing jazz, recorded with sensitivity.

TED HEATH AND HIS MUSIC

Music of Fats Waller

LONDON LL 978. 12-in. 30 min. \$5.95.

London Suite; *Soho*, *Limehouse*, *Piccadilly*, *Chelsea*, *Bond Street*, *Whitechapel*; *Honeysuckle Rose*; *Ain't Misbehavin'*; *Blue*, *Turning Gray Over You*; *Jitterbug Waltz*; *I've Got a Feeling I'm Falling*; *Alligator Crawl*.

Fats Waller's *London Suite*, six short piano pieces each presumably descriptive of a section of London, has received relatively little attention since Waller hurriedly composed it to fulfill an agreement before leaving England. As arranged for full band and played by Ted Heath, the pieces prove to be stamped with the lilting melodic line which dances through almost all of Waller's works. Heath's big, bright, well-drilled ensembles play them crisply and with a sensitivity for the jazz essence of Waller even though pianist Frank Horrox's occasional stabs at the Waller keyboard style are a bit too gentlemanly. The widely known Waller songs which make up the second side of the disk are played with great competence and polish by the soloists and sections but the full band passages tend to be wooden. The playful *Jitterbug's Waltz* gets an especially apt treatment.

JOHN S. WILSON

CHILDREN'S RECORDS

The Greatest Sound Around

DECCA K-129. 78 rpm.

Hearings being in season, the animals stage one on this record. The subject: which animal can make the greatest sound. It is, even as hearings go, a rather foregone affair in that Sam Hinton is both judge and witness for all the animals involved. The lion, the wolf, the owl, the sheep and the donkey, all present their cases in song; but what with the necessary roaring and howling, baaing and braying, etc., the melodies suffer. (The owl's song is an exception to this with Mr. Hinton yodeling the hoots.)

It is a refreshing record, especially considering the summer's usual dearth of new ideas. (Our review copy came sandwiched between a bold new recording of "How Much for that Doggie in the Window" and a functional but dull version of "Happy Birthday to you." Both Columbia 45s. 49¢)

The record also makes a nice point. The giraffe wins because "there is a wonderful sound called silence." Parents will find themselves quoting this — without much effect — but it's nice to have something new to say on the subject.

El Torito

CAPITOL CASF-3194. 45 rpm. \$1.10.

The story of a little bull is told to the music of (you guessed it) Carmen. On first thought this would seem to be a natural. Actually it isn't very effective. The story is quite innocuous, faintly suggestive of Ferdinand, and the vigor of Carmen is confusing. We feel that most children will listen to selections from Carmen without any story. If not, at least give them a more colorful bull.

I'm a Lonely Little Petunia

COLUMBIA J 4-727. 45 rpm. 49¢.

On the back of this, the old Kindergarten favorite, "I'm a Little Teapot." Children love to make themselves into teapots, as the song instructs — one arm for the handle, one for the spout; then, "tip me over, pour me out." Such tipping over!

It's a gay little record — and a bargain-gaiety for 49¢.

Chin Chow and the Golden Bird

CAPITOL CASF-3193. 45 rpm. \$1.10.

Capitol continues its recording of well known classical music interwoven with children's stories.

Here we have musical themes from Tchaikovsky's "Nutcracker Suite" interspersed with a story about a Chinese emperor and his pleasure in the exquisite singing of a caged bird. We think this is one of the most successful records of the series in that the music is very well suited to the story (together they create a single exotic mood); and the listener is not jarred by the shift from story to music.

However, we sometimes feel that this type record does not really achieve its avowed goal — that of "opening the child's mind to good music." The stories are so ample and absorbing in themselves that the children tend to wait impatiently for the music to end so that they can get on with the story. The music does make the story more effective; but, it seems to us, the child

hears too much with his emotions and not enough with his ears. He does not really distinguish or delight in the individual sounds.

We are, of course, criticizing from a lofty plane. The records do achieve their aim to some extent; and certainly they are better than the great bulk of children's records.

We simply wonder if a complete story is needed to capture the child's attention. Sometimes a single suggestion or even a word will provoke a child to intent listening. We know a little boy whose favorite piece of music is Mussorgsky's "Night on Bald Mountain." However it became his favorite while he was under the impression that the title was "Night on Ghost Mountain." We once introduced "The Ride of the Valkyrie" with the word "witches" — with mixed results, we might add. The children listened so intently the "witch" record is now worn out.

Pineapple Poll

DECCA K-101. 78 rpm.

The Royal Opera House Orchestra, Covent Garden, performs music from Sir Arthur Sullivan's ballet about a fair but frustrated pineapple vendor. Sterling Holloway tells the story of the ballet. The music is delightful, played with dash and spirit befitting a royal audience. Sterling Holloway's end of the production is at a somewhat lower level. This is not all Holloway's fault. Ballet stories are not noted for their subtleties; but we do think his mincing voice aggravates the artificiality of the tale.

Even so its a rewarding record, pleasant for the whole household, and likely to inspire a whole new crop of ballet dancers.

Dennis the Menace

COLUMBIA J 4-728. 45 rpm. 49¢.

We don't think Dennis the Menace is "cute" even in the comic strip. We think his parents are bores and we see no reason for perpetuating the family on records.

We mention the record only out of loyalty to children. They all love it.

The record consists of two songs — "Dennis the Menace" and "Crash! Bang! He's Out of Bed Again."

Whether one buys it or not should depend on his boiling point and how far he can remove himself or the phonograph.

The Seasons

CAPITOL CASF-3195. 45 rpm. \$1.10.

A little Greek boy asks his father why he have winter and the father answers him with the story of Ceres and her daughter Proserpine who was abducted by Stygia. This, to us, is one of the most moving and dramatic of the Greek myths, and music from Glazunoff's "The Seasons" provides a background of rage, grief, and despair. We do have one slight objection — the record version leaves out the bitter business of the pomegranate seeds. Ceres and Stygia simply agree on the joint custody arrangement. (We know Ceres better than that. She wouldn't have agreed.)

It's a nice record for older children — nine and up. The younger ones seem unable to comprehend its immensity.

SALLY MCCASLIN



by J. F. Indcox

Tchaikovsky Recordings on Microgroove

Part I: Symphonies, Concertos

When Peter Ilich Tchaikovsky was born at Votkinsk, Russia on May 7, 1840, Brahms was five years old, Berlioz was 37, and Beethoven had been dead for 13 years. In the salons of Moscow and St. Petersburg the sweet melodies of Chopin were heard. Italian opera dominated the stage. The music of Glinka made known the cause of Russian nationalism.

If the first 21 years of Tchaikovsky's life seem to have been comparatively carefree and happy, and there is little evidence to the contrary, the remainder of his existence was a continuous procession of personal crises. Periods of elation, occurring usually when he was busy composing, were followed by stretches of abysmal gloom. He suffered from severe insomnia, noises in the head and even hallucinations and, as the years progressed, his introspection and morbid depression increased. Perhaps the strange engagement to the opera singer, Désirée Artot, quickly terminated when the lady ran off to marry another man, left only a slight scar. But the unfortunate marriage of 1887, lasting a short three months, inflicted mental agony which resulted in near-madness and an attempt at suicide. Neither Russian press nor Russian public accorded his music the praise he so desperately wanted, and there was an almost open conflict with the *Kuschka* of Five: Rimsky-Korsakoff, Mussorgsky, Borodin, Balakireff and César Cui. These rabid Nationalists, believing that the alpha and omega of music was the folk-song, considered him a "featureless eclectic." He in turn considered them, with the exception of Rimsky-Korsakoff, as amateurs. Additional rebuffs came from Nicholas Rubinstein and Leopold Auer, in the matters of his piano and violin concertos, and one wonders how a man so shy, so sensitive, so anxious to have his music admired could have withstood these setbacks and continued his career. It is almost axiomatic that, as a composer, he should have financial troubles, and when he fled to Switzerland in 1877, he was in debt. Earlier that year had seen the beginning of his bizarre friendship with Mme. von Meck, the widow of an engineer who had left her, on his death, 11 children and a fortune of "many millions of rubles." To this compassionate and understanding woman Tchaikovsky poured out his soul in a series of letters, which were even more revealing than the music he wrote. This fervent admirer, who had previously commissioned some pieces from Tchaikovsky, now became a beneficent patroness, making him a present of 3,000 rubles to pay his debts, and later a yearly stipend of 6,000 rubles, that left him free to compose at will. Her strange stipulation, that they should never meet, could have been no great hardship to Tchaikovsky, whose anti-

pathy to the opposite sex was now well known. Tchaikovsky was to benefit from this remarkable woman's generosity, advice, and interest in everything he did until 1890, when the almost inevitable break occurred. In this year, under the false plea of bankruptcy, the lady withdrew her support, but since by this time Tchaikovsky was practically financially independent, it may be assumed it had little effect on him. It is interesting to speculate what might have happened to the composer had it not been for this tender and big-hearted woman. In the course of those 13 years, Tchaikovsky had become internationally famous, though there was little diminution of the nervous strain. A long conducting tour, taking him all over Europe, was followed by his trip to America in 1891, where he attended the opening ceremonies of Carnegie Hall and conducted some of his work. In 1893, he began the composition of his Sixth Symphony, immersed in that philosophy of almost complete subjection to fate, and the morbid fear of death which informs that work. Whether by accident or design, this neurotic and impetuous man, ignoring the warnings of his friends, drank a glass of unboiled water during a plague and contracted cholera. He died November 6, 1893.

He left behind him a legacy of enormous proportions — symphonies, operas, tone poems, a large body of orchestral music, string quartets, suites from which we must evaluate his worth as a composer. Though the passage of some 60 years have been sufficient to place Brahms, who died in 1897, only slightly below Beethoven and Mozart, Tchaikovsky's place in the musical firmament remains undetermined. The qualities that endear him to us are his almost unquenchable flow of melody, his brilliant and colorful orchestration his sincerity of feeling, emotionally charged as it is. What is less appealing, and it is a defect of which he was well aware, is the looseness of his structure in the larger forms, particularly the symphonies, with their pages of padding, the obvious use of sequences, and his careless development of musical ideas. Nor is his music always free of a certain vulgarity. Yet despite these faults and because of his virtues, he remains the classical composer most popular with the general public. For he speaks a musical language that is easily understood and even more easily assimilated. It is customary for the more knowledgeable musician to scoff at Tchaikovsky, for reasons well known, yet there are probably more people in the world who have come to know and love music through their early exposure to his lighter works, than through any other medium. In attempting to account for the universal popularity of Tchaikovsky's Sixth Symphony, Martin Cooper writes "It is an eloquent commentary on what the

general public, in all countries, look for in music. A reflection, magnified and dramatized, of its own unhappiness and frustration, combined with a purely emotional message of vague 'comfort.' In his own misery and his

strong sense of self-pity, Tchaikovsky discovered a language for the spiritual hunger and bewilderment of the modern man. And, as long as that hunger and bewilderment last, it is sure of passionate devotion from concert audiences."

SYMPHONIES

(The listing below the text are in order of the reviewer's preference, unless there is indication to the contrary.)

NO. 1, IN G MINOR, OP. 13 (Winter Day-Dreams) (1 Edition)

If we except the brass fanfare of the first movement, none of the mannerisms of Tchaikovsky's later symphonies are apparent in this first essay in symphonic form, which dates from 1868. Loosely knit, and relying on folk themes of Russian origin, it is a blithe work, in spite of its subtitle. Its musical values are but small, but as a point of departure in studying the composer's arduous efforts to master the art of symphonic writing, not without interest.

The one edition available is acceptable as a nicely proportioned, well adjusted, urbane performance. A well managed *andante*, and a light tripping scherzo are two strong points, though the finale could absorb more drive. The overall sound is slightly thin, calling for some boost in the bass. String tone inclines to wiriness, but the oboe and flute duet in the slow movement is well balanced.

—Vienna Philharmonia Orchestra, Herbert Haffner, cond. SPA 11. 12-in. \$5.95.

NO. 2, IN C MINOR, OP. 17. ("Little Russian") (3 Editions)

No score of the original version of this symphony, completed in 1872, was ever published, though the work was played with success in both Moscow and St. Petersburg. In its present state, it is the revised version of some seven years later, and so postdates the Fourth Symphony by two years. It is only natural that we find in its pages, features of musical structure and development that were to be more successfully handled in the last two great symphonies. In origin, idiom and treatment it is a truly Russian score, and the closest Tchaikovsky came to embracing the ideals of Glinka and the school of Russian nationalists.

Beecham who seems to have a penchant for picking on little-known, and seldom-played works, and completely revivifying them, turns a neat trick in this stylish and ingratiating reading. If his tempi seem on the fast side, the music can stand that sort of attention, and what a wealth of detail he finds to exploit throughout the symphony! There is a nice bloom to his recorded sound, and a fine balance maintained throughout. No such praise can be accorded A-440's entry . . . a rough recording of a strenuously directed performance, sloppily played by the Bolshoi aggregation. The Mitropoulos, probably due for deletion in the near future, is unusually placid for this conductor, and a further handicap is the excessively dull recording.

—Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. COLUMBIA ML 4872. 12-in. \$5.95.

—The Bolshoi Symphony Orchestra, A. V. Gauk, cond. A-440 AC 1204. 12-in. \$5.95.

—Minneapolis Symphony Orchestra, Dimi-

tri Mitropoulos, cond. COLUMBIA ML 4252. 12-in. \$5.95.

NO. 3, IN D MAJOR, OP. 29 (Polish) (2 Editions)

There is a distinct break between the third symphony and its two predecessors. The use of folk themes is abandoned in favor of more cosmopolitan or Western ideas. A German waltz, a polonaise (from which comes the rather misleading subtitle) provide the lighter moments to a work, which has, in the third movement, the first hint of the composer's musical emotionalism, which we shall later accept as inevitable.

There is little to enthuse over in either recording, though Concert Hall has a distinct edge. Swoboda is far more subtle and perceptive than his Regent vis-a-vis, and has a superior band of musicians at his disposal. There is at least some finesse to their work, an ingredient notably absent in the competitive version. The recording is not of the best, the string tone in particular being unduly raucous, though this can be slightly rectified, by dialing. Whether the Regent version was made by the Homburg Symphony Orchestra with Paul Schubert, as announced on the record sleeve, or by the Berlin Radio Symphony Orchestra under Arthur Rother, as printed on the record itself, makes little difference. The performance is too muscular and driving, the recording very arid and hollow, and the surface hiss almost unbearable.

—Vienna State Opera Orchestra, Henry Swoboda, cond. CONCERT HALL CHS 1139. 12-in. \$5.95.

—Homburg Symphony Orchestra, Paul Schubert, cond. REGENT MG 5012. 12-in. \$5.45.

SYMPHONY NO. 4, IN F, OP. 36 (12 Editions)

Sketches for this most revealing and personal work were finished in May 1877, though the symphony was not completed, in orchestral score, until January 1878. Between these dates two events occurred which were to have a lasting effect on the composer's life: the beginning of the strange friendship with Mme. von Meck, to whom this symphony is dedicated ("A mon meilleur ami"), and the chivalrous, but ill-advised marriage in June to Antonina Ivanovna Milyukoff. The latter was a nightmarish experience from which Tchaikovsky fled in October, in a state bordering on madness. That the extraordinarily neurotic and pessimistic views of the composer, as expressed in the program to the work, supplied to Mme. von Meck, were induced by this unhappy alliance, seems improbable, though it may well have intensified them. Surely such a lucid, though despondent, philosophy could not have been evolved in the short space of three months, even by a man so sensitive as Tchaikovsky.

Four of the 12 available versions are indeed persuasive performances, if not always for the same reasons, while a fifth misses joining this group by only the smallest of margins. A slight preference is accorded the Kubelik reading, as much for its lustrous

sound as for the carefully proportioned contours and fluidity of the whole musical panorama. The Furtwängler, recorded with an extremely wide range, is a slightly restrained but beautifully finished performance, and were it not for a laggardly scherzo, would be rated the equal of the above. Kleiber's ideas meld beautifully in a performance that is all energy, albeit well-controlled energy, and though the sound captured is a little strong at the bottom, it does not seriously disturb the orchestral balance. We might ask for a more brilliant finale, perhaps, yet this one will do. Epic's recording is one of the most sonorous on records, marred only by the inevitable predominance of the bass, typical of this label. Van Otterloo charges the work with immense vitality—and little if any sentiment. Fricsay's first movement is on the slow side; otherwise this is a dynamic, but not overwrought, performance, beautifully played and extremely well recorded. It ranks with the best. Although Westminster has invested Scherchen's performance with some fine sound . . . I am not fond of his version. Forthright, certainly, but a little stolid, in spite of careful attention to detail, in the pizzicato movement, possibly a little too much care is exercised, since it is sluggish, but this seems to be a German, or Austrian characteristic. The once-acceptable Ormandy, notable for the conductor's careful attention to the composer's score markings and a generally foursquare reading, now sounds slightly thin in sound, while the Boston, with its bad cut in the third movement, is almost automatically disqualified. Mitropoulos, with a leisurely first movement, and a dry, bloodless recording makes little appeal, though it might be mentioned that his violins in the scherzo, have more ping than in many a newer version. Abendroth treats the score in the manner of Mengelberg, but his orchestra is no Concertgebouw. Remington and Bluebird bring up the rear.

—Chicago Symphony Orchestra, Rafael Kubelik, cond. MERCURY 5003. 12-in. \$5.95.

—Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond. HMV LHMV 1005. 12-in. \$5.95.

