

High Fidelity

JULY

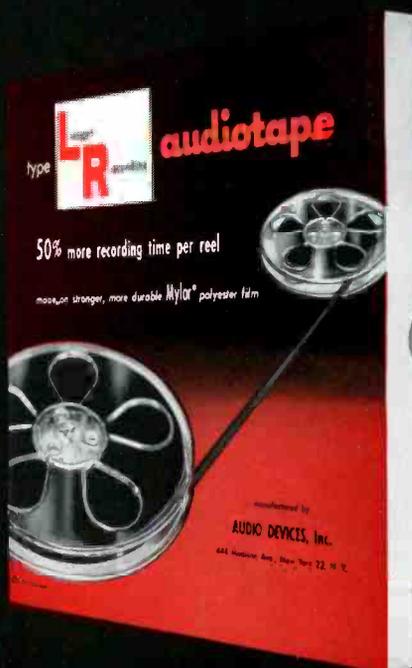
THE MAGAZINE FOR MUSIC LISTENERS

50 CENTS

AN AARON COPLAND DISCOGRAPHY by Arthur Berger

Roy Lindstrom

here's why you get
EXTRA LENGTH
plus
**EXTRA
 STRENGTH**



with **LR audiotape** on **Mylar** polyester film

NOW YOU can get the *extra length* that many tape recording applications require, without any sacrifice in strength or durability. For the new Type LR Audiotape, made on 1-mil "Mylar," actually has greater impact, tensile and tear strength than even the conventional plastic-base tape of 50% greater thickness.

And because "Mylar" withstands extreme temperatures and is virtually immune to humidity, LR Audiotape stands up longer under the most severe conditions of use and storage.

This Longer Recording Audiotape is now available in 900, 1800 and 3600-ft. reels. Audio also offers a complete standard line of Audiotape on "Mylar," in 1, 1½ and 2-mil base thickness. Test it—compare it with any other tape on the market. In *performance* and *durability*, it speaks for itself!

**Now you can STOP WORRYING about the
 HOT SUMMER WEATHER!**

When temperature and humidity soar to the high 90s, your LR Audiotape will still run as smoothly as ever—without danger of stretching, breaking or sticking. It can be used or stored under extreme conditions of heat, cold, humidity or dryness with no appreciable change in strength or flexibility.

To be sure of trouble-free summer recording, ask for Audiotape on "Mylar" polyester film, available in 1, 1½ or 2 mil base thickness.

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

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

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

	Yield Strength	Breaking Strength
1 mil Acetate	1.8 lb.	2.5 lb.
0.9 mil "Mylar"	2.1 lb.	7.8 lb.
1.45 mil Acetate	3.0 lb.	4.1 lb.

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

*Dupont Trade Mark

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High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

This Issue. Summer poses a problem. What reading matter does one offer the home music enthusiast when it is too hot to soldier, when indoor listening is at the point of lowest appeal and, indeed, when the enthusiast himself may well be away from home? Last July the answer was easy: Berlioz. The Berlioz sesquicentennial was being celebrated, equally by summer music festival managements and recording companies. This season, no composer so dominates the musical scene. However, in summer Americans seem somehow especially susceptible to Americana. Accordingly it appeared appropriate to offer something than which no feature could be more American: a discography of one American composer by another American composer. Arthur Berger joined readily in the project (and made his deadline); thus we are able to present you with an expert's appraisal of the recordings of the music of Aaron Copland. It's in the record section.

For the rest, our midsummer confection is brightly spiced with humor, as you will note. Richard M. Powers, whose covers you have admired, deserted his drawing board for the typewriter, to produce what is best described as a Revolutionary Etude of highly fanciful content. Paul Sampson read a jazz discography and was moved to mirth by the titles, as you too may be. Cartoonist Charles Rodrigues decided to try his hand at record jackets no record company would buy. And so on.

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Flexibility*



McIntosh

C-8 PROFESSIONAL AUDIO COMPENSATOR and PRE-AMPLIFIER

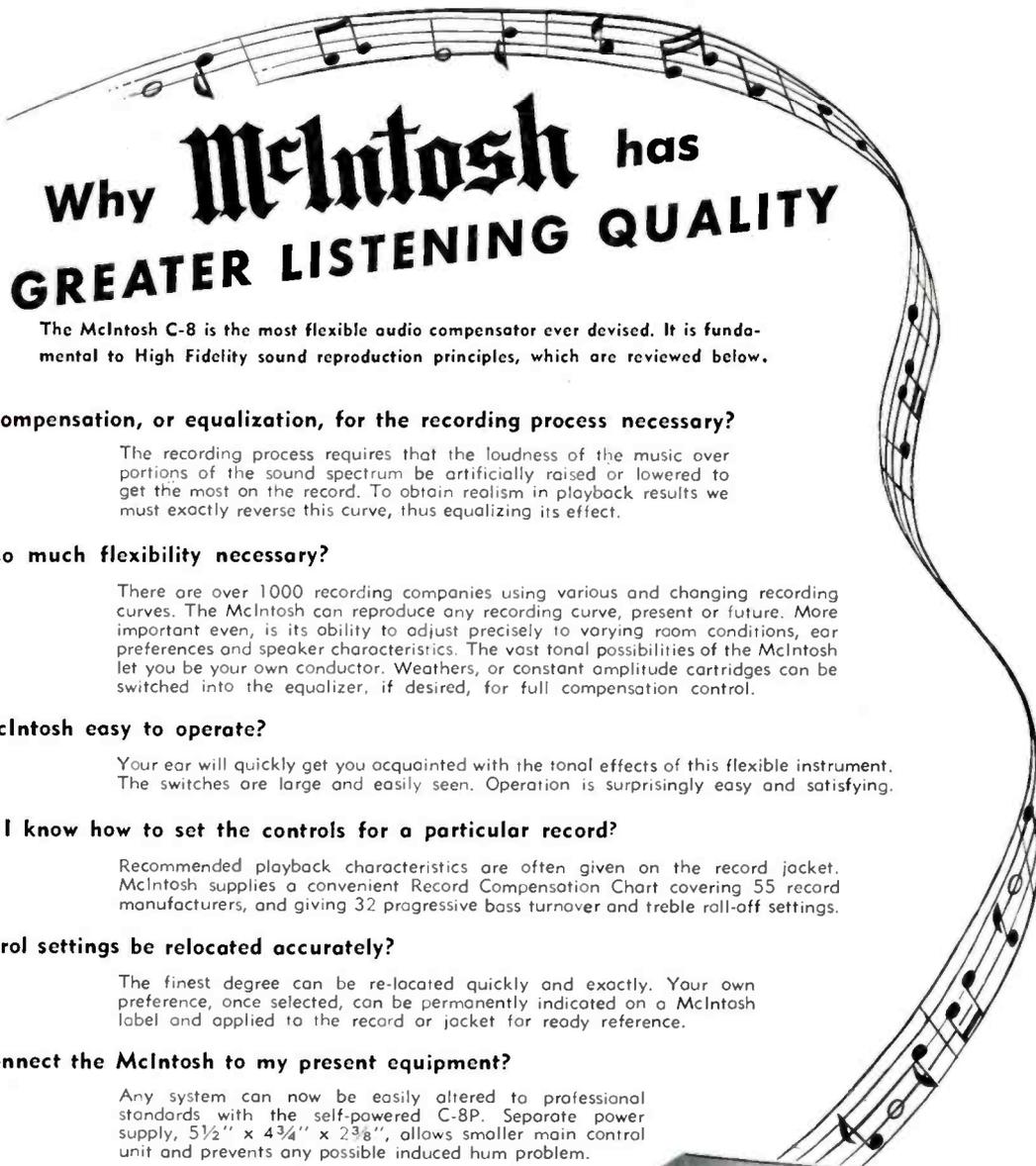
The beautiful new McIntosh C-8 puts at your fingertips complete and precise audio control. The ultimate in playback performance is achieved with five Bass (turnover) and five Treble (de-emphasis) switches which operate independently and cumulatively. Innumerable compensation settings create fine degrees of sound shading. (Bass switches provide *progressive* turnover from 1200 to 280 cycles per second. Treble switches provide *progressive* roll-off from 0 to -25 db in 1 or 2 db steps!) Additional features: separate wide-range bass and treble FINE controls, a five-program-source selector, a rumble filter, an aural compensator to preserve correct tone balance at low listening levels. Hear the flawless reproduction possible with McIntosh *uncompromising* audio control at your dealer's.



\$88.50 for C-8 less cabinet; C-8M in cabinet illustrated, \$96.50 (for use with McIntosh amplifiers); self-powered model C-8P (less cabinet) \$99.50; C-8PM (with cabinet) \$107.50.

Here's a miracle in music — unbelievable realism and clarity without listening fatigue. The incomparable McIntosh MC-30 main power amplifier sets a new standard of performance — GUARANTEES full 30 watts (60 watts peak) at all frequencies 20 to 20,000 cycles. Full reproduction of the highest and lowest frequencies is assured with unparalleled low distortion. Harmonic distortion guaranteed below 1/3% at 30 watts, 1/10% at 15 watts; IM distortion below 1/2% even at full 60 watts! Inaudible hum level, highest efficiency, longest life — more plus values from the exclusive patented McIntosh Circuit with Unity Coupling*. At your dealer's. \$143.50. * Patented 1949.

HIGH FIDELITY MAGAZINE



Why McIntosh has GREATER LISTENING QUALITY

The McIntosh C-8 is the most flexible audio compensator ever devised. It is fundamental to High Fidelity sound reproduction principles, which are reviewed below.

Why is compensation, or equalization, for the recording process necessary?

The recording process requires that the loudness of the music over portions of the sound spectrum be artificially raised or lowered to get the most on the record. To obtain realism in playback results we must exactly reverse this curve, thus equalizing its effect.

Why is so much flexibility necessary?

There are over 1000 recording companies using various and changing recording curves. The McIntosh can reproduce any recording curve, present or future. More important even, is its ability to adjust precisely to varying room conditions, ear preferences and speaker characteristics. The vast tonal possibilities of the McIntosh let you be your own conductor. Weathers, or constant amplitude cartridges can be switched into the equalizer, if desired, for full compensation control.

Is the McIntosh easy to operate?

Your ear will quickly get you acquainted with the tonal effects of this flexible instrument. The switches are large and easily seen. Operation is surprisingly easy and satisfying.

How do I know how to set the controls for a particular record?

Recommended playback characteristics are often given on the record jacket. McIntosh supplies a convenient Record Compensation Chart covering 55 record manufacturers, and giving 32 progressive bass turnover and treble roll-off settings.

Can control settings be relocated accurately?

The finest degree can be re-located quickly and exactly. Your own preference, once selected, can be permanently indicated on a McIntosh label and applied to the record or jacket for ready reference.

Can I connect the McIntosh to my present equipment?

Any system can now be easily altered to professional standards with the self-powered C-8P. Separate power supply, 5½" x 4¾" x 2¾", allows smaller main control unit and prevents any possible induced hum problem.

MORE EASE IN INSTALLATION

Versatile back panel features five inputs (can include two phonograph cartridges), three outputs, equalization switch for magnetic or amplitude cartridges. Variable load resistor (1,000 to 100,000 ohms) adjusts for optimum magnetic cartridge performance. Three AC outlets for master system on-off feature. Great stability, adequate frequency response and typical McIntosh lowest distortion — less than .3% at full 4 volts, 20-20,000 cycles. All controls silently operated.

Send today for details and McIntosh Master Compensation Chart for finest playback results.