—L'Orchestre de la Société des Concerts du Conservatoire de Paris, Erich Kleiber, cond. LONDON LL 2. 12-in. \$5.95.

—Hague Philharmonic Orchestra, Willem van Otterloo, cond. EPIC LC 3029. 12-in. \$5.95.

—RIAS Symphony Orchestra, Ferenc Fricsay, cond. DECCA DL 9680. 12-in. \$5.85.

—Vienna State Opera Orchestra, Hermann Scherchen, cond. WESTMINSTER WL 5096. 12-in. \$5.95.

—Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4050. 12-in. \$5.95.

—Boston Symphony Orchestra, Serge Koussevitzky, cond. RCA VICTOR LM 1008. 12-in. \$5.95.

—Minneapolis Symphony Orchestra, Dimitri Mitropoulos, cond. COLUMBIA-ENTRE RL 3007. 12-in. \$2.98.

—Leipzig Radio Symphony Orchestra, Her-

man Abendtoth, cond. URANIA R-S 7-25. 12-in. \$3.50.
 —Austrian Symphony Orchestra, H. Arthur Brown, cond. REMINGTON 199-64. 12-in. \$2.99.
 —Philharmonia Orchestra, Nicolai Malko, cond. BLUEBIRD LBC 1052. 12-in. \$2.98.
 (Not available for evaluation: ROYALE 1335; COLOSSEUM 106).

No. 5, IN E MINOR, OP. 64 (13 Editions) Eleven years separate the appearance of the Fourth and Fifth Symphonies, years in which Tchaikovsky's fame reached international proportions, although his own countrymen were less impressed. But neither fame nor material security could abate the problems of his inner life. To his morbid preoccupation with Fate, his fear of death and other depressing matters, there had been added the vexing questions of whether, as some people suggested, he was "played out" as a composer, and whether he could "squeeze" out another symphony. Out of these vacillations came, in 1888, the Fifth Symphony, a work in which he achieved his nearest approach to true symphonic form. Where he had supplied a program to the Fourth, here none was forthcoming, though, as Ernest Newman points out, the internal evidence is strong that the work was written to a program. He cites the use in the fourth movement of two themes from the first and one from the second, while the second and third each contain one theme from the first, an elaborate system of thematic repetition hardly due to caprice.

The premiere took place at St. Petersburg on November 17, 1888, with the composer, at best an indifferent conductor, on the podium. The reception was cool, and again Tchaikovsky was in despair. Some months later, after a successful performance in Hamburg (Brahms was a rather disinterested member of the audience) it seemed more promising, and we find Tchaikovsky writing "I like it far better now, after having had a bad opinion of it for some time."

Three excellent versions, with the preference going to Cantelli's extremely subtle performance, nicely adjusted to skirt the Scylla of introspection and the Charybdis of overstatement. The conception is heroic in scale, dynamic in projection and played with immense verve by the Italian orchestra. One might wish for a more brilliant recording, it dates from around 1949. Brilliance is certainly the forte of Dorati's recording, as impassioned a performance as can be found. The orchestral work occasionally sounds rather pushed, notably in the second movement, which is taken at a very fast clip, though this is the only place where the conductor's urgings seem overstrenuous. Kletzki is a man for the larger effects. The stroke is broad and dramatic — again Mengelberg comes to mind, but Kletzki eschews the sentimentality Willem used to indulge in *ad nauseam*. Entré sound is no mote than fair, however, being a little deficient in bass. But this is an expert performance and, at its price, perhaps the best buy. The lush Philadelphia sound is the major asset of Ormandy's slightly implacable approach, which gives the performance a rather cool flavor. There is a good deal of commendable detail in Kempen's work, plus an immense amount of powerful drama, but the overstressed lower frequencies result in a cloud-

ing of orchestral tone that vitiates the merits of this reading. For sheer tonal beauty, particularly in the strings, no version matches the Victor recording by Stokowski, and if that were the only consideration this version would be number one. However, the finicky, personal and altogether unnecessary manipulations of tempi by this conductor, destroying the forward flow of the score, are deterrents to recommending this recording. Decca's engineers have not served Fricsay well, his orchestra is recorded at low volume and the balance orchestally is poor. His reading is what I would call "frisky," (no pun intended) but not at all inappropriate. Koussevitzky's legacy is a somewhat slow and pensive affair, brightened by the wondrous texture of the sound of the Boston Orchestra, circa 1948, which still sounds quite fine here. No flightier rendition exists than Celibidache's eccentric, almost quixotic performance, dulled by an early London recording that is reedy and often rough. Rodzinski's vehement statement suffers from an inferior recording, and some unpolished orchestral work. A stolid and very German conception comes from Schmidt-Isserstedt, who takes the once customary fair-sized cut in the last movement, and the recording suffers from a strong echo and from a favoring of the strings in the balance. Remington, for some strange reason, manages to split the second movement between sides, and to provide a screaming treble tone in the last movement, also some hissing surface noise. Woss gives a reasonably straightforward reading, but his orchestra is not of the best.

—La Scala Orchestra of Milan, Guido Cantelli, cond. HMV LHMV 1003. 12-in. \$5.95.

—Minneapolis Symphony Orchestra, Antal Dorati, cond. MERCURY 50008. 12-in. \$5.95.

—Philharmonia Orchestra, Paul Kletzki, cond. COLUMBIA-ENTRE RL 3036. 12-in. \$2.98.

—The Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4400. 12-in. \$5.95.

—Concertgebouw Orchestra of Amsterdam, Paul van Kempen, cond. EPIC LC 3013. 12-in. \$5.95.

—Symphony Orchestra, Leopold Stokowski, cond. RCA VICTOR LM 1780. 12-in. \$5.95.

—Berlin Philharmonic Orchestra, Ferenc Fricsay, cond. DECCA DL 9519. 12-in. \$5.85.

—Boston Symphony Orchestra, Serge Koussevitzky, cond. RCA VICTOR LM 1047. 12-in. \$5.95.

—London Philharmonic Orchestra, Sergiu Celibidache, cond. LONDON LL 168. 12-in. \$5.95.

—Berlin Philharmonic Orchestra, Willem Mengelberg, cond. CAPITOL P 8053. 12-in. \$5.70.

—Cleveland Symphony Orchestra, Artur Rodzinski, cond. COLUMBIA ML 4052. 12-in. \$5.95.

—Hamburg Radio Symphony Orchestra, Hans Schmidt-Isserstedt, cond. LONDON LL 691. 12-in. \$5.95.

—Austrian Symphony Orchestra, Kurt Woss, cond. REMINGTON 199-9. 12-in. \$2.99.
 (Not available for evaluation: ROYALE 1224.)

SYMPHONY NO. 6, IN B MINOR, OP. 74 (12 Editions)
 This towering deification of personal suffering, with its sombre and quiet closing pas-

sages, suggestive of resignation and the futility of battling one's fate, received its first performance, under the composer's direction, at St. Petersburg on October 28, 1893. Nine days later Tchaikovsky was dead, a victim of cholera. If, in writing this score, he had any presentiment about such a possibility, as many profess to find, it is not borne out by the cheerfulness of his letters. To his publisher, Jorgenson, he writes, "Never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." To his nephew, Vladimir Davidoff, to whom he dedicated the score: "I consider it the best of all my works to date, especially the most sincere. I love it as I have never loved any of my musical children."

It is perhaps characteristic of Tchaikovsky, that when searching for an appropriate subtitle for the symphony, he should have rejected the ominous sounding "Tragic" in favor of the less forbidding "Pathétique."

The chilliness of its initial reception quickly gave way to enthusiastic acclaim, not only in Russia but all over the world, and today it stands, by reason of its almost unparalleled emotional appeal, as the most popular of all Tchaikovsky works.

Perhaps no other recording in the entire catalog so far outdistances its competitors, as does the superbly realistic recording of orchestral sound to be found on the Philadelphia disk. By some marvellous alchemy, Columbia's engineers have endisked the full-bodied, marvelously integrated, and unique sound of this orchestra in a shining and lasting souvenir of its musical glory. No matter which choir is involved, separately or *en masse*, the clarity of sound is sensational. Ormandy's discourse of the score is probably his finest on records, being broad but not aggressive, never over-explosive, nor yet cautious, but letting the music speak for itself in a manner that heightens the intensity of the work. This is the definitive version to date. It may be that the Kubelik is more brilliantly recorded, but his strings are outweighed by brass and percussion, so that balance is distorted. The performance itself is on the hectic side. Cantelli has the benefit of a recording that lies somewhere between the two previous versions, without challenging either. His is a most expressive and tasteful reading, scrupulously attentive to detail, with every "i" dotted and every "t" crossed, but is always exciting without being hysterical. The thinness of the strings, overbright highs and a wallping bass add little pleasure to Van Kempen's work, which is always propulsive, but often too urgent. In its transfer to microgroove, Mengelberg's old recording has acquitted a somewhat acrid tone, which adds no pleasure to a performance too mannered for my taste, while it would be better to pass by the frenzied Toscanini version. The rather matter-of-fact Rodzinski, with its aging sound, is hardly attractive enough for further consideration here, and the Malko, inclined to be syrupy in conception, save in the march which is speeded up to become a quick-step, is seriously impaired by a dry and distant recording made at low volume. Mr. Brown believes in unabashed sentiment, his first and last movement being particularly cloying, and Remington's sound is no more than fair, with an insufficiency of string tone apparent. Abendroth's turgid tempi and the poor orchestral work do not add

any pleasure to a recording in which the sound is unaccountably fuzzy, and the horns have trouble in the march. The Von Karajan is possibly the worst performance of the symphony extant. Every musical excess is in evidence here in a performance that is bombastically ostentatious, cheap and vulgar. The recording is strongly varied dynamically, from blasting crescendos to practically inaudible pianissimos.

—Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4544. 12-in. \$5.95.
—Chicago Symphony Orchestra, Rafael Kubelik, cond. MERCURY 50006. 12-in. \$5.95.

—Philharmonia Orchestra, Guido Cantelli, cond. HMV LHMV 1047. 12-in. \$5.95.
—Concertgebouw Orchestra of Amsterdam, Paul van Kempen, cond. EPIC LC 3003. 12-in. \$5.95.

—L'Orchestre de la Société des Concerts du Conservatoire de Paris, Charles Munch, cond. LONDON LL 257. 12-in. \$5.95.

—Concertgebouw Orchestra of Amsterdam, Willem Mengelberg, cond. CAPITOL P 8103. 12-in. \$5.70.

—NBC Symphony Orchestra, Arturo Toscanini, cond. RCA VICTOR LM 1036. 12-in. \$5.95.

—Philharmonic-Symphony Orchestra of New York, Artur Rodzinski, cond. COLUMBIA ML 4051. 12-in. \$5.95.

—Philharmonia Orchestra, Nicolai Malko, cond. BLUEBIRD LBC 1002. 12-in. \$2.98.

—Austrian Symphony Orchestra, H. Arthur Brown, cond. REMINGTON 199-13. 12-in. \$2.99.

—Leipzig Radio Symphony Orchestra, Herman Abendroth, cond. URANIA R-S 7-12. 12-in. \$3.50.

—Vienna Philharmonic Orchestra, Herbert von Karajan, cond. COLUMBIA ML 4299. 12-in. \$5.95.

(Not available for evaluation: TEMPO 2206; ROYALE 1226.)

CONCERTOS

PIANO CONCERTO NO. 1, IN B FLAT MINOR, Op. 23 (15 Editions)

Tchaikovsky can hardly have imagined, when writing this big and extremely popular concerto, that Boston, Mass., would be the scene of its world premiere. It had been composed for, and dedicated to his friend, Nicholas Rubinstein, the eminent Russian pianist, who, having heard the composer play it, in piano score, declared it to be "worthless, impossible to play, the themes have been used before and are clumsy and awkward beyond possibility of correction." Abashed, Tchaikovsky offered the work to Hans von Bülow, who was as enthusiastic in his praise as Rubinstein had been derogatory in his criticism. To him the ideas were "so original, so noble, so powerful." In gratitude the composer rededicated the score to his new found champion, who, about to embark on an American tour, took the score with him, and on October 25, 1875, with himself as soloist, launched it on its amazingly successful career. The brilliant solo part is a striking example of Tchaikovsky's flair for an instrument on which he was no more than a competent player. The bold outlines and rich orchestral scoring, plus the tunefulness of the entire score would seem to assure its popularity for years to come.

Where Solomon beguiles with the musical eloquence of his playing, Bruchollerie be-dazzles with the fire and technique of her work. Since the pianist is only half of the team, the merits of the orchestral support must be considered, and here Solomon is more fortunate in the sympathetic and understanding cooperation of Dobrowen and the Philharmonia, than Bruchollerie in the rather perfunctory work of Moralt and the Vienna State. Solomon's is the broader and more lyrical statement, finely detailed and wonderfully expressive. The lady plays with a little more dash, occasionally hurrying things along, her first movement is almost too fast, yet it is hard to resist the brilliance of her performance. However, I find the Solomon to be better maintained throughout, on a purely musical level. Uninsky has a beautiful sounding piano to work on, steady fingers and adequate technique. His is a large-scale performance, fiery and somewhat impetuous, but the recording is slightly troublesome to handle. Schiøler's performance is an impressive one in every respect, and the orchestral support more than merely good, but the record is marred by wretched surface hiss and poor engineering. The Curzon-Szell combination produces a sincere performance from two sincere musicians, but the piano tone is not of the best, and the recording has a tendency to edginess. Made some years ago, the Rubinstein now sounds pale and wan, but the soloist is in rare form, and this is an example of the grand manner in operation. Mitropoulos, in an effort to reach the same plane, has a tendency to be overforceful. The Cherkassky, though very wonderfully recorded both as to piano and orchestra, is too individual a conception to appeal to many, and the Horowitz-Toscanini reprint is something to be skipped over quickly (though its original was the best-selling classical album of all time.) The unpredictable Levant has his moments in the bravura passages, but the quieter moments unsettle him, as one might expect. His recording, old though it is, has a good deal of depth, orchestrally, but the piano tone is light and unresonant. Ciccolini gets the usual distant Bluebird recording, but since the performance is no more than routine (the same adjective applying to Cluytens' accompaniment), this is a benefit rather than a hindrance. I find Petri's very old recording poor, the playing academic and cold, and though Hansen seems to have the necessary feeling for the work, and the ability to project it, he is dragged along by Mengelberg's dashing statement. Gilels may well be a better pianist than one can gather from his performance on the Regent disk. Though the piano is well forward, and the recording is quite bold, too many details are obscured by the continual hiss that plagues this issue . . . unfortunately it is not enough to hide the fiasco that occurs in the finale. Schwertmann's piano has an unpleasantly tinny sound, even though well removed from the mike and it is hard to admire the brassiness of the string tone, or the breathy woodwinds. As a performance it has its points being robust, occasionally imperious and has a good deal of animated conviction. De Vries hacks away at the concerto with more determination than success, though one realizes it must be dispiriting to perform on a piano so dull and tubby in tone. The orchestral sound is inferior too, and often recedes to the point of silence.

—Solomon, Philharmonia Orchestra, Issay Dobrowen, cond. RCA VICTOR LHMV 1028. 12-in. \$5.95.
—Monique de la Bruchollerie, Vienna State Philharmonic Orchestra, Rudolf Moralt, cond. VOX PL 7720. 12-in. \$5.95.
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—Shura Cherkassky, Berlin Philharmonic Orchestra, Leopold Ludwig, cond. DECCA DL 9605. 12-in. \$5.85.
—Vladimir Horowitz, NBC Symphony Orchestra, Arturo Toscanini, cond. RCA VICTOR LCT 1012. 12-in. \$5.95.
—Oscar Levant, Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4096. 12-in. \$5.95.
—Aldo Ciccolini, L'Orchestre de la Société des Concerts du Conservatoire de Paris, André Cluytens, cond. BLUEBIRD LBC 1020. 12-in. \$2.98.
—Egon Petri, London Philharmonic Orchestra, Walter Goehr, cond. COLUMBIA-ENTRE RL 3018. 12-in. \$2.98.
—Conrad Hansen, Berlin Philharmonic Orchestra, Willem Mengelberg, cond. CAPITOL P 8097. 12-in. \$5.70.
—Emil Gilels, Stockholm Philharmonic Orchestra, Sixten Ehrling, cond. REGENT MG 5055. 12-in. \$5.45.
—Herman Schwertmann, Austrian Symphony Orchestra, Alexander Paulmuller, cond. REMINGTON 199-76. 12-in. \$2.99.
—Alex de Vries, Radio Berlin Symphony Orchestra, Arthur Rother, cond. URANIA R-S 7-2. 12-in. \$3.50.
(Not available for evaluation: ALLEGRO 3053; ROYALE 1261.)

—Solomon, Philharmonia Orchestra, Issay Dobrowen, cond. RCA VICTOR LHMV 1028. 12-in. \$5.95.

—Monique de la Bruchollerie, Vienna State Philharmonic Orchestra, Rudolf Moralt, cond. VOX PL 7720. 12-in. \$5.95.

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—Vladimir Horowitz, NBC Symphony Orchestra, Arturo Toscanini, cond. RCA VICTOR LCT 1012. 12-in. \$5.95.

—Oscar Levant, Philadelphia Orchestra, Eugene Ormandy, cond. COLUMBIA ML 4096. 12-in. \$5.95.

—Aldo Ciccolini, L'Orchestre de la Société des Concerts du Conservatoire de Paris, André Cluytens, cond. BLUEBIRD LBC 1020. 12-in. \$2.98.