Pioneer Specialists in High Fidelity Amplification

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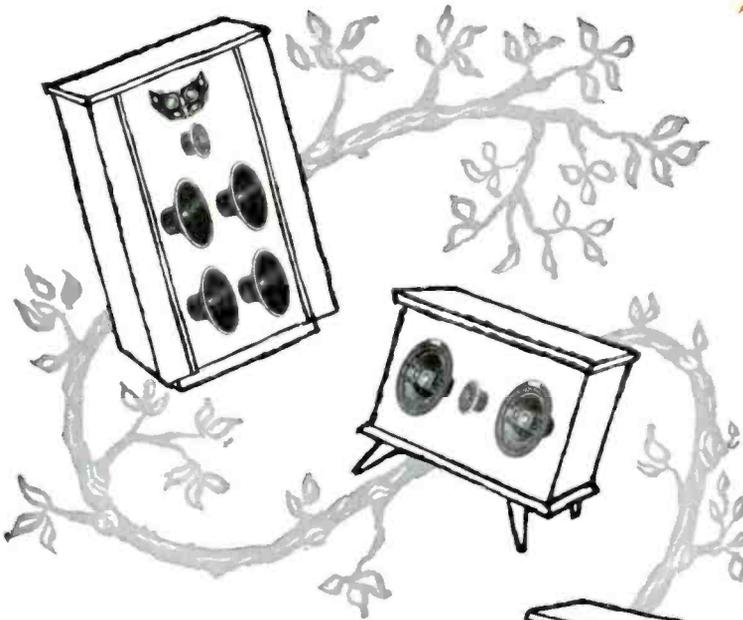
AUTHORitatively Speaking

Late last year there appeared in "Noted With Interest" an item about one Vilmos Gergely, of Budapest, who wanted to subscribe to HIGH FIDELITY but couldn't, because of the difficulty of making payment through the Iron Curtain. Shortly after the item was printed, Mr. G. received his first HIGH FIDELITY, thanks to a philatelist in Tennessee who wanted the covers of Mr. G.'s communications. (Gergely, a stamp collector himself, knew which to use.) A correspondence grew up. Soon came from Budapest an article, which you will find on page 30, under the title "Europe's Highest-Priced Concert." It is by (who else?) Vilmos Gergely, who also has solved the payment problem. He cannot receive American money, but he *can* receive American records. So we pay the Tennessee benefactor. He buys records (following a "wishlist" enclosed by Gergely) and sends them off to Hungary. And everyone's happy. Mr. Gergely, for twenty pre-war years a music critic, now is an editor in a Budapest publishing house. Moral, if any: apparently the world's record-collectors aim to co-exist whether anyone else does or not.

Anyone who reads anything about music probably has heard of Jacques Barzun, who contributes this month's "Living With Music." He is a professor of history at Columbia University, but writes mostly about music, these days. In fact, he is probably the leading Berlioz authority this side of the water, and is currently translating Berlioz' *Evenings With The Orchestra*. Our favorite of his books, however, is *Pleasures of Music* (Viking, \$5), which consists of voluminous quotes and excerpts, from various writings, on the title-subject—inexhaustibly delightful.

Richard M. Powers, who takes us "Back to the Acoustical Horn" (page 34) is perhaps best known to you as the man who limned Stravinsky and Rachmaninoff for HIGH FIDELITY covers. He has also designed the jackets of some current best-selling books, and has decorated many of Ballantyne's science-fiction issues. A native Chicagoan, he attended Illinois, Loyola, and the Art Institute of Chicago. Later he studied painting under Jay Conaway. Since he is a graphic artist, the Army, when it got him, made him a sound-man, working on instructional films. Hence his interest in audio (which is quite real, despite his article). His only previous published writing was a short story which he sold to *Story*—which means that it must have been very good indeed. Powers now lives in Ridgefield, Conn., and is finishing a Bach cover you'll be seeing soon.

Arthur Berger, the composer and critic whose discography of the music of Aaron Copland will be found in the Record Section, studied composition under Walter Piston (Harvard), Darius Milhaud and Nadia Boulanger (Sorbonne and Ecole Normale de Musique, Paris). As critic, he has worked for the *Boston Transcript*, the *New York Sun* and the *New York Herald Tribune*. He is now on the faculty of Brandeis University. Since he has written a book about Copland (1950), he was the obvious choice to do the discography, which we present with pride.



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New Features Make 210-C Unmatched for Every Tape-recorder Use

HIGH FIDELITY'S June T.I.T.H. report says "The 210-C is out in front in the matter of facilities for operation with a tape recorder". Here are the reasons.

An output jack located immediately after the equalizer — before any of the other amplifier controls — lets you record directly from any program source. This is ideal when a truly "flat" recording is required.

For transcribing from noisy records or from noisy AM and FM broadcasts, there's a second output jack after the Dynamic Noise Suppressor and tone controls. This lets you remove the noise from the record or broadcast before taping the program. And with the tone controls, you can adjust the equalization of FM and AM broadcasts or of other program sources to suit your own taste.

A third special jack lets you play back the program material while it is being put on the tape, without having to wait until the recording is finished to hear how it sounds.

A Complete 23-watt Amplifier

Besides these complete tape-recording facilities, the 210-C gives you, in one compact unit, a preamp-equalizer, Dynamic Noise Suppressor, and a 23-watt amplifier.

The patented Dynamic Noise Suppressor is a "must" for anyone who wants his recordings always to sound like new. This amazing electronic device removes record scratch and turntable rumble *without loss of music*.

More Outstanding Features

Here are more features that make the 210-C an out-

standing amplifier for home music listening and music reproduction. An eight-position record compensator, that includes the new RIAA curve, assures accurate compensation for any recording. Wide-range, three-channel tone control allows you to compensate for differences in room acoustics or for personal preferences.

The unique loudness control (developed from the results of actual listener surveys) provides perfect tonal balance at any volume level you choose.

Easy Installation

The compact size and completely enclosed styling let you use the 210-C "as is" on a table, bookcase, or stand. For panel or cabinet mounting, a handsome escutcheon is available.

All these are reasons why HIGH FIDELITY says: "Scott has reason to be proud of this amplifier".

Technical Specifications

Power Output: 23 watts r.m.s. on music waveforms.
 Frequency Response: Flat from 19 cps to 35,000 cps with controlled cutoff characteristics beyond in accordance with best professional standards
 Harmonic Distortion: Less than 0.5% at full power output.
 Intermodulation Distortion: First order difference tone intermodulation less than 0.1% at full power output. Negligible distortion at lower outputs
 Noise and Hum: Hum level better than 80 db below full output
 Inputs: Three high-level, one low-level phono (magnetic) one high-level phono (constant amplitude)
 Equalizer positions: Original Col; RIAA-NARTB-RCA Ortho; Original AES; London; Special; for 78 rpm—Col; RCA-Lon; European
 Prices: East Coast \$172.50 Net
 West Coast \$181.13 Net

Write for Free Technical Bulletin HF-755 and booklet on High Fidelity

H. A. Scott

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RT-75 Three-Speed Tape Recorder

YEARS of development, research and design have gone into the creation of the all-new Bell RT-75 Tape Recorder. Here is a home tape recorder with all the features you want . . . three recording speeds ($7\frac{1}{2}$, $3\frac{3}{4}$ and $1\frac{7}{8}$ ips), positive recording control, ultra-fast rewind and forward, 6 x 9 oval speaker for superior tone, 3 inputs, 2 outputs. Frequency response at $7\frac{1}{2}$ ips is 30 to 12,000 cycles.

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*Those who demand
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always choose Bell*



What Do You Want?

The article in our February issue, "Is There an Edison in the House?" caught the imagination of a number of readers and joggled several manufacturers into writing to ask what reaction we got to the article. "Do enough people want what you suggested to make it worth while manufacturing it?" All of which gives us an idea: we'll start a "What Do You Want" column, and get votes on items. You write us what you want, we'll publish the list of suggestions and each month we'll ask readers to vote on one item, whichever one seems to be of absorbing interest at the moment. For example, this month let's pick:

An Inexpensive Turntable. It will be relatively heavy with, perhaps, belt-transmission to minimize the effects of the low-cost motor's vibration, and to eliminate the grind and shudder which keeps the present \$8 to \$13 turntables in the low-fi category. The turntable will offer motor, turntable-mounting, belt, and mounting-board template, but no arm, all for about \$18.

Now vote: drop us a postcard, letter or — at no expense to you — tear out one of the business reply cards bound into every copy of HIGH FIDELITY, mark the front "VOTE" and on the back write: I'll vote for the inexpensive, armless turntable if it costs less than \$——. Please be sure to fill in your city and state address: if you're worried about getting on a sucker list, omit your name and street address, but in this case in particular the manufacturers who have written us so far want to know where (geographically) interest in such turntables lies.

Next month, what'll it be?

Manufacturers, Please Notice

Referring to our "Edison" article, Robert A. Horn, Box 51, Doylestown, Pa., writes us that he has invented a pin-

Continued on page 11

Get the most for your money in quality KNIGHT HIGH FIDELITY COMPONENTS



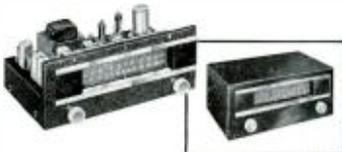
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Compact—no cabinet required. Full 12 watts output; response, $\pm .5$ db, 20-20,000 cps; 3-position record compensation; loudness-volume control; tape recorder input and output jacks; microphone input; separate bass-treble controls; handsome black metal cabinet with etched gold trim, $3\frac{1}{2} \times 13 \times 10\frac{1}{4}$ ".
93 SX 312. Net only \$59.50



"Golden Knight" 24 Watt Hi-Fi Amplifier

Brilliant performance: response, ± 0.75 db, 20-40,000 cps; less than 1% harmonic distortion at 24 watts; 3 positions of record equalization; separate bass and treble controls; 4 inputs; 8 and 16 ohms speaker output impedance. Rich satin gold finish, $8 \times 14 \times 9$ ". Removable escutcheon for custom panel mount.
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The ideal "space-saver" tuner. Highly sensitive drift-compensated circuit with AFC. RF stage on AM and FM. Loop for AM. Sensitivity: FM, 5 mv. for 20 db quieting; AM, 5 mv. Controls: tuning and selector. 10 tubes plus rectifier. Measures only $5\frac{1}{2} \times 13\frac{3}{4} \times 7\frac{1}{2}$ ".
94 SX 728. Net only \$89.50
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94 SX 729. Net only \$95.50



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Efficient, versatile control unit for any basic Hi-Fi amplifier. Response, ± 1 db, 30-30,000 cps; 3-position record compensator; 4 inputs; magnetic phono, tuner or crystal phono, tape, microphone; output, 2.5 volts; tape output, 1 volt; hum, -65 db. In compact black and gold metal cabinet, $3\frac{1}{2} \times 11\frac{1}{2} \times 5\frac{1}{2}$ ".
93 SX 315. Special Price Until Sept. 1, 1955. \$32.95

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KNIGHT High Fidelity components give you the most for your money in performing quality, appearance and dependability. These units are designed and built to ALLIED'S own high specifications by outstanding makers of hi-fi equipment. Because these components are offered as ALLIED'S own private-brand products, large savings are passed on to you. KNIGHT quality is backed by an *unconditional guarantee for one full year*, and a 15-day trial offer with money-back guarantee. KNIGHT gives you the best Hi-Fi for less.

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94 PA 159. Net only \$157.95

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Complete with tubes. **\$249.50**



PROFESSIONAL AUDIO COMPENSATOR and PREAMP Model C-8

A complete, flexible front end unit with 5-position selector switch for AM, FM, Phono, Microphone, TV, Tape or other program sources. Has a built-in variable rumble filter. Five sliding-switch, turnover controls used individually or in combination permit up to 11 turnover settings from 280 to 1340 cycles. Another series of five sliding switches allow up to 11 treble roll-off curves. There is a volume control plus a 5-position compensator which maintains bass and treble balance at low levels. A variable input resistor, calibrated from 1K to 100K ohms, terminates any magnetic cartridge, with correct load for optimum performance. A switch provides equalization for FM or ceramic cartridges. Power is obtained from the main amplifier or from separate power supply as listed below.

C-8M with tubes in attractively styled cabinet **\$96.50**
C-8PM — As above, with auxiliary power supply **107.50**
C-8 — with tubes, less cabinet **88.50**
C-8P — As above, with auxiliary power supply **99.50**



COMPONENTS Professional 3-SPEED TURNTABLE

A high quality record turntable with extremely low rumble and wow content. Employs a constant speed, shielded induction motor, double shock-mounted to isolate vibration. An endless fabric belt drives the turntable directly from the motor shaft. Speed change is made by placing the endless belt on the proper pulley step.

The turntable itself is a 25-pound steel disc with a polished steel shaft riding on a ball thrust bearing. An expanding spindle is used which automatically centers the record. The entire turntable assembly is mounted on damped coil springs to absorb floor and cabinet vibration. The table provides ample room for mounting a pickup arm.