—Egon Petri, London Philharmonic Orchestra, Walter Goehr, cond. COLUMBIA-ENTRE RL 3018. 12-in. \$2.98.

—Conrad Hansen, Berlin Philharmonic Orchestra, Willem Mengelberg, cond. CAPITOL P 8097. 12-in. \$5.70.

—Emil Gilels, Stockholm Philharmonic Orchestra, Sixten Ehrling, cond. REGENT MG 5055. 12-in. \$5.45.

—Herman Schwertmann, Austrian Symphony Orchestra, Alexander Paulmuller, cond. REMINGTON 199-76. 12-in. \$2.99.

—Alex de Vries, Radio Berlin Symphony Orchestra, Arthur Rother, cond. URANIA R-S 7-2. 12-in. \$3.50.

(Not available for evaluation: ALLEGRO 3053; ROYALE 1261.)

PIANO CONCERTO NO. 2, IN G MAJOR, Op. 44 (3 Editions)

The shadow of Schumann hangs brightly over the first and last movements of this well-organized piano concerto, whose misfortune it has been to be completely overshadowed by the popularity of the flashy B-flat minor. It was finished in 1880, but the premiere was delayed until 1882, by which time Rubinstein, for whom it had been expressly written, was dead. The soloist was the less capable, in Tchaikovsky's opinion, Taneiff. It is a more original work than its predecessor, in the sense that the composer eschews the use of folk themes or other borrowed material. The piano part is long and taxing in the end movements, though almost completely displaced in the second movement, which Tchaikovsky was inspired to write as a sort of musical colloquy for violin and cello. Can this novelty be the reason for its desuetude?

None of the three recordings can be regarded as completely satisfactory, but since the defect on Concert Hall is of less importance than those on the other two, it must be accorded the honors. It is by far the most vividly recorded version, both as to piano and orchestra, with the former being particularly close to the mike, yet not overbalancing the latter. The piano tone is

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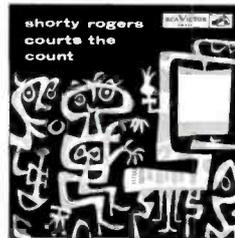
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unusually faithful, and Mewton-Wood, the Australian pianist who died recently, gives a most compelling reading, with a last movement of surpassing beauty. Unfortunately Goehr does not have an orchestra that matches the soloist in virtuosity, nor is his accompaniment too well-organized, but this is the sole demerit in a very worth-while disk.

Were Miss Pinter better served in the recording of her piano tone, it would be a close thing between Concert Hall and Urania, for hers is a dazzling performance also, massive in tone and nicely projected. However, the piano tone is objectionably twangy, and in spots liable to drop in tone. Rother is a little unyielding in his accompaniment, but it is rather sturdily played, and well recorded.

It will be noticed that RCA Victor compresses its edition to one side of a 12-inch record, a feat, if it is that, made possible because of the many cuts Moiséwitsch has seen fit to make in the first movement. It may be argued that these cuts are customary in concert performances, and that the first movement is too long anyway (though not as long as it was originally written, having been revised by the composer on the suggestion of Siloti) but they seriously harm the structure of the work as a whole and are singularly inappropriate and gratuitous on records. The recording goes back some years, and it shows its age rather badly in an unresponsive piano tone, and a lack of real brilliance in orchestral sound. The soloist is in top form though, in an intensely beautiful performance, more lyrical in concept than its rivals.

—Mewton-Wood, Winterthur Symphony Orchestra, Walter Goehr, cond. CONCERT HALL CHS 1125. 12-in. \$5.95.

—Margot Pinter, Radio Berlin Symphony Orchestra, Arthur Rother, cond. URANIA URLP 7081. 12-in. \$5.95.

—Moiséwitsch, Liverpool Philharmonic Orchestra, George Weldon, cond. RCA VICTOR LCT 1127. 12-in. \$5.95. (coupled with Rachmaninoff: *Concerto No. 1 in F Sharp Minor, Op. 1*, for piano and orchestra.)

PIANO CONCERTO NO. 3 IN E FLAT, OP. 75
(1 Edition)

This rather curious oddity, a piano concerto in one movement, written in large sonata form, is derived from material sketched in 1892, to form part of a projected sixth symphony, a symphony which would have made the "Patbétique" number seven. The composer found it unsatisfactory as symphonic music, discarded it, then later adapted it to its present form. The result is an effective but not completely satisfying work, despite the brilliance of the writing for both orchestra and solo instrument. Unless the answer is its brevity, it is hard to understand why pianists ignore this composition, for the solo part affords them numerous opportunities to display their technical prowess.

Not a very happy recording, to put things kindly. The orchestral sound is strident and gritty, often too loud, overriding the piano. The first 12 bars are badly mauled, with the bassoons wretchedly recorded. In addition one would hardly call the playing first class, because of its uncertainty and spottiness. Although the piano appears, at times, to be properly balanced against the orchestra,

this situation does not always obtain. Mewton-Wood gives a finely wrought performance, expressive and, where necessary, properly grandiose, especially in the lengthy cadenza. The work is so seldom performed that new issues seem improbable.

—Mewton-Wood, Winterthur Symphony Orchestra, Walter Goehr, cond. CONCERT HALL CHS 1126. 12-in. \$5.95. (coupled with *Concert-Fantasia for piano and orchestra*, Op. 56.)

VIOLIN CONCERTO IN D, OP. 35 (9 Editions)
"The music stinks in the ear," wrote Hanslick, the famous Viennese critic, on the occasion of the work's premiere in Vienna on December 4, 1881, with Adolf Brodsky as soloist. Fortunately, this criticism, to modern ears completely unjustified, has not prevailed, and the work holds a place in the repertoire as secure as the concertos of

Beethoven, Brahms and Mendelssohn. Where Hanslick had found it objectionable, Leopold Auer, the Czar's court violinist, to whom the work was dedicated, found it unplayable. This strange repetition of a word Rubinstein had applied to the B-flat minor piano concerto must have left Tchaikovsky bewildered, a bewilderment increased, no doubt, when Mme. von Meck criticized it in detail. Though it was finished in 1878, three years elapsed before Brodsky presented it in Vienna. It had taken him two years to summon up courage to learn the difficult score.

Opposed to the effortless, polished, but to me almost glacial quality of the Heifetz edition, is the warm understanding and wonderfully expressive performance by Stern. There is little to choose between them from a recording standpoint, and both receive sympathetic support from their as-

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With this issue, FFRR commences a new series of full-length operatic recordings whose superiority on all counts will be completely unquestioned. Every artist involved is the finest exponent of the role available as a glance at the above cast will quickly reveal. Christel Goltz will be the new Salome at the Metropolitan Opera revival this coming season; Julius Patzak, Anton Dermota, Hans Braun and Ludwig Weber have long reigned as bulwarks of the world-famous Staatsoper in Vienna. The inspired leadership of the late Clemens Krauss (this is his very last recording) shows only too clearly the tragic loss music has suffered by his untimely death in May.

LONDON ffrr RECORDS

sociates. So it resolves itself into a very personal choice, which in my case, is Stern. Auclair gives a most striking performance, brimful of fire, if a trifle impetuous, which exposes a very solid and sure technique. The recording is one of Remington's best, but the balance is too complimentary to the soloist, and the orchestra is occasionally rather harassed in sound. Because — again — the balance favors him unduly, Ricci on London's entry may seem to be giving a more adroit exposition than he actually is, even so this is a sure-footed performance. London has not engraved his tone with much aural pleasure, it comes off the record steely, except in the finale, which unaccountably sounds more refined. The Milstein-Entré entry, which until recently graced the Columbia catalog as ML 4053, is a suave and generally secure affair, though the violin tone becomes edgy and shrill. Vitality is hardly the strong point of Stock's orchestral accompaniment. The Chicago Symphony is again to the fore in the extraordinarily forceful Morini recording, this time under Désiré Defauw. Miss Morini is a man-sized violinist and she does a man-sized job here, but Defauw flounders around. A harsh, noisy and generally miserable recording, with heavily veiled sound and some incompetent orchestral accompaniment, obscure any virtues there may be in Oistrakh's work. What little can be heard impresses as a mannered rendition by a first-class artist. Lyrical would seem to be the word for Endre Wolf — the only version compressed to one side — but it is a performance of little bite and less interest. The unsteady intonation of Herr Schulz, with wretched orchestral support, offers little of interest, except possibly to Herr Schulz.

—Isaac Stern, Philadelphia Orchestra, Alexander Hilsberg, cond. COLUMBIA ML 4232. 12-in. \$5.95.

—Jascha Heifetz, Philharmonia Orchestra, Walter Susskind, cond. RCA VICTOR LM 1111. 12-in. \$5.95.

—Michele Auclair, Austrian Symphony Orchestra, Kurt Woss, cond. REMINGTON 199-20. 12-in. \$2.99.

—Ruggiero Ricci, New Symphony Orchestra, Malcolm Sargent, cond. LONDON LL 172. 12-in. \$5.95.

—Nathan Milstein, Chicago Symphony Orchestra, Frederick Stock, cond. COLUMBIA ENTRE RL 3032. 12-in. \$2.98.

—Erika Morini, Chicago Symphony Orchestra, Désiré Defauw, cond. BLUEBIRD LBC 1061. 12-in. \$2.98.

—David Oistrakh, National Philharmonic Orchestra, A. V. Gauk, cond. COLOSSEUM CRLP 101. 12-in. \$5.95.

—Endre Wolf, Danish State Radio Symphony Orchestra, Thomas Jensen, cond. MERCURY 10064. 12-in. \$4.85. (coupled with Bruch: *Violin Concerto No. 1 in G Minor*.)

—Rudolf Schulz, Radio Leipzig Symphony Orchestra, Herman Abendroth, cond. URANIA RS 7-7. 12-in. \$3.50.

(Not available for evaluation: ALLEGRO 3054; ROYALE 1265.)

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assiduity he applied to the creation of stage music and by the comparative paucity of his production for holier precincts. (We hear more of the church music because it is cheaper to mount, and because its traditional librettos do not obsolesce.)

The libretto of the one-act singspiel, *The Domestic War*, is in fact one of his better ones although it is rather bad. It places the Lysistrata story in the Crusades, bungling it in the process; but if most of its values are lost its prurience remains, and everyone likes that. In 1823 Schubert provided the story with music of quick and lasting charm, influenced consistently by Weber, *The Magic Flute* and *Figaro*, delectable teachers. It is brightly melodious and strongly rhythmic, good light Schubert; and the record shows a group of principals enjoying themselves. The women are good, Miss Roon lovely; while the men are satisfactory, Mr. Anton something more. Mr. Grossmann does not let the orchestra flag, and exposes the sparkle of the instrumentation nicely, helped by recording of good quality in sum. There is some background noise, and a superfluity of bass must be banished. The disk would have been better for the inclusion of enough dialog to maintain the flow of comedy, and the omission of any printed text is really reprehensible.

—Ilona Steingruber, Laurence Dutoit, Elisabeth Roon, sopranos; Walter Anton (t), Rudolf Kreutzberger (bne), Walter Berry (bs); Akademie Chamber Choir and Pro Musica Orchestra, Vienna, Ferdinand Grossmann, cond. VOX PL 8160. 12-in. 53 min. \$5.95.

MASS NO. 2, IN G (2 Editions)

Engaging, dramatic, interesting, promising, this is Schubert's most successful Mass, composed when he was 18. — Mr. Shaw's is the version preferred here, for a greater gloss in performance, without deficiency of insight or energy, and a greater gloss in sound, although this is not one of Victor's glossiest. Mr. Grossmann has a superiority of soloists, especially Miss Dutoit, but they are not favored by the microphone.

—Shaw Chorale and string orchestra, with Yvonne Ciannella (s), Walter Carringer (t) and Raymond Keast (bne), Robert Shaw, cond. RCA VICTOR LM 1784. 12-in. (with *Bach: Komm, Jesu, komm; and Brahms: 3 songs*). 27 min. \$5.95.

—Akademie Chamber Choir, Vienna, and Vienna Symphony Orchestra, with Laurence Dutoit (s), Alfred Planavsky (t) and Harold Buchsbaum (bs); Ferdinand Grossmann, cond. VOX PL 7510. 12-in. (with *Miriam's Siegesgesang & Hymne an die Sonne*). 24 min. \$5.95.

MASS NO. 6, IN E FLAT (1 Edition)

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fear in those places where Schubert found the text personal, and dutiful fugues where he remembered that the libretto was ritual. It is a work exasperating to classify, and many Schubertians hate it, while many know that anything from 1828 must be above criticism.

Well, Prof. Moralt, in one of his best accomplishments for records, presents the case fairly for Schubert. His is a mobile and generous performance, agreeably lyrical and effectively melodramatic, with the singers and players in responsive subjection. It is hard to see how any other competent interpretation could materially alter the general effect of the music. Reproduction gives good orchestral articulation and detail and robust choral sound in the midst of a brightness that occasionally stings. This is from

violins and sopranos, and will require judicious adjustment of treble controls.

—Akademie Chamber Choir, Vienna, and Vienna Symphony Orchestra, with G. Rathauscher (s), E. Hofstaetter (a), Alfred Planivsky (t) and Walter Berry (bs); Rudolf Moralt, cond. VOX PL 7840. 12-in. 57 min. \$5.95.

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—Colette Lorand; Vienna Tonkünstler Or-
chestra, Zoltan Fekete, cond. MERCURY
10081. 12-in. (with Mozart: *Exultate,
Jubilate*). 6, 7, 11 min. \$4.85.

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The incidental music being four-fifths or-
chestral, it seemed best to examine the
Rosamunde records under *Orchestral Music*
in the first part of this discography. However,
this is a convenient place to put as an adden-
dum a *Rosamunde* disk not received in time
for the orchestral section. The two external
bands of the newcomer are worth the wait-
ing: a full-fledged, positive and warmly ro-
mantic *Magic Harp Overture* and the second
Ballet exactly right in that mysterious mar-
riage of precision and tenderness unique
to its simple perfection. These are the most
convincing on records. Between them, bale-
fully exhaling a superheated breath, is an
unhealthy oriental monster posing as the
third Entr'acte, sly, perfidious and impos-
sible. This is the least convincing on records:
worth having as a corrective. Here the con-
ductor has graciously offered a helping
hand to Franz Schubert, not only by lush-
ing the fragile Entr'acte beyond the com-
poser's most horrid nightmare, but by in-
terpolating into its integrity music Schu-
bert had put somewhere else. This makes
a conductor with scissors and gluepot a
creator, better than his betters. — Beautiful,
rather artificial sound in all three — wood-
winds very prominent (and superlatively
played), the deeper strings rather prominent,
and the violins reticent. A rich curtain of
music, its top and bottom splendid, its
middle splendid.

—Symphony Orchestra, Leopold Stokow-
ski, cond. RCA VICTOR LM 1730. 12-in.
(with Wagner: *Parsifal excerpts*). 27 min.
\$5.95.

SONGS

(Schubert, who is known to people more
by some few of his songs than by anything
else, composed more than 600 vocal pieces
to which the title is applicable. Despite the
immensity of the area he adorned, much of
it has been neglected in concert and on
records. Patently, LP is a far from ideal
medium for the presentation of short pieces
unless they are systematically distributed.
It produces confusion, frustration and dupli-
cation. Singers' whims and manufacturers'
laziness prescribe the repertory to be re-
corded, and unfortunately adventurism is
rare.

(For a discographer direct comparison is
impossible between disks containing a dozen
songs each, of which only one or two are
found in common. Furthermore, many
Schubert songs are on records not devoted
exclusively to that composer: we are con-
fronted on LP by that challenge to order,
the heterogeneous collection of songs in

In The September Issue:

The Chamber Music
of Brahms on
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by Paul Affelder

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which a singer fancies himself, be they by 10 different composers, assembled under titles like "Whosis in Song." Thus in the Songs the discography departs from customary procedure. A division has been established. First comes a comparison of the complete versions of the two song-cycles and the pseudo-cycle *Schwanengesang*; then, recommendations of disks of Schubert songs interpreted and recorded to what seem like high standards.)

SONG-CYCLES

SCHONE MULLERIN, (DIE) (3 Editions)
The 20 poems by Wilhelm Müller immortalized by Schubert in this cycle have an appalling community with the sniveling ballads of today ("My Baby Stood Me Up"; "I Wunner' Feel Phone Tonight") in their absorption in self-pity. No one can read the Müller verses today without contempt for their milksop hero; but Schubert's magic transmutes contempt into a distress of apprehension, and the self-pity is unobserved in the composer's pity for the gentle tragedy worked by the cruel but comforting Brook, the true hero of the long flow of song.

The recorded editions are not estimable. By far the best singing comes from the voice of Mr. Schiøtz, a pliant and silken tenor guided by unusual musical understanding; but our knowledge of his voice is obtained from the 78 rpm originals of this remarkably frustrated LP, with its curtailed range of frequencies and a suffocated timbre dull in itself and lethal to articulation. A few of the songs escape this extremity of constriction, and permit the emergence of some

moments of the Schiøtz artistry only half veiled. There is no printed text.

The Singher record, with the double advantage of crisp registration and telling accompaniments by Mr. Ulanowsky, reveals the baritone's vocal resources sadly inferior to an assurance founded on better form. The German text is printed.