Blonde or Mahogany **\$99.50**
Base Skirt (as shown in illustration) **15.00**



CONRAC Fleetwood REMOTE CONTROL TELEVISION RECEIVER CHASSIS

Models 600 and 700



Two-chassis, remote control TV receivers designed for custom installations. Circuit employs 27 tubes, exclusive of picture tube. Audio amplifier supplies power for existing speaker, also low level high impedance and cathode follower outputs to feed complete sound system. Remote tuner embodying all controls can be operated 40 feet or more from picture chassis. Supplied complete with tubes, but less picture tube, mounting bracket and cabinets.

Model 600—for 21" (70°) rectangular picture tube **\$264.50**
Model 700—for 24" and 27" (90°) rectangular picture tube **289.50**

NOTE: These receivers may be obtained with self-contained controls on single chassis (without remote tuner); Models 610 and 710, priced at \$199.50 and \$219.50 respectively.

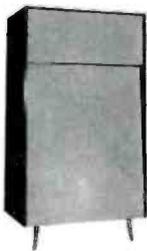
Cabinet for Remote Control Unit
Mahogany or Walnut **\$19.95**
Blonde or Maple **21.95**
Unfinished **16.95**

Where no cabinet facilities are available to the user, Mounting and Accessory Kits are supplied suitable for wall-type and similar installations. Complete literature furnished on request.

HARVEY IS NOW AN
AUTHORIZED DISTRIBUTOR OF

Stan White

SPEAKER SYSTEMS



The 4-D Super System

A speaker system of unusual performance and presence. Can be operated at tremendous power with perfect clarity in large halls and auditoriums. The power handling capacity of the entire system is in the order of 120 watts.

Four loudspeakers are employed to operate as a 3-way system: (2) 15-inch bass drivers with 4" voice coils cover the 15 to 600 cycle range; (1) 30 watt horn driver covers 600 to 2000 cycles and (1) high frequency horn driver extends the system coverage to 16,000 cycles. The impedance of the entire system is 16 ohms. The cabinet measures 67x40x24". Shipping Weight is 400 lbs.

Complete **\$1500.00**

The 4-D Standard System

A 3-way system similar in performance to the 4-D Super System, but with lower power handling capacity (60 watts) and intended for deluxe home music systems. A single 15" bass driver is used together with a mid-frequency horn driver and a tweeter to provide a frequency response from 40 to 16,000 cycles. Impedance is 16 ohms. Cabinet dimensions are 67 x 36 x 24". Shipping weight is 350 lbs.

Complete **\$994.00**

The HI-FI Model 4830

Provides a substantially flat frequency response from 20 to 16,000 cycles. Peak power handling capacity is 50 watts. Employs (2) 8" woofers, one horn mid-range driver and one horn tweeter. Impedance is 16 ohms. Dimensions: 55 x 30 x 20". Shipping weight: 220 lbs.

Complete **\$645.00**

The ESQUIRE Model 3424A

A 2-way speaker system providing response from 30 to 16,000 cycles. Employs (2) 8" drivers covering 30 to 2000 cycles and a high frequency horn driver operating from 2000 to 16,000 cycles. Power capacity is 25 watts and impedance 16 ohms. Dimensions: 36 x 24 x 16". Shipping weight: 60 lbs.

Complete **\$194.00**

The Le SABRE Model 2415

An apartment sized 2-way system employing an 8" bass driver and a 5" tweeter. The bass horn is effective down to 50 cycles and the tweeter radiates up to 16,000 cycles. Power handling capacity is 14 watts and impedance is 8 ohms. Dimensions: 24x15x12". Shipping weight: 22 lbs.

Complete **\$79.50**

The Le PETITTE Model 1911

A 2-way system ideal for restricted space use. Flared horn is effective to 60 cycles. Employs an 8" bass driver and a 3" tweeter. Power capacity is 14 watts and impedance 8 ohms. Dimensions: 23 x 13 x 10". Shipping weight: 19 lbs.

Complete **\$49.50**

All Stan White Speaker Systems employ multi-flare exponential horns providing effective speaker loading and acoustical coupling with air to extremely low frequencies. The multi-flare horns are curled into the cabinets. All cabinets are available in blond karina, walnut, mahogany and ebony finishes. Models 2415 and 1911 are equipped with wrought iron legs, all others come with satin finished brass legs.

AMPEX 600 PORTABLE TAPE RECORDER

A high quality tape recorder designed for professionals: broadcasters, recording studios, and other critical users. Weighs less than 28 lbs. Identical in performance to the console model 350. Has separate erase, record and playback heads, also record amplifier and separate playback amplifiers with 1.25 volt output. Meter permits continuous checking of recording level. Tape speed is 7 1/2 inches/sec. with a frequency response from 40 to 10,000 cycles ± 2 db and to 15,000 ± 4 db.

Complete with tubes, less microphone. **\$545.00**



NOTE: Prices Net, F.O.B., N.Y.C. Subject to change without notice

HARVEY RADIO COMPANY, INC. ESTABLISHED 1927
103 W. 43rd Street, New York 36 • JU 2-1500

NOTED WITH INTEREST

Continued from page 9

tip connector with crossbar grips — just what we asked for — and wants to know if any manufacturer would be interested in producing this direly needed item. He claims that connection can be made within a half-second without any soldering necessary.

There you are, manufacturers. Now you have no excuse not to make life a little easier for us.

Michael Byrd of Inglewood, Cal., writes that he has a temporary solution to the problem of no handles on the pin plugs: "There may be obtained from many hardware stores and occasionally in some radio parts stores a little 'washer,' 'grommet,' 'eyelet' — call it what you may — which is ordinarily used behind the screws on many panel mountings, behind knobs, etc., in furniture. Just drop this over the back end of the plug and apply a drop of solder, and there, presto! you have a handle. It's best to do this before hooking it up."

Erratum

In our May "Noted With Interest," we took great pleasure in announcing Collins Audio's brand new tuner *kit*, the "Custom Special." Now, with pleasure (at the thought of saving you some soldering work) and no small amount of chagrin, we must tell you that it is not a *kit*, but a completely assembled and wired affair ready to be plugged in. It is pictured in Collins' ad in the June issue.

Tanglewood

It's that time again in the Berkshires when the residents of the communities and towns surrounding the Berkshire Festival have to park four-deep in front of the post office, try to avoid Saturday shopping, and try not to have to cross the main thoroughfare on foot or make a U-turn in their car. We growl and grumble about the traffic, the crowded dining places, the practically impossible task of finding lodging for a visiting fireman or friend of a friend. But if you hear our grumbles, don't believe them. We're actually happy as a lark to see the town wake up after its long, cold winter, and being in the music business, sort of, we're naturally thrilled to death to

Continued on next page



Announcing!