We are left with Mr. Ludwig, a standard German operatic tenor whose considerable ability does not include a consistent charm of tone. As a whole he sings intelligently and is really appealing where the emotion is placid. Mr. Raucheisen, veteran of ten thousand recording sessions, has often been more persuasive. Like the sound, his playing is satisfactory but not enlivening. The best of three by default of the others, the disk is not one to choke its owners with pride. No printed text.

—Walther Ludwig, tenor; Michael Raucheisen, piano. DECCA DL 9648. 12-in. 1 hr. 4 min. \$5.85.

—Aksel Schiøtz, tenor; Gerald Moore. RCA VICTOR LCT 1048. 12-in. 1 hr. \$5.95.

—Martial Singher, baritone; Paul Ulanowsky. CONCERT HALL 1114. 12-in. 52 min. \$5.95.

SCHWANENGESANG (2 Editions)

In the sense that *Die schöne Müllerin* and *Die Winterreise* are song-cycles, the *Swan Song* is not. The former are solo dramatic cantatas presenting a protagonist and narrating a history, while the 14 songs of the *Schwanengesang* are not textually related. They were assembled and published as the last 14 songs that Schubert wrote, all composed in his last year, 1828. There is evidence that they were planned as a series,

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with others never written, in accordance with a unifying scheme not divulged. They are extraordinary songs even for Schubert, and they have this advantage over the membership of the two true cycles, that they express a lively diversity of sentiment, whereas defeat and despair are only temporarily out of ear during the whole extent of *Die schöne Müllerin* and *Die Winterreise*. The advantage is to quick enjoyment rather than to art, which esteems diversity no more highly than unity.

A number of the songs are so familiar in separate presentation that comparatively few people know that they form part of a synthesis called *Swan Song*, which includes *Liebesbotschaft*; *Kriegers Abnung*; *Frühlingssehnsucht*; *Ständchen*; *Aufenthalt*; *In der Ferne*; *Abschied*; *Der Atlas*; *Ihr Bild*; *Das Fischer-mädchen*; *Die Stadt*; *Am Meer*; *Der Doppelgänger*; and *Die Taubenpost*.

The Herbert-Waldman record bears its years with dignity and remains a solidly musical undertaking. The baritone is warm, the piano full. The ostensible values are declared, and the recondite hinted, in an interpretation whose insight cannot be impugned except in those secondary details on which there is never a unanimity of agreement. It is a good performance adequately reproduced, but it has the ill luck to be opposed by an interpretation in many respects admirable carried by a registration of compelling, vivid accuracy.

One is struck immediately by the teamwork of Messrs. Munteanu and Holetschek. The piano's commentary in many of these songs has an importance as great or greater than that of the vocal line, and the two participants are in a proportioned alliance acting on all the musical and poetic elements. A single considered concept is guide, so

that what proceeds from the throat seems to have been dictated by the keyboard, which in turn responds to the voice as if there were no other way to respond. The Munteanu voice is a tenor baritone of fine quality low, tending to coarsen when high, but under control low or high, in soft cantilena, forceful interjection or tripping appoggiatura. The singer is worth watching, as the record is worth having, particularly since the sound is almost touchable in an unobtrusive realism. Printed German and English with this; no printed text with the other.

—Petre Munteanu, tenor; Franz Holetschek, piano. WESTMINSTER WL 5165. 12-in. 51 min. \$5.95.

—Ralph Herbert, baritone; Frederic Waldman. ALLEGRO AL 16 or 3089. Two 10-in. or one 12-in. 44 min. \$2.95.

WINTERREISE, (DIE) (3 Editions)

Schubert thought these 24 songs on the gelation of love, hope and life his best. The final chill was about him when he composed them, and on death his judgment was infallible. — Most of us nowadays agree with his estimate of the songs, but few agree on how they ought to be sung. Many think that beauty of voice is a let to communication of feeling, that these songs are better raw than refined. Schubert's sensitivity to verbal literalism has developed in his admirers a snobbery devoted to syllabic significance, favoring the subtle corollary over the straightforward whole, the tertiary over the primary, the whisper over the proclamation. We all seem to have some of this, and we listen so closely for subtle revelation that *Die Winterreise* as sung never pleases us. Too often we the audience affect the interpreters badly: alert to show that they miss nothing, they overstate the trivial, and sometimes receive particular but temporary acclaim for this.

Phonograph records are less temporary than reputations. All three editions make a fair show of merits. Two underline their points perhaps too much: the London and Westminster editions. Some music-lovers will find that Mr. Horter for Decca does not underline enough. His baritone is the best instrument tonally of the three voices, and he is aware of its dark succulence. The restraint in his singing of the cycle maintains the voice without edge anywhere, and it is possible to feel that he is treating the music as a vocal concerto. Nevertheless intelligence guides this comparative quietude, and Mr. Raucheisen is in excellent form at the piano. The sound is pleasant although nor crisp, and to this writer the edition is the best.

Westminster gives the clearest reproduction. The piano is particularly good in this, but Mr. Carne, a tenor baritone of divergent appeal, overstates his case. So does Mr. Giesen, accompanying for Mr. Schmitt-Walter with more angularity than is appropriate. The latter baritone has no great voice, but is otherwise convincing in propounding Schubert's tragedy. His position is not aided by a registration that puts minor explosions into his numerous *sforzati*. Otherwise this sound is highly respectable.

Notes and printed German text are supplied with the Decca album. The other two supplement this material with English translations.

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—Hans Hotter, baritone; Michael Raucheisen, piano. DECCA DX 111. Two 12-in. 1 hr. 16 min. \$11.70.
 —Victor Carne, tenor; Gerald Moore. WESTMINSTER WL 5087/88. Two 12-in. 1 hr. 9 min. \$11.90.
 —Karl Schmitt-Walter, baritone; Hubert Giesen. LONDON LL 702/03. Two 12-in. 1 hr. 15 min. \$11.90.

INDIVIDUAL SONGS

There are surprisingly few records devoted exclusively to Schubert songs, and not many with a complete side containing nothing else. While naturally some of the material is contained on several disks, in no case is one record largely in competition with another. Therefore the appended list is haphazard, and the position of records in the list is not necessarily relevant to their quality.

The majority of the all-Schubert disks are pretty old, a feature reflected in the reproduction. First-class sound, however, helps the 10-inch London by Gérard Souzay to a commanding position. This distinctive baritone knows how to communicate without exaggeration or affectation, and the 10 songs on the record include several not found elsewhere.

The most versatile soprano of this day gives us 12 songs in beautiful voice and delicate phrasing on an Angel disk notable also for the accompaniments of Edwin Fischer. Miss Schwarzkopf's singing is extraordinary for a vocal finesse so smooth it may not even be remarked.

Seven very familiar things are sung by Miss Anderson in a voice like a velvet flute, which many will think proceeds too swiftly. Her *Ave Maria*, though tormented by background noise, approaches perfection.

All eight of the songs presented by Miss Glaz for Renaissance are courageously from the byways. Attractive singing here, intelligent, sensitive and varied, in an oldish recording sympathetic to the contralto but a little thin in Dr. Rosenstock's piano.

The Schlusnus record for London, and all the Schlusnus records containing Schubert that Decca issued, are a revelation of taste, refinement, ease and naturalness in lied-singing.

Six of the Goethe songs presented by Mr. Herbert are very rarely heard in concert and of the remaining seven two have their only recording on this Allegro disk. Warm voice and sympathetic singing as a whole, barring a climax or two where the baritone is forcing.

Two records of choral singing for men's voices have only one item in common, but they present a valuable and amusing contrast of styles. The Shaw Chorale, drilled to perfection, poised and exact, must inevitably suggest a glee club at its best, attracting attention to its polished mechanism; while the Viennese, comparatively casual and offhand, voluntary, call attention to the music.

On an MGM disk more than half Schubert Miss Glaz (again) attacks, with creditable determination and varying success, eight songs unconventional in the repertory. Very good when the voice is secure, discomfiting on occasion; and the pianist is inclined to primness.

The year 1952, which silenced Heinrich Schlusnus, forced also our farewell to Elisabeth Schumann. Victor has saved her art for us: one side — 22 minutes of LCT 1126



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— of a vinyl disk is fragrant with a vocal exquisiteness in seven of the most beloved songs, an exquisiteness of quality, control and intonation, not approached by any singer on any disk. Here are *Die Forelle*, *Du bist die Ruh'*, *Horch, horch, die Lerch'* and *Heidenröslein* in a final, unchallengeable sweetness.

Mr. Souzay's 12-inch side is even better than his 10-inch two-facer. His odd and memorable baritone, lugubrious low and honeyed high, French in quality (although its German is good) and strong with youth, has the invaluable faculty of exciting enthusiasm for what it sings. The *Wanderer* and *Heidenröslein* here are superb.

Miss Warner's healthy voice is lovely at its best, and in lied-singing the owners of such instruments do not invariably strive for expression. Her songs, including several unique to her half-disk, are comforting and decorative, and the recording is handsomely true, sonically one of the best in this heterogeneity of *Individual Songs*.

Colosseum's enterprise in recording the three Italian songs of Op. 83 and the little-known *Der Kampf* is entitled to commendation, and Mr. Symonette's wide-ranging voice to praise. It is possible to feel that energy is invidious to pliancy in such strong singing, but our standards in the songs are uncertain, and this is the only record.

The seven songs in the Niemela offering are small-scaled and sensitive by the good singer, rather drab in the accompaniments. Valuable for several songs found only on this record.

A certain coloratura assurance has always made Miss Lemnitz seem a better singer than she ever was. Some skillful affectations in the three very recondite songs she sings for Urania obscure a basically unkempt delivery.

Miss Nikolaidi earns warm praise for the warmth and security of her singing. Her *Auf dem Wasser zu singen* and *Junge Nonne* are especially moving.

Dietrich Fischer-Dieskau makes an indelible mark in eight songs, of which *Der Atlas* and *Macht und Träume* seem most desirable in his interpretations, aided immeasurably by Gerald Moore's accompaniment and sturdy recording. Mr. F.-D., with an admirable restraint as to volume, is a master at imparting intensity by intonation and significance by soft shading. It would be good to have a more comprehensive sampling of his great talent.

— Franz Liszt was the most generous of the men who wrote music, and his love for Schubert's made him a most influential propagandist for the wonderful Viennese still rather obscure 20 years after his death, when Liszt had a celebrity equal almost to Mr. Liberace's now. To disseminate Schubert's music, Liszt transcribed some for the piano, some of the best songs. They are tasteless and messy in these transcriptions, but if one wants them one can have six, plus a Tausig transcription and a Liszt transcription of some ländler, in a brittle recording of Egon Petri's glib playing. Schubert hardly needs such propaganda now.

—(12 Songs) Elisabeth Schwarzkopf (s), Edwin Fischer (pf). ANGEL 35022. 12-in. 42 min. \$5.95.

—(11 Songs) Heinrich Schlusnus (bne), Sebastian Peschko. LONDON LL 106. 12-in. 35 min. \$5.95.

—(7 Songs) Marian Anderson (a), Franz



Gerard Souzay: a voice strong with youth in a superb *Wanderer* and *Heidenröslein*.

Rupp. RCA VICTOR LM 98. 10-in. 25 min. \$4.95.

—(10 Songs) Gérard Souzay (bne), Jacqueline Bonneau. LONDON LS 655. 10-in. 28 min. \$4.95.

—(13 Songs after Goethe) Ralph Herbert (bne), Frederic Waldman. ALLEGRO AL 27. 12-in. 36 min. \$2.95.

—(8 Songs) Herta Glaz (a), Joseph Rosentock. RENAISSANCE 15. 12-in. 30 min. \$5.95.

—(9 Choral Songs) Akademie Chamber Choir, Vienna. VOX PL 6870. 12-in. 41 min. \$5.95.

—(5 Choral Songs) Robert Shaw Chorale. RCA VICTOR LM 81. 10-in. 17 min. \$4.95.

—(7 Songs) Elisabeth Schumann (s), Gerald Moore and Karl Alwin. RCA VICTOR LCT 1126. 12-in. (with Schumann: *Frauenliebe und Leben*). 22 min. \$5.95.

—(6 Songs) Gérard Souzay (bne), Jacqueline Bonneau. LONDON LL 245. 12-in. (with Fauré: 10 Songs). 22 min. \$5.95.

—(6 Songs) Elena Nikolaidi (a), Jan Behr. COLUMBIA ML 4628. 12-in. (with Beethoven: *An die ferne Geliebte*; *Gellert Lieder*). 20 min. \$5.95.

—(8 Songs) Heinrich Schlusnus (bne), Sebastian Peschko, Franz Rupp. DECCA DL 9620. 12-in. (with Wolf: 4 Songs). 29 min. \$5.85.

—(3 Songs) Heinrich Schlusnus (bne), Franz Rupp, Michael Raucheisen, Sebastian Peschko. DECCA DL 9621. 12-in. (with songs by Brahms, Strauss and Wolf). 12 min. \$5.85.

—(8 Songs) Dietrich Fischer-Dieskau (bne), Gerald Moore. HMV LHMV 1046. 12-in.



Marian Anderson: on a vintage record, an *Ave Maria* very close to perfection.

(with Beethoven: *An die ferne Geliebte* & Schumann: 2 Songs). 30 min. \$5.95.

—(6 Songs) Genevieve Warner (s), Franz Rupp. COLUMBIA ML 4365. 12-in. (with Mozart: 6 Songs). 18 min. \$5.95.

—(4 Songs) Randolph Symonette (bs-bne), Alberta Masiello. COLOSSEUM 1002. 12-in. (with Brahms: 4 *Ernste Gesänge*). 16 min. \$5.95.

—(7 Songs) Tii Niemela (s), Pentti Koskimies. WCFM 10. 12-in. (with Haydn: 5 Songs). 21 min. \$5.95.

—(8 Songs) Herta Glaz (a), Leo Mueller. MGM 3055. 12-in. (with Schumann: 9 Songs). 24 min. \$4.85.

—(3 Songs) Tiana Lemnitz (s), Michael Raucheisen. URANIA 7013. 12-in. (with songs by Cornelius and Wolf). 21 min. \$5.95.

—(8 Transcriptions for Piano) Egon Petri. COLUMBIA ML 4436. 12-in. 37 min. \$5.95.

MISCELLANEOUS VOCAL

GESANG DER GEISTER UBER DEN WASSERN (1 Edition)

Schubert twice rearranged the hymn he originally composed to Goethe's words in 1817. This is the third version, darkly devout in its setting for tenors and basses, and strings without violins. The sympathetic irony of the text is not without a sonorous nobility, and the young composer compounded nobility with mysticism to make a choral music he never afterward surpassed. The record, not new, is astonishingly good. Dr. Krauss has just died: he has left great samples of his talent in records, and this commanding performance is not one of the least. His direction is imperious, and the obedience is unflinching: we have had few choral performances like this from Vienna. The sound, cohesive, deep and clean, easy to adjust (lacking women's voices and violins) and naturally proportioned, is right for the interpretation.

—National Opera Chorus, Vienna, and Vienna Symphony Orchestra, Clemens Krauss, cond. VOX PL 6480. 12-in. (with Beethoven: *Choral Fantasy*). 14 min. \$5.95.

HYMNE AN DIE SONNE (1 Edition)

This dramatic invocation is placed here because there seems to be no other place to put it. Its greatest interest may be its anticipation of *America the Beautiful*. There are some beautiful voices in the chorus, which is not, however, favored by a bouncy recording.

—Akademie Chamber Choir, Vienna, with piano accompaniment, Ferdinand Grossmann, cond. VOX PL 7510. 12-in. (with *Mass in G* & *Miriam's Siegesgesang*). 7 min. \$5.95.

MIRIAM'S SIEGESGESANG (1 Edition)

A martial cantata for solo soprano, chorus and piano, fresh and enlivening, but marred here by the soprano's battle against discouraging odds and the rattling sound of the piano.

—Akademie Chamber Choir, Vienna, with Angela Neulinger, soprano, and piano accompaniment, Ferdinand Grossmann, cond. VOX PL 7510. 12-in. (with *Mass in G* & *Hymne an die Sonne*). 19 min. \$5.95.

This completes Mr. Burke's Schubert Discography except for a *Catalog of Schubert's Songs on LP, which space did not allow. It will appear in a future issue of HIGH FIDELITY.*

TESTED IN THE HOME



These reports may not be quoted or reproduced, in part or in whole, in any form whatsoever, without written permission from the publisher. Because of space limitations we normally attempt to report only on products of wide general interest. Thus, omission does not, per se, signify condemnation, although reports are seldom made on equipment that is obviously not reasonably high in fidelity. — Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end, or to request that the report be deferred (pending changes in his product) or not published at all. He is not permitted, however, to amend or alter the report.