THE FISHER Master Audio Control

SERIES 80-C

IT TOOK FISHER to improve on FISHER. When we introduced our Model 50-C Master Audio Control three years ago it was immediately acclaimed the finest instrument of its type. Like its renowned counterpart, the *new* FISHER Master Audio Control, Model 80-C, represents another milestone in engineering excellence, ease and flexibility of use, and workmanship of a quality normally encountered only in broadcast station equipment . . . these are its outstanding characteristics. It took FISHER to improve on FISHER. Chassis Only, \$99.50 • Mahogany or Blonde Cabinet, \$9.95

Remarkable Features of THE FISHER 80-C

- Professional, lever-type equalization for all current recording characteristics.
 - Seven inputs, including two Phono, Mic and Tape.
 - Two cathode-follower outputs.
 - Complete mixing and fading on two, three, four or five channels.
 - Bass and Treble Tone Controls of the variable-crossover feedback type.
 - Accurately calibrated Loudness Balance Control.
 - Self-powered.
 - Magnetically shielded and potted transformer.
 - DC on all filaments; achieves hum level that is inaudible under any conditions.
 - Inherent hum: non-measurable. (On Phono, 72 db below output on 10 mv input signal; better than 85 db below 2x output on high-level channels.)
 - IM and harmonic distortion: non-measurable.
 - Frequency response: uniform, 10 to 100,000 cycles.
 - Separate equalization and amplification directly from tape playback head.
 - Four dual-purpose tubes, all shielded and shock-mounted.
 - Separate, high-gain microphone preamplifier.
 - Push-Button Channel-Selectors with individual indicator lights and simultaneous AC On-Off switching on two channels (for tuner, TV, etc.)
 - Master Volume Control plus 5 independent Level Controls on front panel.
 - 11 Controls plus 5 push-buttons.
 - Three auxiliary AC receptacles.
- SIZE: Chassis, 12 3/4" x 7 3/4" x 4 1/4" high. In cabinet, 13-11/16" x 8" x 5 1/4" high. Shipping weight, 10 pounds.

Prices Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

"Superb Performance!"

—HIGH FIDELITY Magazine

THE FISHER

SERIES SEVENTY

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

THE FISHER FM-AM Tuner • Model 70-RT

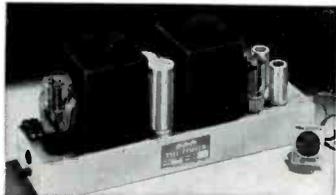
■ Features *extreme sensitivity* (1.5 mv for 20 db of quieting); works where others fail. Armstrong system, *adjustable AFC* on switch, *adjustable AM selectivity*, separate FM and AM front ends. Shielded and shock-mounted main and subchassis. Distortion below 0.04% for 1 volt output. Hum level: better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



\$184.50

THE FISHER 25-Watt Amplifier • Model 70-AZ

■ Offers more *clean watts per dollar* at its price than any amplifier made. The 70-AZ has *2 $\frac{1}{2}$ times the power* of 'basic' 10-watt units. **OUTSTANDING FEATURES:** High output (less than $\frac{1}{4}$ % distortion at 25 watts; 0.05% at 10 watts.) IM distortion less than 0.5% at 20 watts; 0.2% at 10 watts. Uniform response ± 0.1 db, 20-20,000 cycles; 1 db, 10-50,000 cycles. Power output constant within 1 db at 25 watts, 15-35,000 cycles. Hum and noise virtually non-measurable (better than 95 db below full output!) Includes FISHER Z-MATIC at no additional cost. SIZE: 4 $\frac{1}{8}$ " x 14 $\frac{3}{4}$ " x 6 $\frac{1}{2}$ " high.



\$99.50

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NOTED WITH INTEREST

Continued from preceding page

know that these cars crammed with visitors are heading, for the most part, to hear real, live, excellent music and, in turn, support the Festival and assure its continuance.

And don't think it doesn't need your support! The Berkshire Music Center, the summer school of music which is operated by the Boston Symphony Orchestra and directed by its conductor, Charles Munch, at Tanglewood, is dependent to a large extent on scholarship donations. About fifty percent of its students each year are able to study under the guidance of our leading composers, conductors, and musicians due to the generosity of persons and groups who give annually to the scholarship fund. A season's tuition—six weeks—is \$150, plus living expenses. (An interesting feature of the scholarship system is that a student who attends the Berkshire music school on scholarship must promise that, when and if he is financially able, he will repay the scholarship loan so that another, later, will be able to take advantage of it. This revolving plan works, too!)

This year the big news from the music school is that the Rockefeller Foundation will donate, over a period of five years, up to \$125,000. But the Music Center's got to work for it. The terms of the grant are such that scholarship donations normally received will be *equaled* with a Rockefeller grant. Thus, in order to be able to take advantage of the Rockefeller Foundation's entire generous grant, the school must find donations to equal an average of \$25,000 a year for five years.

How can you help? Make a donation to the Friends of the Berkshire Music Center, at, simply, Tanglewood, Lenox, Mass., whether you plan to visit Tanglewood this year or not. If you do plan to attend some of the concerts, a donation to the Friends entitles you to attend any of the forty or so student concerts, operas, etc., which are given during the July 3 through August 14 season this year. Send \$5 or \$5,000, or 50 cents, and you'll know that it's being equaled by the Rockefeller Foundation.

Binaural Broadcasts

Stereophonic broadcasting has hit the big times with the inauguration of regular AM-FM binaural broadcasts

over the ABC network. It's the first of the major networks to venture out of monaural broadcasting, and we hope to hear that the other major networks plan to follow suit.

Also inaugurating binaural broadcasts is WCRB, Boston. They are presenting four-hour binaural broadcasts on the last Sunday of each month, from 2:00 to 6:00 p. m. And monaurally-speaking of WCRB, of particular interest to high fidelity enthusiasts would be their weekly High Fidelity Forum (7:30 p. m., Friday's) in which a basic discussion of various aspects of hi-fi is undertaken by an impressive panel of speakers and guests.

More Power to WUOM

Non-commercial, educational station WUOM, the University of Michigan's own FM station, has increased its broadcasting power from 44,000 to 115,000 watts. The station's adult educational programs can now be picked up by all of greater Detroit and quite a bit of Southern Michigan. They broadcast from noon to 10:30 p. m. weekdays, and from 9-4 p. m. Sundays.

Spots Before Your Eyes?

We get them. Nasty little black spots on the turntable pad. You see them just as you drop a new record on the pad. When you pick up the record, they're gone. Sure, stuck to the underside.

Where do they come from? A good many, at least, are tiny flakes off the sometimes rough edges of a new record. Pieces of plastic or something. If they bother you, write J. D. Weigel & Co., P. O. Box 276, Lima, Ohio, for the answer. They've got one in their "Disc Edger," which is a piece of steel, round, the size of a quarter or a little smaller, attached to a convenient handle. The steel has four half-circle slots of different sizes in it. Scrape the proper slot around the edge of a new record and the Disc Edger neatly cuts away the roughness. Be patient, takes a bit of practice and \$2.95.

Another item in their catalogue is a "Disc Handler." It's a piece of wood with two padded slots, one for the record and one for the jacket. Bow the jacket over the record slot; the slot holds the record by its edge when it drops out. When you finish playing the record, stand it in the slot and drop the jacket over it. Cost of the item is around \$2.25.

Continued on next page

"Dream Set!"

—LIFE Magazine

THE FISHER

SERIES FIFTY

THE FISHER FM-AM Tuner • Model 50-R



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

THE FISHER Master Audio Control • Series 50-C



■ "The finest unit yet offered."—*Radio and TV News*. 25 choices of record equalization, outstanding phono preamplifier, separate bass and treble tone controls, loudness balance control, 5 inputs and 5 input level controls, cathode follower outputs. Hum and noise inaudible.

Chassis **\$89.50**
With cabinet **\$97.50**

THE FISHER 50-Watt Amplifier • Model 50-AZ



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

Prices Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

Fine Accessories

FOR THE FULLEST ENJOYMENT
OF YOUR HOME MUSIC SYSTEM

FISHER ACCESSORIES



MIXER-FADER • Model 50-M

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



PREAMPLIFIER-EQUALIZER • 50-PR

Professional phono equalization. Separate switches for HF roll-off and LF turn-over; 16 combinations. Handles *any* magnetic cartridge. Extremely low hum. Uniform response, 20 to 20,000 cycles. Two triode stages. Fully shielded. Beautiful cabinet. Self-powered. **\$22.95**



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

50-PR-C. This unit is identical to the 50-PR but is equipped with a volume control to eliminate the need for a separate audio control chassis. It can be connected directly to a basic power amplifier and is perfect for a high quality phonograph at the lowest possible cost. **\$23.95**



HI-LO FILTER SYSTEM • Model 50-F

Electronic, *sharp cut-off* filter system for suppression of turntable rumble, record scratch and high frequency distortion — with *absolute minimum* loss of tonal range. Independent switches for high and low frequency cut-off. Use with any tuner, amplifier, etc. **\$29.95**



PREAMPLIFIER • Model PR-5

A self-powered unit of excellent quality, yet moderate cost. Can be used with any low-level magnetic cartridge, or as a microphone preamplifier. Two triode stages. High gain. Exclusive feedback circuit permits long output leads. Fully shielded. Uniform response, 20 to 20,000 cycles. The best unit of its type available. **\$12.57**

QUALITY IS NO ACCIDENT . . .

At Fisher Radio Corporation we never take chances with quality. All materials go first to the Incoming Inspection Department and any that do not meet our rigid requirements are returned to their manufacturer. In addition, inspection occurs at many points during production — from the original blank chassis to the final, assembled unit, assuring correct assembly and wiring. Our Test Department is staffed with a highly-trained group of technicians. Finally, equipment *already packed for shipment* is selected at random and given a complete inspection and electrical test in our Engineering Laboratories to keep Quality Control at a constant, high level.

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

NOTED WITH INTEREST

Continued from preceding page

Red Face Dept.

Those of you who are saving the "Audio Lexicon" which ran as a three-part series in the February, March, and April 1955 issues, might want to make the following definition corrections for two of the entries:

The definition for *Damping factor* (February, page 126) will be correct if you delete the word "apparent" in the third line: damping factor is the ratio of load impedance to *actual* source impedance.

The term *Harmonic* (March, page 83), while defined properly, is furnished with an incorrect example. Two octaves above the fundamental is the fourth harmonic, not the third, and three octaves above would be the eighth harmonic.

Our thanks to John R. Sykes for bringing these errors to our attention.

Too Good to Be True

In our May issue we passed on information which we had received to the effect that The Post Office News, 37 Monroe St., Chicago, stocked back-copies of HIGH FIDELITY. This, we are told by Manager A. F. Franklin, is not true; that they usually have on hand maybe two back issues; and further that we could save them a great deal of correspondence if we would discontinue the announcement. We will and we do.

Radio Station Catalogue

Does everybody know about *White's Radio Log*? It's a small, paper-backed book which contains the listing, alphabetically by call letters, of all domestic and Canadian AM, FM, Television, and Short Wave stations. You can buy it on newsstands, quarterly, for 25 cents a copy.

Hi-Fi on TV

Wonder how many of our readers saw Seattle University's programs about high fidelity on KCTS in January and February? Must be tough to demonstrate hi-fi on television, never able to forget that what you are probably demonstrating through is likely to be a five-inch speaker stuck somewhere amidst a multitude of tubes, etc.

Swap-a-Record

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

Edwin R. Kammin, 650 Ocean Ave., Brooklyn 26, N. Y., offers for trade:

Brahms: Horn Trio, Op. 40. Gimpel. Mittman, Klein. RENAISSANCE X 13. 12-in.

Bruckner: Symphony No. 4. Klemperer, Vienna Sym. VOX PL 6930. 12-in.

Handel: Concerti Grossi, Op. 6. Busch Chamber Orch. COLUMBIA SL 158. 4/12-in.

MacDowell: Indian Suite No. 2. Dixon, ARS Orch. ARS No. 3. 12-in.

Mahler: Symphony No. 2. Klemperer, Vienna Sym. Orch. VOX PL 7010. 2/12-in.

Mahler: Symphony No. 8. Scherchen, Vienna Sym. Orch. COLUMBIA SL 164. 2/12-in.