Two Bell Amplifiers

SPECIFICATIONS (furnished by manufacturer): Models 2122C and 2199B are amplifier-preamp-control unit combinations, each model constructed as a single chassis. **Model 2122C** — **Inputs:** high and low-level inputs for magnetic cartridges, both on same circuit; two high-level inputs for radio, TV, tape, etc., on individual circuits. **Controls:** combined selector and equalization switch, with three equalization positions (Lo-Noise Pop, AES-RCA-COL, early 78-FFRR); gain (volume); bass (-17 to +16 db, 40 cycles); treble (-17 to +12 db, 15,000 cycles) combined with AC on-off switch. **Outputs:** high impedance output to tape recorder, affected by gain control only, maximum 5 volts at 100,000 ohms; 4, 8, 16 ohms to loudspeaker; two switched AC outlets, maximum load 200 watts; 6.3-volt outlet for remote pilot light. **Rated power:** 10 watts; 15 watts peak. **Distortion:** less than 2% at rated output. **Tubes:** 2-6SC7, 6SL7, 2-6V6GT, 5Y3GT. **Size:** 11½ in. wide by 6 high by 8 deep. **Price:** \$52.87. **Model 2199B** — **Inputs:** same as above except that inputs for ceramic and constant-amplitude (such as Weathers) cartridges are added to phono circuit. **Controls:** combined selector and equalization switch, with equalization for 78, COL, RCA-AES-NARTB, FFRR, and EUR; loudness control calibrated in db compensation; gain (volume); bass (-17 to +16 db, 40 cycles); treble (-16.5 to +13.5 db, 15,000 cycles) combined with AC on-off switch. **Rumble filter** on-off switch on top of chassis, cuts about 10 db at 20 cycles, 16 db at 10 cycles. **Hum balance control,** back of chassis. **Outputs:** same as above except 3 AC outlets, maximum load 270 watts. **Rated power:** 12 watts; 20 watts peak. **Distortion:** one-half of 1%, at rated output. **Tubes:** 6SC7, 2-6SL7GT, 2-6V6GT, 5Y3GT. **Size:** 13 in. wide by 6¼ high by 8½ deep. **Price:** \$78.35. **Manufacturer:** Bell Sound Systems, Inc., Columbus, Ohio.

These amplifiers are in the lowest and next-to-lowest price categories for hi-fi units; yet they both perform very creditably — it would be no injustice to other such combinations to rank the Bell models each one step upward. In our opinion the 2122C (about \$50) compares with others in the next higher price class, as does the 2199B (about \$75).

On units with single-knob equalizers it is common practice, in the interest of simplicity, to use the equalizer switch for selection of inputs also. This is done on both amplifiers discussed here — unfortunately, it prevents the use of individual circuits for various phono inputs. The usual practice in the face of this dilemma is to provide only one phono input. Bell (wisely, we think) chose a compromise that may not be justified on engineering grounds but is certainly warranted by considerations of convenience and cost. All the phono input receptacles lead to a common input circuit, so that all are connected

simultaneously to the main amplifier channel when the selector switch is in one of the phono equalization positions.

The tape output receptacle is a bonus in this price range, so we should probably not attach undue importance to the fact that it isn't set up in either amplifier the way we'd like it. In both amplifiers the tape output is high-impedance, which means short connecting leads are required, and it is affected by the amplifier gain control (in the case of the 2199B, by the loudness control as well.)

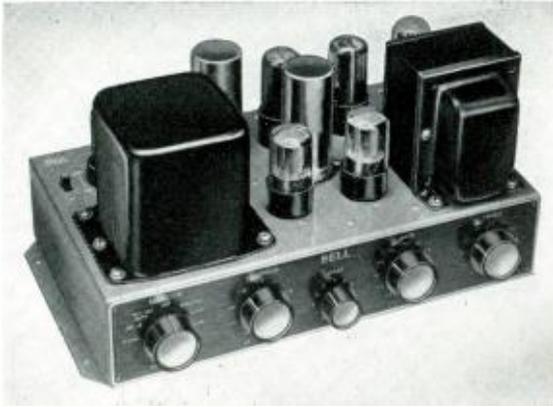
Tone controls in both models are satisfactory in operation, although some might prefer a greater range of action for the treble control in the 2122C. In both amplifiers the flat positions seem to occur very close to the zero markings on the dial.

The 2122C has no loudness compensation provision (which represents no particular disadvantage to this reviewer, although it will to many others); the 2199B has the type of loudness and volume control combination



Bell 2122C, in the \$50 range, now has variable equalization.

that is the most simple yet flexible in popular use. Both controls are continuously adjustable and both are on the front panel; furthermore, both are in the circuit on *all* input channels. The loudness compensation can be removed at any time on any channel simply by turning it to maximum clockwise, and turning down the volume control to the desired level. Any desired degree of compensation up to 30 or 35 db (according to our simple



Flexibility of control and very good sound: the Bell 2199B.

tests) can be obtained by turning down the loudness control.

Sensitivity of neither amplifier was quite enough on phono channels for the very low-level cartridges except when an input transformer was used. For other cartridges, of course, the gain was more than adequate, and hum level was low enough. The two high-level inputs on the 2199B

have input impedances of 200,000 ohms each, and on each a .2-volt signal will produce 10 watts output. The 2122C has one 600,000-ohm input that requires .8 volt for a 10-watt output, and one 100,000-ohm input that requires .14 volt for the same output.

Equalization facilities on the 2122C can hardly be described as adequate for all needs; a compromise curve for the common LP characteristics is furnished in the central equalization position, and the two other positions are for 78 records. Most would wish, we believe, for more LP and less 78 emphasis. On the other hand, the three basic LP curves (for Columbia, London, and the quasi-standard RCA-AES-NARTB-RIAA characteristics) are provided on the 2199B, as well as two 78 positions. Interestingly enough, the position labeled FFRR on the 2199B is equalized for London LPs, while the same position on the 2122C has little or no treble rolloff, and is obviously intended for 78s. At any rate, we consider the 2199B's equalization well thought out and executed.

So far as sound is concerned, both amplifiers are fine. The 2122C gave quite surprising results considering the size of the output transformer, and held up well in the bass. Sound from the larger amplifier was very good, clean and pleasant even at high volume levels. — R. A.

Permoflux Diminnette

SPECIFICATIONS (furnished by manufacturer): Bookshelf-size speaker system using two six-inch loudspeakers and one 3¼-inch cone-type tweeter in modified bass-reflex cabinet. Speakers mounted on angled board inside enclosure. Mahogany or blonde finish on ¾-in. plywood. Size: 23½ in. wide by 11½ high by 12 deep. Impedance: 4 to 8 ohms. Price: \$49.50. Manufacturer: Permoflux Corp., 4900 West Grand Avenue, Chicago 39, Illinois.

The manufacturer of a very small speaker system can do any of three things about the problematical bass range. He can decrease the efficiency of the entire system, with the exception of the low bass range, so as to produce a fairly level extension of the bass; the disadvantage of this procedure is that, in order to be effective, the efficiency must be made so low that an amplifier with lots of muscle and speakers of high power-handling capacity must be used. Another way to beat the game is to accentuate the response of the speaker and/or enclosure in the middle and high bass range so that the overall sound gives the false impression of plentiful bass. Some like it; some don't. The third possibility is to accept the fact that you can't produce genuine low bass in a very small enclosure without sacrificing too much efficiency, and to design for true (if limited) bass. This is what Permoflux has done in the Diminnette loudspeaker system. Some won't like it; we do.

The reason we like it is that the sound is clean and crisp throughout the whole range, and if we want more bass we can turn up the bass boost control or change to a higher turnover when we're playing records. But the boost is then electrical, not mechanical, and it's a lot easier on the ears. If the user is willing to face the fact that he isn't going to get much bass below 70 or 75 cycles, and that a system this small cannot possibly be mistaken for

one ten times its size, he can enjoy it as a temporary main speaker or as an extension to another room.

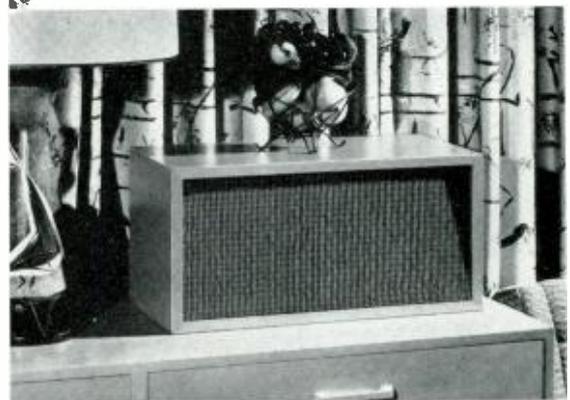
Highs in the Diminnette seemed to us smooth and without distortion, but rather bright. We could tame them with the treble control on the amplifier; nevertheless, a level control on the tweeter would have been appreciated. If the user can handle a soldering iron it would be no trick at all to install such a control.

For the size and price, the Diminnette is hard to match in its field. — R. A.

MANUFACTURER'S COMMENT: In general, we find that the report is a fair and accurate description of our unit. We regret, however, that our respective tests seem to leave us about 10 cycles or so apart in the all-important bass region. We find that when tested under normal conditions of use, the Diminnette does not drop off more than 3 to 4 db from the mid-range level at 60 cycles, instead of the 70 to 75 that you report as being the practical lower limit of the unit.

However, we have full confidence in the fairness and accuracy of your reports and you have our permission to publish the report, as it stands, if you feel that a revision in accordance with my above remark is not justified.

EDITOR'S COMMENT: In fairness, we must admit that the "70 or 75 cycles" specified in the report was estimated by ear during careful listening tests, and was not determined by instrument measurements. Thus, Permoflux may be entirely accurate in quoting 60 cycles as the bass cutoff frequency. In any case, what's there is good.



Permoflux Diminnette is smooth within its range, with no bumps.

Stromberg FM-AM Tuner-Amplifier

SPECIFICATIONS (furnished by manufacturer): an FM-AM tuner, preamp-control unit, and power amplifier all on one chassis; model SR-405. **Controls:** AC on-off and loudness; combined selector and equalization switch (Crystal phono, Foreign 78 mag. phono, AES mag. phono, FM AFC on, FM AFC off, AM hi fi, AM std fi, TV, Tape recorder, Microphone positions); concentric but individual Bass (-15 to +20 db) and Treble (-20 to +12 db) controls; Tuning. **Inputs:** three high-level, labeled XTAL, MR, and TV; three low-level, one uncompensated (MIC) and two compensated (HI MAG and LOW MAG). The latter two are to be used alternatively, depending on output voltage of the magnetic cartridge. **Response:** FM, 20 to 20,000 cycles, ± 1.5 db; AM, 20 to 6,500 cycles, ± 3 db, down 29 db at 10,000 cycles; other channels, 20 to 20,000 cycles, ± 1 db. **Radio sensitivity:** FM, 3 microvolts for 20 db quieting; AM, 5 microvolts for 1 watt output (low-impedance antenna terminals), 15 microvolts for 1 watt output (high-impedance antenna terminals). **Power output:** 10 watts. **Distortion:** 1% at rated output. **Output impedance:** 4, 8, 16, 150, or 600 ohms; 600 ohms at +8 VU level. **Tubes:** 6AL5, 6AL7, 2-6AU6, 3-6BA6, 6BE6, 6CB6, 2-6F6, 2-12AT7, 12AU7, 12AX7, 5U4G. **Dimensions:** 13 in. wide by 8 high by 12 deep. **Manufacturer:** Stromberg-Carlson Company, Sound Division, Rochester 21, N. Y.

This is a compact combination of Stromberg's well-known SR-401 tuner and AR-410 amplifier. As such, it is a most useful chassis for modernization of old radio-phonograph consoles; in most cases, it will be small enough to install in the place of an old chassis with very little alteration.

On the other hand, its usefulness should not be considered to be that limited. It is a genuine and versatile piece of good hi-fi equipment. There are some inadequacies, of course, as there must be in a unit of this nature; let's get them out of the way, so that those to whom they may be of determining importance will have to read no further.

First, record equalization is (practically speaking) fixed. The AES curve must be used for all LPs. Although other curves can be matched with good precision by using the tone controls, many will find such limited flexibility inadequate. It should be pointed out that inexpensive equalizer units are now available to overcome this objection. Second, there is no output jack to feed a tape recorder. Third, there are no input level controls and no way to switch out the loudness compensation on the volume control; one or the other would have been desirable. As it is, some may find the sound somewhat bassy, particularly on strong AM stations for which the control will be well turned down.

The other side of the ledger is impressive. For instance, the FM section is one of the most sensitive we have ever reported on; moreover, it is stable and limits well, and the AFC can be switched in or out easily. Excellent AM reception, wide-band or highly selective, is furnished. The amplifier section as a whole is relatively free from distortion, and the noise level is low. Gain of the magnetic phono channel is high enough so that a moving-coil cartridge can be used without a transformer. Tone controls are well designed and effective, and the power amplifier section is good — clean and capable, at home in most any hi-fi system.

For the man to whom the limitations pointed out are

not important, or who can overcome them by a little ingenuity, this will be an excellent buy. — R. A.

MANUFACTURER'S COMMENT: The objection you have concerning record equalization is, in our minds, a little bit overstressed, for while it is true that the record equalization is indeed set for AES, the new RIAA curve is well within the tolerances of the AES curve. An additional position on the equalization switch is provided for foreign-made recordings, most of which were made with a 250-cycle turnover. The minute differences in equalization for other records can very easily be compensated with the tone controls, for certainly these differences are considerable less than the variances caused by the selection of various types of loudspeakers, enclosures, and, in fact, room acoustics. The SR-405 amplifier section, like all Stromberg-Carlson high-fidelity amplifiers issued to date, is equipped with a +8 VU 600-ohm output tap. This tap has been provided expressly for feeding a tape recorder. Any recorder may be connected directly to this tap without any effect whatsoever upon the quality or quantity of output from the speaker output taps. (But volume and tone controls do affect the tape recorder output — ED.)



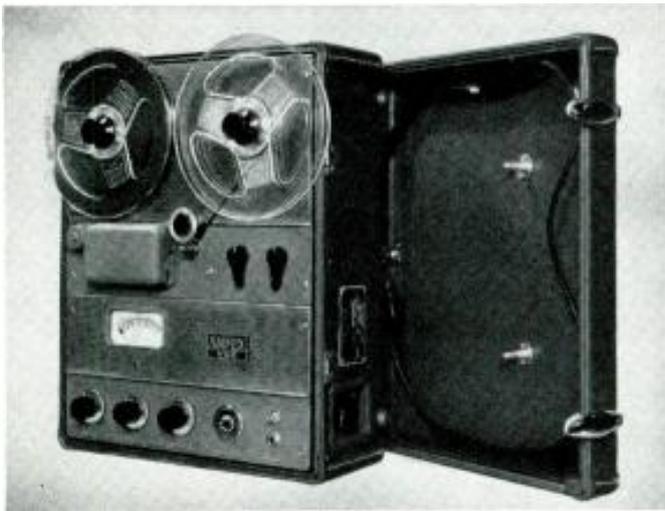
Combined FM-AM tuner, control unit, and amplifier by Stromberg.

Ampex Model 600

SPECIFICATIONS (furnished by manufacturer): Single-case tape recorder for professional and home hi-fi use. **Tape speed:** $7\frac{1}{2}$ ips. **Reel size:** 7-in. maximum. **Frequency response:** ± 2 db, 40 to 10,000 cycles, down no more than 4 db at 15,000 cycles. **Signal to noise ratio:** over 55 db at 3% harmonic distortion. **Flutter and wow:** below 0.25%. **Inputs:** high impedance microphone and line. **Output:** 1.25 volts into 10,000-ohm load. **Heads:** separate erase, record, and playback heads; full track. **Dimensions:** including case, 8 by $11\frac{3}{4}$ by $16\frac{1}{2}$ in. **Weight:** 28 lb. **Price:** \$545 with case, \$498 without. **Address:** Ampex Corp., 934 Charter St., Redwood City, Calif.

First, we would like to make one point very clear about this recorder: it does not have an "output stage"! Why we rush to make this statement is a little complicated . . . it starts with an article we wrote for the May issue of HIGH FIDELITY in which we emphasized that in most home or package types of recorder that have a built-in speaker, the output stage used to drive that speaker is nearly always woefully inadequate from the hi-fi point of view and that, therefore, if a connection could not be made *ahead* of the output or power amplifier stage, the recorder probably would not work well with a high fidelity amplifier and speaker system. Somewhere in the article we also pointed out that a recorder designed for professional use never* does have an "output stage" in that sense of the word, since it is intended specifically for use in conjunction with professional or studio amplifier and speaker equipment.

*To confuse the issue further, I suppose I should point out that some professional tape recorders do have, usually as accessories, small amplifiers and speakers so that recordings can be monitored in the field. — C. F.



Ampex {600 sets a new standard in portable performance.

Well, that was all very well. It also happened that Ampex advertised their new Model 600 in the May issue. That was fine; they got a tremendous batch of inquiries. But a large proportion of the people seemed to have read the article about buying tape recorders and so asked, just to be doubly certain, whether or not the 600 included an "output stage." By mid-May we were getting frantic pleas from Ampex to do something — anything! They were completely snowed with inquiries which had to be especially answered. So here is our contribution to the department of fuller explanation.

We suggest to Ampex that they not be so modest. Their May advertisement didn't even go so far as to say that the 600 was "professional-type" equipment. We'll say it for them: it is. Furthermore, it fits into a hi-fi system beautifully. And while we're being nice about it, we might mention that the unit sent to us more than met its specifications. Since it was possible to switch back and forth instantaneously from input to tape output, we could compare and check frequency response with ease.

We should emphasize also that this equipment is extremely compact, and you can now believe Ampex when they apply the word "portable"; with a weight of 28 pounds, the 600 certainly is. If you ever have to do any repair work, particularly on the electronic chassis, the compactness may be a disadvantage. Things are crowded pretty tight and tube changing (without removing the chassis from the case) requires considerable manual dexterity. However, the unit appears to be very well built and unlikely to require servicing except at long intervals.

As supplied to us, the 600 used full track heads. We suspect that half-track heads are or will be available for those who are willing to sacrifice signal-to-noise ratio in order to economize on tape. As pointed out in the specifications, separate record and reproduce heads are used. The VU meter, the monitor headphones jack, and the parallel output jack can be switched (by the middle knob near the bottom) from input to tape output so that at all times you can tell what is going onto the tape.

Another interesting feature: separate level controls are furnished for each channel (microphone and line, the latter being used for connection to detector output from FM

tuner, etc.) so you can blend the two together at will and in any degree. You can, for instance, connect the "tape output" of a hi-fi preamp-control unit to "line" input on the 600, play your phonograph records (or radio or what have you) onto the tape, drop the level a bit, and record your voice (via microphone into microphone input channel) right over the background music. And so forth . . . including the addition of artificial reverberation or echo by connecting the output of the 600 back into its line input. This effect can be varied from a barely noticeable to a startling degree of echo.

In rare cases, it may be a disadvantage to some prospective users that the 600 operates only at $7\frac{1}{2}$ ips. and cannot take anything larger than a 7-in. reel. And of course, \$545 is not to be sneezed at — but if you want those extra bits of engineering refinement that enable tape recorders to meet professional-level specifications, you'll have to pay for them. If you have a chance to examine the underside of the 600 chassis, you will better understand why it costs a lot to produce.

All in all, a honey of a piece of equipment. — C. F.

Two Shure Microphones

We are omitting manufacturer's specifications here on purpose, because this isn't really going to be a "Tested in the Home" report. In fact, unless something extraordinary comes along, this is the last time microphones will appear in this department.

The reason for giving up any further attempts to review microphones here is simple: we can't find any practical and satisfactory way to test them in the home. And we do insist, stubbornly, perhaps, on testing *in the home* — not in the laboratory.

Of course, we can hitch up a tape recorder, talk into a mike, play it back and see how it sounds. We can even bang on the piano a bit or get someone to play a violin for us, and listen to that. But those tests are really too crude to prove anything except that a \$5 crystal mike is not as good as a \$50 moving coil dynamic and that neither one is as good as a \$350 job.

We can discover, for instance, that the Shure model 556s (\$65) doesn't make the green record level eye on a tape recorder blink quite as actively as the Shure model 300 (\$80) with the same setting of the record level control. That doesn't mean very much because either microphone has plenty of output for the particular tape recorder with which we tried them; one is lower than the other, that's all — and you have to turn up the record gain a bit for the lower one.

We can look at the frequency response characteristic chart furnished by Shure and tell you that response is flat, on the 556s, within plus or minus about 2 db from 75 cycles to 1800; it rises to +5 db at 5,000 cycles and then drops to -5 db at about 12,000 cycles. At the low end, it hits the -5 db point at 50 cycles. Without having someone fix us up with a \$10,000 acoustics lab, we can't tell you anything about whether or not this curve is approximately correct. We know the reputation of the manufacturer and



Shure models 556s and 300 microphones, in medium-price range.

therefore presume it's truly representative. But we certainly can't test the frequency response in our home!

Someday, we're going to have a stopper of an article on microphones, when we can find the right person to write it. (Any volunteers among readers?) That article will go into the various characteristics of microphones and indicate which types are best for specific purposes.

For example, next to frequency response the most important microphone characteristic which a prospective purchaser should consider — in the light of his intended applications for the mike — is its directional pattern. Some microphones pick up sound equally well from all directions. Others are designed to be sensitive in one direction

only, in as narrow a beam as possible. For instance, the Shure 556s is "ultra-cardioid, uni-directional." The cancellation at the rear is about 15 db. However, the model 300 is bi-directional, having a figure 8 pattern. It picks up from the front and back about equally well, but sidewise sensitivity is low.

And there's the matter of impedance. Generally speaking, most mikes fall into one of two classes: high or low impedance. The high impedance ones are designed to operate direct to grid, into an impedance in the nature of 100,000 ohms or more. Microphone input channels on most non-professional tape recorders are of high impedance characteristics; contrariwise, most professional recorders are designed for low impedance microphones. There are two more or less standard low impedances, 50 and 250 ohms. Now these two Shure mikes are unusual in that by turning a slotted-head screw, it is possible to match 50, 250, or 100,000 ohms. This is a right nice feature, particularly for someone who has to work with two or three recorders having different input impedances.

This sort of a discussion could go on and on . . . hence the need for the article.

We like both these Shure units. They're adaptable and they're priced right, and they sound fine. — C. F.

MANUFACTURER'S COMMENT: We approve the article as written — with one exception, which we would like to express in the nature of a suggestion. On page 3 of the article proof, the pickup patterns of the "300" and "556s" are discussed. In trying to put ourselves in the place of the reader, it seems to us that the statements in reference to the low sensitivity at the rear of the "556s", and at the sides of the "300", imply that this is a negative factor . . . whereas actually the directional sensitivity of each microphone is of a positive nature, to reduce the pickup of random noise energy, which will result in a more perfect recording in the home — a recording free of those distracting background noises which usually are present when omnidirectional or semidirectional microphones are used.

EDITOR'S COMMENT: Quite so. The implication was unintentional.

W/B Stentorian Speakers

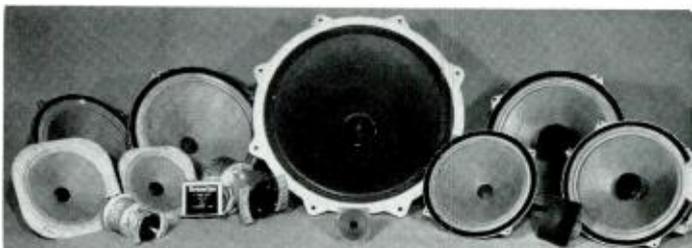
SPECIFICATIONS (furnished by manufacturer): a complete line of hi-fi loudspeakers by Whitely Electrical Radio Company, utilizing patented uncured cambric diaphragm and suspension. Characteristics listed: bass resonance (except for tweeters), frequency response, power rating, impedance, price. **12-in. Duplex:** 35 cycles, 20 to 20,000 cycles, 15 watts, 15 ohms, \$99.50. **10-in. Duplex:** 35, 30 to 16,000, 10, 15, \$44.50. **12-in. single-cone:** 39, 25 to 14,000, 15, 15, \$39.50. **10-in. single-cone:** 35, 30 to 14,000, 10, 15, \$14.95. **9-in. single-cone:** 45, 40 to 13,000, 7, 15, \$11.55. **8-in. single-cone:** 65, 50 to 12,000, 5, 15, \$8.95. **6-in. single-cone:** 70, 60 to 12,000, 3, 15, \$6.95. **5-in. single-cone:** 159, 100 to 12,000, 2, 15, \$6.55. **T-12 horn tweeter:** 2,000 to 20,000, 15, 15, \$45.00. **T-10 horn tweeter:** 2,000 to 16,000, 5, 15, \$17.95. **18-in. woofer:** 40, 25 to 6,000, 30, 15, \$139.50. **Crossover network:** for adding T-10 or T-12 tweeter to any single-cone type. 15 ohms, 3,000 cycle crossover, sharp-cutoff type; \$7.25. Distributed in United States by Beam Instruments Corp., 350 Fifth Avenue, New York 1, N. Y.

Not long ago we discussed with Mr. Robinson-Cox of Beam Instruments (importers of the English W/B Stentorian units) the possibility of doing a TITH report on a typical speaker. Asked which one we wanted, we answered that we'd leave it up to him. There was something strange about his expression when he said "Right-o!" but we didn't think anything about it, nor did we give it too much thought when two large cartons and a crate arrived shortly thereafter. Extra careful packing for export, we thought . . . until we started unwrapping things. Then it went on . . . and on . . . and on! The illustration shows you the final result: you start in the middle with an 18-in.

woofer, make a complete tour of the W/B line, and wind up back in the middle of the photograph with the other extreme, a 2½-in. baby, passing in the process 12 and 10-in. coaxials, two tweeters, a crossover network, and 12, 10, 9, 8, 6 and 3½-in. extended-range speakers. The 5-in. speaker was apparently misplaced.

Now, what were we supposed to do with all these? We did think of getting a piece of 4 by 8-ft. plywood and mounting the lot on it, to see what the sum total sounded like, but Roy Allison said that to do it right we should drive each speaker with a separate amplifier, and John Conly asked how long it would take Roy to design a suitable filter network to go ahead of the 13 speakers . . . and so on, until the conference broke up on a high note of hilarity. Anyway, we have listened to a representative group of the speakers, particularly the two 12-in. units.

General reaction: very nice bass with surprisingly low cone resonance and a relatively low and spread-out peak at



Beam's Stentorian loudspeakers: one to suit each application.

resonance. Suspension around the cone edge is unusual: a porous cambric-type cloth is attached to frame and to cone. Middles are good, highs a bit pronounced to our ears; others will disagree with us on the latter opinion. On records, for example, we found we liked the highs better with an extra few decibels of treble de-emphasis achieved by use of the equalization controls on our amplifier. This was true of the straight 12-in. speaker and even more true when the coaxial was tried out. We would add a level control on the tweeter, even though the sound produced by the tweeter is cleaner, clearer and sweeter than most. By "sweeter" we mean less brittle and metallic; this sweetness may be due to the fact that the Stentorian tweeters use a plastic (Bakelite?) for their horns, instead of metal as is so often the case.

Wish we had more time to work with these. We suspect

that a combination of the 18-in. monster as a woofer, with a 12-in. cone for the middles and a big tweeter for the extra-highs would produce some remarkable sound.

Prices, by the way, are below normal on these units (or maybe we should put it that the sound is considerably better than normally expected at the price). Beam Instruments says this is because W/B manufactures the complete speaker, rather than purchasing various components (such as frames, magnets, etc.) from outside sources. Our sampling of this line indicates that it is well worth careful consideration. — C. F.

MANUFACTURER'S COMMENT: We understand the point raised by this reviewer in respect to the high efficiency of Stentorian flat-range speakers at high frequencies. The speaker manufacturer prefers to give users a flat and true reproduction curve. Insofar as program distortion and source emphasis is experienced, this is readily corrected, if necessary, by use of the conventional amplifier controls.

The "sweetness" of the tweeters and duplex HF speakers comes also from careful acoustical and phase matching of the HF diaphragm to the pressure horn.

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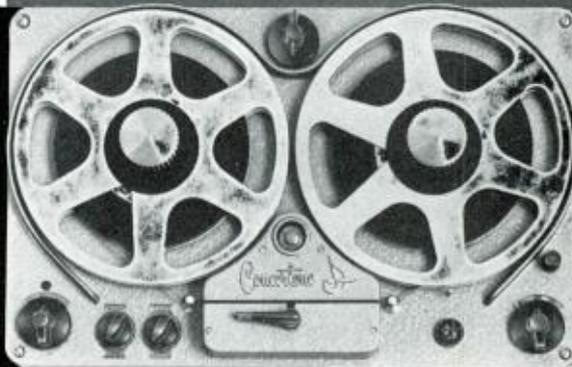
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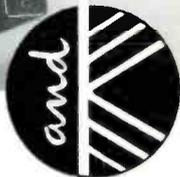
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NEWSLETTER

Continued from page 39

Radio, Paris. Several models are available, from a small domestic unit to large studio types.

In the courtyard adjacent to the building, the Danish firm of Bruel and Kjaer parked their mobile demonstration van housing some elegant electro-acoustic apparatus, e.g., an audio-frequency spectrometer and an automatic spectrum recorder, all of which were demonstrated by the fluent English-speaking Mr. Olsen.

For this Letter only a few general impressions of the various sessions and papers can be given. M. Angles D'Auriac, Director of the *Centre Technique de l'Union Européenne de Radio-diffusion*, discussed trends in recording and broadcasting. His findings are that 15 ips tape systems were gaining favour over 30 ips, with some 7½ ips in broadcast use. Disk consumption in many radio stations has fallen by 50%.

The problems of wow and flutter occupied the attention of many speakers, with a useful paper contributed by M. Caciotti, chief recording engineer of Radio Italiana, and another by Dr. Grutzmacher and W. Kallenbach of the PTB, Germany. This latter paper described a novel process, based on the phase demodulation principle, capable of measuring the minute variations in speed of any given sound apparatus. Figures on the order of 0.2% variation as the upper admissible value in musical reproduction were quoted.

M. G. Rouget, a French ethnologist, gave an interesting paper on sound recording and the human sciences, which he illustrated with several very amusing "interview" recordings as well as some tape recordings of African music, pygmy women singing and Balinese gong music — most of which, he said, could not be written down in ordinary musical notation.

M. H. Briner, of Switzerland, described a process for analysing transient signals in which a sample of the signal is recorded so that it can be observed by repeated reproductions. An accurate analysis can then be ob-

Continued on page 78



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 and adherence of oxide coating...
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Still others will insist upon it
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 above and beyond its superior
 audio performance. Every reel comes
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 plastic bag, with spliced color-coded
 leader for extra cue time,
 and 5 full inches of Tuck splicing tape...
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...and this
extra performance
 and extra value
 will make new

Encore

the household word in recording tapes

(Encore means more in recorded results time after time...Just try it!)

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Compare AND YOU WILL CHOOSE . . .



The PERMOFLUX

Largo

"Largo" . . . musical term—
"with breadth and dignity."

New Specially Designed Horn-loaded High Fidelity Speaker System

The Largo is a complete wide range speaker system utilizing the new Permoflux 8V81 Super Royal Eight speaker and 32 KTR Super Tweeter in an acoustically advanced enclosure scientifically matched to the speaker characteristics. The enclosure is an entirely new and unique horn-loaded non resonant baffle with horn loading of the speaker back wave accomplished in the cabinet base. Every inch of the cabinet construction serves an acoustically useful purpose.

Baffle and speaker characteristics were matched octave by octave through laboratory tests to provide undistorted reproduction of all frequencies from 35 cycles to 16,000 cycles. Power handling capacity is 15 watts. A high frequency balance control is provided for matching individual room characteristics.

Its low contemporary styling is gracefully proportioned for decorative blending with the finest room decor. Precision constructed of selected 3/4" Mahogany and Korina veneers.

A Permoflux Exclusive: Special connection for headset extension cord for private listening and hard of hearing music lovers.

The Largo . . . Audiophile Net Price **\$99.75**

Enclosure styled by Contemporary American Furniture.



The Fortissimo—A 2-way multiple speaker system. Unique "New Dual Driving Point" Enclosure Design surpasses bass and mid-range performance of finest 12 and 15 inch systems. With 2 Super Royal 8 speakers and Super Tweeter. Cabinet beautifully styled in Mahogany or Korina Blonde veneers. Audiophile Net Price **\$218.00**



The Diminutive—A 2-way speaker system featuring full high fidelity performance with minimum cabinet size and low cost. With 2 Royal 6 speakers and Super Tweeter. In Mahogany or Blonde finish. Audiophile Net Price **\$49.50**

Visit your Hi-Fi dealer for a demonstration; also hear the New Super Royal Speaker (8, 12, and 15 inch sizes).

Send today for complete descriptive literature.

Permoflux
CORPORATION

4916 West Grand Avenue
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West Coast Plant

4101 San Fernando Road

Glendale 4, California

NEWSLETTER

Continued from page 76

tained, as the short duration of the signal no longer limits the precision of the spectral analysis.

Two packed meetings were those concerned with methods developed by RCA and Crosby Laboratories for recording and reproducing television signals, both in colour and monochrome. Commander C. G. Mayer, European Technical Representative, RCA, based in London, outlined his company's system, and mentioned that intensive work was in hand to permit a longer TV programme to be recorded than the present four minutes or so on a large diameter spool of half-inch tape.

A series of technical visits to places of interest was arranged and proved a welcome relief from the concentrated effort of the lectures, most of which were in French! Delegates were taken in coaches to the Pierre Bourdan Centre de Radiodiffusion, where the studios and control equipment were shown, the Kodak-Pathé plant at Vincennes, the Pathé-Marconi processing and record pressing factory at Chatou, the studios and laboratories of the Cinema de Joinville at Saint-Maurice, the Gaumont-Palace, Paris, a 6,000 seater and largest cinema in Europe, and the Pyral blank disk and tape coating plant at Creteil. The French food and hospitality at these functions were greatly appreciated by all the visitors!

REFLECTIONS

Continued from page 31

meaningful, more complete, more authentic, and more realistic for the home listener? It would for me.

A similar but subtler problem is that of the apparent and inherent motion of orchestral themes in symphonic music. This *physical* thematic motion I like to call musical kinetics in preference to dynamics, since in conventional orchestral parlance, dynamics refers to the loudness-spread between pianissimos and fortissimos. By kinetics I mean the movement of the musical themes *physically* before our eyes as

Continued on page 80

hrc HARVEY the House of Audio

FAIRCHILD Moving Coil PICKUP CARTRIDGES



Designed to professional quality standards, these playback cartridges permit the highest quality record reproduction thus far attained. Unusually high lateral compliance has reduced tracking error distortion to an absolute minimum. Each Fairchild cartridge has a carefully selected diamond stylus. The moving coil design provides a linear, smooth, wide-range response. Dimensions are such to permit ready installation in most pickup arms and record changers. The Fairchild cartridge is used with conventional preamp-equalizers. Its impedance and output are designed to work into a high quality transformer, such as the Fairchild Models 823-A and 826-A.

The Model 823-A is a fully shielded transformer with multi-tap primary. It is intended for use with pre-amplifiers where an all-purpose input transformer is desired. The Model 826-A is a special transformer of small dimensions designed for use between Fairchild cartridges and a grid input preamp. (Illustrated)



Cartridge Model 215-A for microgroove records.....	\$37.50
Cartridge Model 215-C for standard groove records.....	37.50
Transformer Model 823-A.....	13.85
Transformer Model 826-A.....	8.75



The NEW PILOT Model AF-860 AM-FM PILOTUNER

A newly designed tuner incorporating time-tested features plus newly developed innovations for extra efficiency and convenience. **FM Section** Armstrong dual cascade, limiter-discriminator circuit. Sensitivity is better than 1.5 μ v for 20 db quieting. Tuning indicator employs a laboratory-sensitive, illuminated micro-ammeter. Has AFC control continuously variable for any degree, from complete cutoff to maximum. **AM Section** employs 3-gang tuned RF circuit. Permits either selective or broad band reception.

The Model AF-860 is also equipped with separate bass and treble controls providing 19 db boost and 19 db attenuation at 20 and 20,000 cycles respectively. A built-in preamp section with separate turnover and roll-off provides equalization for all presently used record curves. A specially designed loudness control requires no level setting. Cathode followers are used at the detector and audio outputs, and as much as 100 feet of cable can be extended to the main amplifier without frequency discrimination.

Complete with tubes, escutcheon and front panel assembly..... \$179.50

The New PILOT AA-904 HIGH FIDELITY AMPLIFIER



A new and improved version of the famous Williamson amplifier using matched KT-66 output tubes. Engineered for ultimate quality in performance, the AA-904 has conversely been priced within the budget of a modest home music system. Frequency response extends from 15 to 50,000 cycles \pm 1db. Power output is 25 watts at less than .3% total harmonic distortion. Output provides taps for use with either 8 or 16 ohm speaker systems. UL approved.

Complete with tubes..... \$89.50

HARVEY'S AUDIOtorium

... has become a famous rendezvous for audiophiles. An ideal place to see and hear the finest in high fidelity equipment ... and to talk hi-fi with qualified experts.

NOTE: Prices Net, F.O.B., N.Y.C. Subject to change without notice.

Introducing the NEW AMPEX 600 PORTABLE Tape Recorder



A high quality tape recorder designed for professionals: broadcasters, recording studios, and other critical users. Housed in a truly portable case, the entire unit weighs less than 28 lbs. The quality of performance of the 600 is identical to the console model 350.

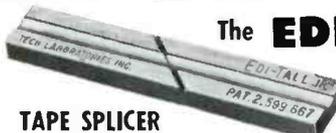
Has separate erase, record and playback heads... and separate record and playback amplifiers. A direct-reading meter permits continuous checking of recording level. Tape speed is 7 1/2 inches/sec. with a frequency response from 40 to 10,000 cycles \pm 2db, and to 15,000 cycles \pm 4db.

Other features include:

- Signal-to-noise ratio: more than 55 db.
- Flutter and wow: less than .25%
- Fast forward and rewind: 90 seconds for 1200 feet.
- Microphone input: high impedance.
- Line input: for high level source (.5 volt level).
- Separate level and mixing controls for microphone and line inputs.
- Monitoring: through phone jack or playback output.
- Playback output: 1.25 volts into 10,000 ohm load. (matches input of most amplifier systems).

Recording distortion is negligible. The Model 600 is extremely easy to use. Only one hand is needed to thread the tape. Can be operated either vertically or horizontally, and is readily adaptable for installation in home high fidelity systems.

Complete with tubes, less microphone..... \$545.00



The EDI-TALL Jr.

TAPE SPLICER

A simple, efficient, and highly accurate device for making quick and effective splices of tape breaks and editing 'cuts'..... \$2.80

The New ELECTRO-VOICE Model 15TRX TRIAxIAL 3-WAY REPRODUCER



The 15TRX is EV's latest contribution to the advancement of high fidelity sound. It is an effective 3-way speaker system with the added advantage that each of the reproducers are concentrically mounted and provide the smoothness of response associated with a single source. Frequency response extends from 30 cycles to 15,000 cycles. Two crossover points are employed: one is mechanical at 2000 cycles, and the other at 3500 cycles utilizing an electrical network. The free-air resonance point is 38 cycles. The entire unit weighs 44 pounds and its rated impedance is 16 ohms.

Model 15TRX complete with 'Brilliance Control'..... \$135.00

HARVEY RADIO COMPANY, INC.

103 W. 43rd Street, New York 36, N. Y. JUdson 2-1500

REFLECTIONS

Continued from page 78

well as tonally for our ears. Perhaps an unconscious appreciation of just this sort of kinetics and motility draws us to the concert hall. There are always a few people who close their eyes as they listen, but the very great majority follow the perignations of the music's voices from one section of the orchestra to another visually as well as aurally. Their visual attention, indeed, is directed to this section of the orchestra or to that by the conductor himself, and in so being directed, perhaps, our ears hear more distinctly and discerningly. The point is that the concertgoer is immersed in more than just musical sounds. He is immersed in musical motion as well. The man at home misses this motion, this depth, unless the musical technicians take the necessary steps to bring it to him.

A truly modern-minded composer in 1954, in my opinion, already should be writing for the home audience as well as (or instead of) the concert-hall and with attention to stereo reproduction and the kinetic effects it makes possible. For experiment, until then, there are works by various composers who have sought such kinetic effects through conventional techniques. Charles Ives has written a *New England Suite* depicting in one section a typical July 4 parade. While one band is before us and beginning to leave, another playing a different tune at a different cadence is heard approaching in the distance, and soon it is upon us. And now the first band has receded down Main Street and has turned the corner. Charles Ives wanted to convey musical kinetics, but he used simple dynamics. And he succeeds admirably well. Tchaikovsky employed these same devices in depicting the retreat of Napoleon's armies from Moscow in his *Overture 1812*. Honegger's *Pacific 231* depicts a speeding locomotive, and in a lighter vein there is Duke Ellington's *Daybreak Express* and his "A" Train. And then there is Copland's *Billy the Kid Suite*, with its crossfire of "shootin' irons" across the badland. Here are just a few instances

Continued on page 83



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Latest production with higher sensitivity and improved tone balance. Incorporates Craftsmen's famous AFC, Phono Pre-Amp and Record Compensator. Net \$159.50

2 craftsmen C500A ULTRA FIDELITY AMPLIFIER



Featuring the famous Williamson Circuit with superior KT66 Output Tubes. Full 15 watts 20 to 20,000 cps within 1/10 of 1 db. Distortion so low it can hardly be measured. Net \$99.50

3 GARRARD "TRIUMPH" RC80 AUTOMATIC 3-SPEED RECORD CHANGER



The standard of excellence the world over. Plays all records, 33 1/3, 45, 78 rpm records in 7", 10" and 12" sizes. Quiet, smooth-running 4-pole motor, weighted turntable. Automatic shut-off after last record. Muting switch cuts out sound during change cycle. Net \$49.50
SPECIAL '45' SPINDLE for Garrard "Triumph" Changer Net \$3.50

4 Electro-Voice 12 TRXB TRIAXIAL SPEAKER



Advance design full range easy to mount 12" TRIAXIAL 3-WAY SPEAKER SYSTEM. Electro-Voice laboratory research has combined Woofer, Middle and Tweeter into a near-perfect instrument for sound reproduction. Clearly and realistically reproduces all tones and overtones with unexcelled balance. Net \$59.70



5 GENERAL ELECTRIC RPX-050 TRIPLE-PLAY VARIABLE RELUCTANCE MAGNETIC PICKUP



For finest phono reproduction of all types of records. Considered by many engineers and music lovers the finest pickup at any price! Furnished mounted in changer ready for use. Supplied with genuine General Electric Double Sapphire Needle. Net \$8.20

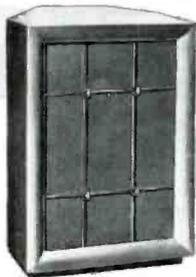
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It is the No. 1 MUST. Without it everything else becomes meaningless. The AUDAX CHROMATIC has that quality to a degree not equalled by any other pickup . . . (Says Sarsar of Toscanini's NBC Symphony).

Be it diamond or sapphire, every stylus has a limited life-span; the diamond lasts the longest. Obviously, then, replaceability of the stylus—at home, is of the greatest importance. AUDAX is engineered for easy replaceability of the stylus—at home. Of further importance is the fact that each AUDAX CHROMATIC stylus is replaceable *independently* of the other.

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Important data on
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Gives visual indication (change in color) of record abrasion—before it would show on your records—tests any stylus, in any pickup, at any speed—in less than a minute—Costs ONLY \$3.90 net at your dealers (add 35c—if shipped from N. Y. C.)

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Amplifier SENSATION OF THE YEAR

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"best amplifier for the money I've ever owned"

Other owners say: (owner's comments on returned guarantee tags)

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An Expert Says:
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C. G. Burke, NEW TRENDS IN AUDIO
"Saturday Review" Dec. 26, 1953

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*indisputably the
finest cartridge
ever designed*

WEATHERS FM CAPACITANCE CARTRIDGE

Until recently the Weathers cartridge has been used chiefly by professional audio engineers and technical hobbyists. Now all music lovers can experience its full range, flawless reproduction. Enjoy the freedom from record damaging pressures and heat generated by conventional pickups which are 6 to 15 times heavier than the Weathers 1 gram pickup. Thrill to the difference that this outstanding pickup can make in your high fidelity system. Ask your dealer for a demonstration.



**Compare the Weathers with
any other cartridge,
regardless of price:**

GREATEST COMPLIANCE:
14 x 10-6 centimeters per dyne
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1 milligram
WIDEST RANGE:
15 to 20,000 cycles ± 2 db, equalized
LOWEST TRACKING PRESSURE:
1 gram vertical stylus force
LEAST CROSS MODULATION DISTORTION:
Well under 2%

Includes a sable brush ahead of the stylus to clean away damaging dust and dirt . . . and a permanently installed movable guard which prevents damage to the stylus plate.

Ask your dealer about these other
quality Weathers products:

Reproducer Tone Arms	Oscillator
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High Fidelity Music Record	Stylus Pressure Gauge

Write for free catalog and technical information.

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REFLECTIONS

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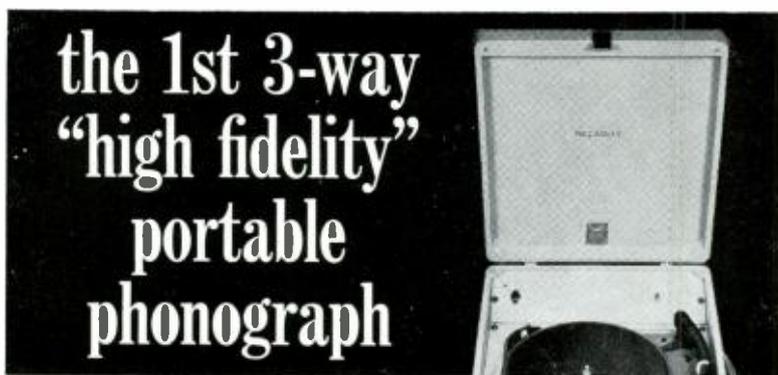
of physical motion written into music — successfully, to a degree. But how much more effective would these be if their musical motions were to be staged kinetically for the recording process or for the broadcast hour! Our July 4 band would in reality march across our living room if it were binaurally recorded and reproduced. Napoleon's armies would almost visibly drag themselves past; Billy the Kid and the posse would shoot it out from opposite corners.

How can we produce motion on a transcription when the performing orchestra is rooted to its chairs? Let us draw on the technology of the cinema sound stage. Let us use two mobile boom-microphones, separated according to binaural requirements, and move them in sequence past the performers who are to be represented as in motion. Reproduced over a binaural system at home, the sound source itself would appear to move from one stationary speaker to the other.

But of course there is more to stereo listening than motion, there is localization. Some composers have consciously used spatially distributed sources of sound to paint a musical canvas broad in acoustic perspective, glinting in tonal highlights. I look forward, imaginatively, to hearing a work like Debussy's *La Mer* with its hypnotic representation of the heaving and billowing ocean waters. I hear the breakers from one direction, and the song of the wind from another, and then perhaps I hear an interchange of these themes as *La Mer* sweeps through my living room. With proper orchestral seating for binaural recording technics, such home musical effects can be achieved.

Two-eared music-lovers, are you with me?

For more information about advertisements in HIGH FIDELITY use the Readers' Service Cards facing page 88.



THE PICCADILLY \$149⁹⁵

... is a triple-speed record reproducer of modest cost but magnificent performance. It is without doubt the finest value in triple-speed record reproducers. London Records' interchangeable frr magnetic pick-up heads with sapphire styli, and a skilfully designed three-stage amplifier ensure excellent reproduction of long and medium playing (33 $\frac{1}{3}$ r.p.m.), and 78 and 45 r.p.m. records.

Strongly constructed of laminated timber and covered with brown or cream leathercloth, the Piccadilly—a good-looking instrument and economic in its demands on space—owes its excellence of performance to the background of specialised knowledge of records and their reproduction through which it has been brought to its present high stage of perfection.

SPECIFICATIONS

Amplifier—Three-stage amplification is provided by a twin-triode tube, 6SL7, feeding into a beam-power tetrode, 6V6G. Negative feed-back is applied to the second triode stage, and the entire circuit has been carefully designed to eliminate parasitic oscillations and similar forms of distortion. The volume control has a smoothly graduated action, while the three-position tone switch enables the maximum fidelity of reproduction to be obtained on long playing, and gives two positions of treble-cut to reduce surface noises on worn or scratched 78 r.p.m. records. B is obtained from a 5Z4G full-wave rectifier and a transformer of generous proportions.

Speaker—This is a high flux permanent-magnet type. Provision is made for the connection of an extension speaker if desired, and this should have a coil impedance of 3 ohms.

Motor Unit—The turntable is rim-driven by a constant-speed induction motor of robust construction. Speeds of 33 $\frac{1}{3}$, 45 and 78 r.p.m. may be selected by rotating a three-position knob on the motor plate. The turntable is of pressed steel, 2 lbs. in weight, and covered with a detachable rubber mat.

Pick-up—London Records' high fidelity magnetic pick-up is used, and has separate and easily interchangeable heads for microgroove or ordinary records. The arm is of balanced cantilever type, and automatic weight compensation is provided. Each pick-up head has a lightweight armature with a sapphire stylus but diamond styli can be fitted at extra cost if required. A light roller cam fitted to the base of both heads forms a protective device for the stylus point should the pick-up be inadvertently dropped on the turntable.

Case—The strong laminated wood case is covered with durable brown or cream leathercloth and provided with a carrying handle. The speaker grille is of white plastic material and is designed to aid the even diffusion of sound.

Weight—The complete instrument weighs 32 lbs.

Dimensions—Width 17 inches; Length 19 inches; Depth 9 inches. When the lid is raised the overall height is 26 inches.



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AMPLIFIERS
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You'll be amazed at the clarity of reproduction and the distortionless range of McGohan amplifiers . . . and you'll be pleasantly surprised at the price.

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- Power Output—12 watts
- Frequency Response—20 to 20,000 cps, ± 1 db.
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- Calibrated Bass and Treble Tone Controls
- Dimensions—12" long, 7½" deep, 6" wide
- Easy Mounting—Removable control panel spacer for custom installation
- PRICE \$115.75 list, \$69.50 Audiophile net.

McGohan High Fidelity Amplifiers were awarded the **MEDAL OF MERIT** at the International Sight and Sound Exhibition

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is too specialized for full coverage by the general consumers' organizations . . . sales personnel are not always guided by the need and interest of the buyer . . . even professional engineers lack the facilities and resources . . .

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The Audio League
 Pleasantville, N. Y.

AUDIO FORUM

SIR:

I am a newcomer to high fidelity reproduction. I have recently purchased a Craftsmen "Assembly Kit" and am very well pleased with it.

Please advise me on the use of a small record brush that hooks on the automatic changer arm in front of the stylus. Do you think it will be too heavy a weight and substantially increase stylus and record wear?

If the records are kept clean do you feel a brush is necessary?

Raymond C. Jaudes
6 Sappington Acres
St. Louis 23, Mo.

The brushes of that nature we have seen are so light that the added weight is insignificant. They may help a little in preventing dust accumulation on the stylus, and have another beneficial effect (see following letter).

SIR:

The typical record changer designed for all three speeds and all three sizes of records has an adjustment for the stylus set-down. If you adjust the stylus set-down for an LP record, the changer will work properly on all 7, 10, and 12-in. records that have lead-in grooves.

But the changer will not play old 78 records, either 10 or 12-in., that have no lead-in grooves; with these records, the stylus will set down about 1/16 in. outside the first playing groove, and will ride there indefinitely.

One apparent solution is to tilt the changer by raising the right side so that the tone arm then will slip by gravity into the first playing groove. This works fine on the 78s, but with LPs the stylus has a tendency to skate across the first dozen grooves of the record.

The better solution is as follows: First, level the changer accurately. This will assure proper record wear and minimize skating of the stylus. Second, install on the pickup head a small record brush; this should be placed off-center a little toward the inside

so that the brush will contact the record grooves as the stylus lowers to the record. Third, adjust stylus pressure to compensate for the added weight of the brush. The hairs of the brush act as auxiliary styli, and thus cause the pickup head to move in toward the first playing groove.

Besides solving the problem of playing old 78s having no lead-in grooves, the brush is a must for LPs and 45s, being a happy solution to the dust problem.

Andrew Howat
1810 San Ramon Ave
Berkeley 7, Calif.

SIR:

I have two speakers now in use: a 12-inch with 8 ohms impedance and a tweeter with 12 ohms impedance. What would be the total impedance if I added a third speaker with 15 ohms impedance? Would such a combination of three speakers be feasible with an amplifier having outputs of 2, 4, 8 and 16 ohms?

Guy Bagley
Petersham, Mass.

When speakers are used with a crossover network to limit the frequency range fed to each, the total impedance of the combination is the same as that of a single speaker. Presuming that you are using such a crossover network between the 12-inch speaker and the tweeter, you should now be using the 8-ohm tap on your amplifier.

If you want to use the 15-ohm speaker as a woofer only, with the present 12-inch speaker to cover the middle range, you will need a crossover network to operate between them. I would suggest a 16-ohm network with a crossover frequency from 175 to 1,000 cycles, depending on the types of enclosures you will use. Level controls will probably be needed on one or both cone speakers as well as the tweeter, and the network should be connected to the 16-ohm amplifier tap.

On the other hand, if you want to
Continued on page 87

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AUDIO FORUM

Continued from page 85

cover the whole range with your added speaker, simply connect it to the 16-ohm amplifier tap. You may want to put your present 12-inch-and-tweeter combination on the 4, 8, or 16-ohm terminals, depending on where the best division of power is obtained; if you can't obtain proper balance by varying the connections, you can do so by employing level controls.

SIR:

My treasure chest, of which I enclose an oblique birds-eye view, probably has no right to enter the hyper-sensitive ken of hi-fi fans; it is (as I fondly imagine) middle-fi, but I love it. And I think I can even shift its performance slightly to the right of middle, toward hi, by scanning carefully the pages of HIGH FIDELITY Magazine and adding a few improvements here and there.

It all started with a Bell Tape Recorder. After I had unpacked it, I twisted a couple of wires around the voice coil terminals of a table radio, and started to record. When I played back, I could plug the wires into the "external speaker" outlet, and lo! the two 5-in. speakers of tape recorder and radio played together in sweet harmony; my first pseudo-binaural experience!

Then things started to move, and this is where I stand now: The 1948 table radio still serves as AM tuner, connected from its detector output to the tape recorder (lower right, lying on its back); its amplifier stage and the speaker are out of commission. The amplifier, because I used the tubes in another radio, and the speaker didn't sound so good after I upset a mug of beer into it. A Meissner FM tuner feeds the programs of the WQXR

Continued on page 88

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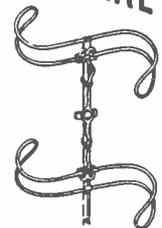
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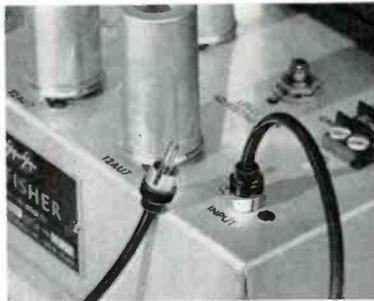
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AUDIO FORUM

Continued from page 87

network into the tape recorder (upper right). A switch disconnects the power supply to the recording mechanism when only the amplifier of the tape recorder is used for AM or FM listening (prevents mechanical wear and tear). Since I once left the tape recorder running for 24 hours because it had no pilot light, I added one with the switch (lower center).

The model of tape recorder I have used to slip at the beginning of a tape, when there was too much tape tension, and get stuck at the end when



"Medium-fi" assembly with a tape recorder.

there was not enough. So I got a rubber-covered driving wheel from an old Victrola turntable, mounted it on a piece of hardware of unknown origin found in my tool box, and attached it to the recorder with a pivot and a spring so that it presses the tape against the capstan and eliminates nicely the slips and stoppages.

The speaker is a 12-in. coaxial in a bass reflex cabinet, situated in another corner of the room. Because I have no use for the speaker in the recorder, I took it out and mounted it in a little baffle in the other corner of the room. It acts like a tweeter, particularly since I made a hole in its cone when a screwdriver slipped and I had to patch it up with Scotch tape.

The whole thing is built into a modern cedar chest that was not purchased with a suite, and which a furniture dealer let me have cheaply. Total cost, including plywood and Scotch tape — about \$250.00.

Now, admittedly this is not typical high-fidelity equipment for the most part. But it is amazingly good, all the same. When WQXR played a test

Continued on page 89

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AUDIO FORUM

Continued from page 88

record the other night I could not detect a flaw in my sound, from bass drum to triangle. What is more, I am an ardent, longhair, high-brow music lover, a 'cello player and chamber music addict. My ear has been subjected to the best live music there is. And my outfit satisfies me thoroughly.

FM reception is superb; I believe that the amplifier of the tape recorder is good at higher frequencies than the 8,000 cycles of which the tape is capable at 7½ ips. But even my tape recordings, for which I use red oxide on paper base, are enjoyable if they are carefully made with just the right recording level. So enjoyable, in fact, that my musical evenings, at which I give little talks on musical subjects and illustrate them with live music and tape recordings, have become a regular feature for the circle of my friends — and not one of them has ever complained about a missing triangle beat. Twenty thousand cycles per second is fine, but the law of diminishing returns tells me that I have to spend twice the amount for each barely audible improvement, and I just don't believe it is worth going beyond a certain point. I shall have reached that point soon with the addition of a modern high fidelity recording head, and then I'll sit back and wait to see what the hi-fi hounds have that I don't!

John J. Stern, M.D.
3 Hopper Street
Utica 3, N. Y.

We think that Dr. Stern underestimates his audio system, with the single exception of the amplifier; if he could be induced to try a better one we are certain that he could tell the difference in a flash. But that would make him dissatisfied with his present setup, and we have an idea that he'll begin to look toward improvements soon enough without help from us — no matter what he says now!

SIR:

For those who may be interested: I was able to pick up a Philco model 2500 projection TV cabinet for \$25.

Continued on page 90

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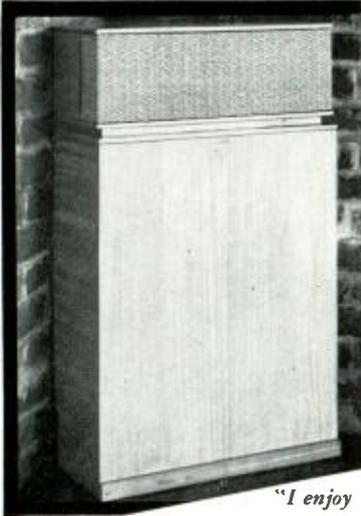
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AUDIO FORUM

Continued from page 89

This makes an excellent equipment cabinet as it is r-i-g-i-d; it has 1¼-in. sides, other panels are ¾ in., and it is firmly mounted on a 2 by 3-in. frame. There are many other cabinets of obsolete TV combinations that could be converted for audio use—however, this particular model is without doubt the most rigid, and is of a design that never goes out of style; excellent design without novelty.

William Dougherty
3730 N. Percy Street
Philadelphia 40, Pa.

SIR:

My initiation into high fidelity was the usual one—an enthusiastic appreciation of a tweeter played screechingly loud, to the discomfort of my long-suffering wife and more diplomatic friends.

Soon I became a low fidelity enthusiast, turned down my tweeter, and began the quest for extended and true bass reproduction that Briggs and others had been emphasizing for some time.

The air coupler was my choice; I built the double coupler and three-way system described in detail in the Summer, 1952 issue of HIGH FIDELITY. Following the suggestion of University Loudspeakers, who offered one of the first horn-type speakers for reproduction of the middle range in three-way systems, I employed a University Cobra-12. A Heathkit Williamson amplifier and preamp and a diamond-stylus Pickering cartridge were the only addition to my rig for some time thereafter.

I was, for a short time, a contented music listener. The reproduction of music by this system was extremely clean and, at the same time, resonant and lifelike. Having been lulled into a temporary state of blissful contentment, I was startled into activity by the frank comment of a fellow audio enthusiast to the effect that the lower middle range of the piano sounded more like a harpsichord than a piano on my set. Unbelieving at first, I soon came to accept this opinion as valid

Continued on page 92



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AUDIO FORUM

Continued from page 90

and set about finding means to remedy the defect, which seemed to be located in the range from approximately 250 to 500 cycles.

The air coupler was doing a magnificent job of bass reproduction but, like the original Klipsch-principle folded horns, imposed upon its owner this problem of a middle range speaker or speakers because of decreased efficiency above 200 to 350 cps.

It is now my opinion that in this middle range of the audio spectrum lie the greatest opportunities for improving existing speaker systems confined to a monaural source.

Disregard for a while the published data on amplifier and speaker response curves. Turn your attention instead to the *quality* of orchestral sounds and the characteristic and distinctive tones of certain individual instruments, such as the violin or the piano. Listen to other hi-fi systems at your dealers or friends lest you become too rigidly adapted to the characteristics of your own, and exchange frank criticisms with fellow enthusiasts. Even more important, listen to live music; orchestral, voice, or even a good piano, and set for yourself the goal of accurate reproduction of tonal qualities rather than a perfect response curve alone. An 8-inch cone-type speaker, a 15-inch speaker, and a large horn-type speaker may have response curves which are equally impressive, but when used for reproduction of the middle range of musical instrument tones they sound different. Careful listening is the best way I know of to decide upon a middle range speaker or combination of speakers. No meter can measure the gutty tone of instruments such as the viola and violin, or the rich, clean tone of a concert grand in the lower middle range.

The horn-type middle-range speakers achieve very satisfactory reproduction of strings, and double reed instruments such as the oboe: in fact, all tones above 500 or 600 cycles, while tending to lack roundness or body below this level.

What, then, is the answer to this

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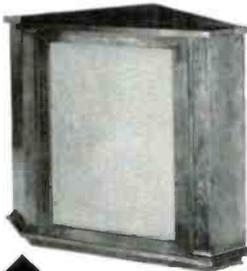
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AUDIO FORUM

Continued from page 92

problem of a middle-range speaker?

One of my friends used his Lansing 15-inch speaker for the middle range when he added his air coupler. The result was a certain tubbiness and lack of clarity in the upper portion of the middle range, and the string tones did not blend well with those of his excellent tweeter. Borrowing from the descriptions of the Electro-Voice Patrician speaker system, whose designers met and solved the problem of middle range reproduction, he built a very small airtight enclosure for the rear of the middle range speaker. This has the effect of damping the cone for clarity and clean reproduction at the upper end of the range, while maintaining the body or roundness of the lower tones.

My experimentation led to a slightly different solution. Retaining the University horn with the SA-HF driver, I too borrowed from the Patrician speaker system. Rebuilding my crossover network for the third or fourth time, I added a crossover point at 700 cps. An inexpensive 12-inch cone speaker baffled in a small enclosure now reproduces the tones from 250 to 700 cycles, and the horn those from 700 to 2,000 cycles, both very satisfactorily.

Continued on page 94

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Here's the place to buy, swap, or sell audio equipment. Rates are only 20c a word (including address), and your advertisement will reach 35,000 to 70,000 music listeners. Remittance must accompany copy and insertion instructions.

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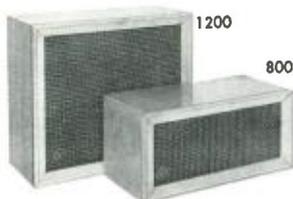


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AUDIO FORUM

Continued from page 93

My experience shows that one can start out modestly if necessary in the improvement of single or dual-speaker systems, with a long-range plan whereby existing speakers can be utilized in future expansion. Limit the bass speaker (in an efficient housing) to the range below 200 to 500 cycles; select a tweeter that is most pleasing to the ear for smooth reproduction of the highs; and finally, give serious thought to your individual tastes when choosing a mid-range speaker or speakers. Utilize an extra cone-type speaker initially as a mid-range source, and try a horn-type speaker either in parallel with the cone or an as individual upper-middle-range speaker. Use L-pad level controls for each speaker of your system to adjust for differences in efficiency between the various speakers, and also to minimize any differences in input impedance. You may want to spread out your bass and lower-middle-range speakers laterally when possible to obtain a breadth of

sound, but maintain a close proximity between your tweeter and mid-range speakers as a focal point for the entire system.

Edward V. Johnston, M.D.
1404 Fourth St., S. E.
Rochester, Minn.

SIR:

I think music-lovers who live in out-of-the-way parts of the world may be interested in the enclosed photograph and description of the hi-fi phonograph I have assembled in Ajijic, an Indian fishing village on the shores of Lake Chapala, Jalisco, Mexico. This is a spot that residents believe has the world's best climate; but except for a lover of Mexican mariachis, the musical facilities are very limited. Mine is, I believe, the first hi-fi system to be built in this district, and my friends and neighbors consider the results quite wonderful.

These are the components:

Turntable — Components Corp. "Professional"; tone arm — Gray; cartridge — Fairchild, for LP only; preamp —

Continued on page 96



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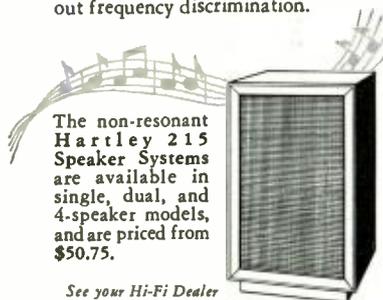


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AUDIO FORUM

Continued from page 94

Scott 121; amplifier — Interelectronics "Coronation"; loudspeakers — 5, 8, and 15-in. Wharfedales.

The 15-in. speaker is infinite-baffle mounted, and exhausts through a 15-in. adobe wall into a 1,000 cu. ft. closet that happens to be conveniently placed.

I tried other arrangements for the 5 and 8-in. speakers but the one shown in the photograph seems to give the most pleasing results. The woodwork — that is, the two record cabinets, the player cabinet, and the two baffles — was done locally. I used a Mexican light-coloured ornamental hardwood that comes from the tropics. It is called "Rose Morada"; it's English name I do not know. Centres of the door panels are mahogany. The total



Mexican cabinetry, American equipment.

cost was about \$95, U. S. currency. There are 50 divisions to hold records.

My music room is 21 by 15 ft., with an average height of 14 ft. to the inverted V-pitch roof. The walls are adobe and the floor tile. No doubt the room would be far too resonant if it were not for the native-type roof made of carrizo (bamboo grass) that is both sound absorbent and dispersive. Actually this gives results which are highly satisfactory.

I bought the various audio parts through the Harvey Radio Co. of New York. They sent me the equipment by Air Express. I was afraid of damage in transit but everything arrived in perfect condition, to my great joy.

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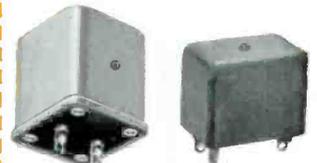
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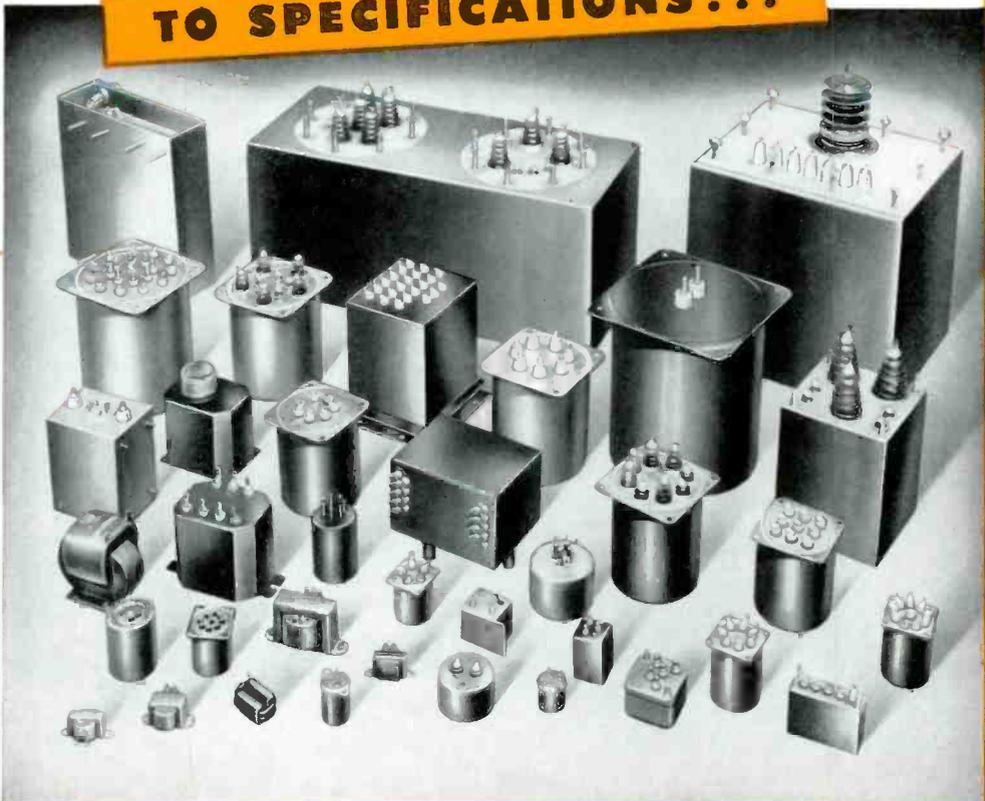
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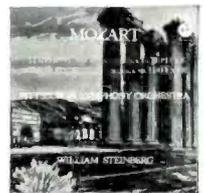
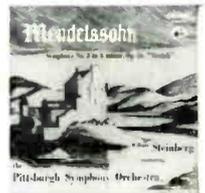
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