Schumann: Symphony No. 3. Walter, N. Y. Philh.-Sym. Orch. COLUMBIA ML 4040. 12-in.

Verdi: Manzoni Requiem. Serafin, Rome Opera Orch. RCA VICTOR 6003. 2/12-in.

George F. Freers, 1327 N. Chester, Indianapolis, Ind., offers for trade:

Bach Festival (with Brasses): Biggs, organ. COLUMBIA 4635. 12-in.

Mozart: Sonatas for Violin and Piano. Barylli, Badura-Skoda. WESTMINSTER 5130. 12-in.

Schumann: Concertos for Piano. Demus, Rodzinski. WESTMINSTER 5310. 12-in.

Schubert: Wanderer Fantasie, Op. 15; Impromptus. Frugoni. VOX 6690. 12-in.

Mozart: Concerto for Piano No. 23; Falla: Nights in the Gardens of Spain.

Rubinstein, Golschmann. RCA VICTOR 1091. 12-in.

In exchange, Mr. Freers especially wants the following records: or what have you.

Mozart: "Exsultate Jubilate." Schwarzkopf. COLUMBIA 4649. 12-in.

Bach and Handel Arias. Ferrier. LONDON 688. 12-in.

Sacred Arias. Steber. COLUMBIA 4521.

Handel: Violin Sonata; Haydn: Violin Concerto. Goldberg. DECCA 8504. 12-in.

Tchaikovsky: Symphony No. 2. Beecham. COLUMBIA 4872. 12-in.

Harry Sandall, 1867 East Minnehaha Ave., St. Paul 6, Minn., will trade the following for "works of modern composers and war horse varieties which haven't been recorded to death."

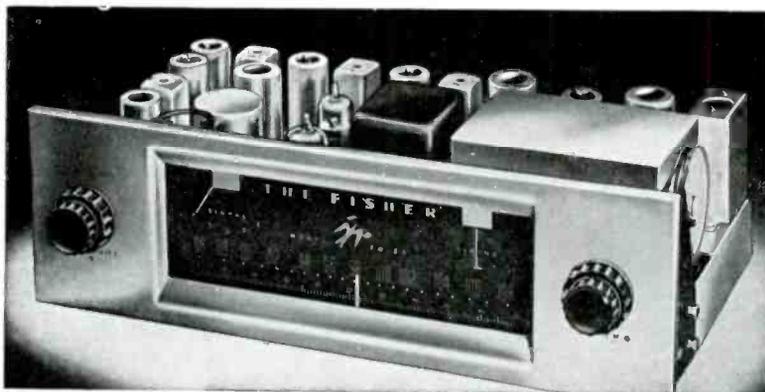
Bizet: Carmen. Cluytens, Opéra-Comique of Paris. COLUMBIA SL 109. 3/12-in.

Hindemith: Mathis der Maler; Haydn: Symphony No. 93. Cantelli, NBC Sym. VICTOR LM 1089. 12-in.

Haydn: Symphonies Nos. 95 and 100. Scherchen, Vienna Sym. WESTMINSTER 5045. 12-in.

Brahms: German Requiem. Von Karajan, Vienna Philh., Schwarzkopf and Hotter. COLUMBIA SL 157. 2/12-in.

Continued on next page



America's TOP Tuner!

THE

 FISHER

FM TUNER MODEL
 FM-80

World's Best by LAB Standards

FOR almost two decades we have been producing audio equipment of outstanding quality for the connoisseur and professional user. In the cavalcade of FISHER products, some have proved to be years ahead of the industry. THE FISHER FM-80 is just such a product. Equipped with TWO meters, it will outperform any existing FM Tuner *regardless of price!* The FM-80 combines extreme sensitivity, flexibility and micro-accurate tuning. Despite its full complement of tubes and components, the FM-80 features an unusually *compact* chassis of fine design. **Only \$139.50**

Outstanding Features of THE FISHER FM-80

- TWO meters; one to indicate sensitivity, one to indicate center-of-channel for micro-accurate tuning. • Armstrong system, with two IF stages, dual limiters and a cascade RF stage. • Full limiting even on signals as weak as one microvolt. • Dual antenna inputs: 72 ohms and 300 ohms balanced (*exclusive!*) • Sensitivity: 1½ microvolts for 20 db of quieting on 72-ohm input; 3 microvolts for 20 db of quieting on 300-ohm input.
- Chassis *completely* shielded and shock-mounted, including tuning condenser, to eliminate microphonics, and noise from otherwise accumulated dust. • Three controls — Variable AFC/Line-Switch, Sensitivity, and Station Selector PLUS an exclusive Output Level Control. • Two bridged outputs. Low-impedance, cathode-follower type, permitting output leads up to 200 feet. • 11 tubes. • Dipole antenna supplied. Beautiful, brushed-brass front panel. • Self-powered. • WEIGHT: 15 pounds.
- SIZE: 12¾" wide, 4" high, 8½" deep including control knobs.

Price Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

Announcing!

THE NEW
HIGH-QUALITY
LOW-COST
FAIRCHILD 255
25 WATT



POWER AMPLIFIER

Here's a mighty twin to Fairchild's big-power 260 Professional Amplifier. The new 255 delivers a full 25 watts of undistorted power for the finest sound, best reproduction!

This is the ideal power amplifier for the average home or apartment. The Fairchild 255 gives you full power from deepest bass to highest treble, and an instrument especially designed for minimum transient distortion as

well as lowest IM and harmonic distortion, resulting in exceptionally true natural sound. Superbly engineered, the 255 has a controlled frequency response of +0 to -1/2 db, from 20 to 20,000 cps.

You can always restore "new amplifier" performance to the Fairchild 255, even if tubes age unequally, by Fairchild's simple, exclusive distortion-cancelling balance control.

- COMPACT:** Only 6" x 9 1/2" base and 6 1/2" high
- INPUT IMPEDANCE:** 100K
- POWER GAIN:** 42db
- HIGH SENSITIVITY:** Less than one volt input required for full output

and it's only \$89.50



FAIRCHILD 260
50 WATT
**PROFESSIONAL
AMPLIFIER**

When you need full 50 watts of power, get the Fairchild 260!

This high-power instrument offers complete stability under all loading conditions — won't ring with most

severe transients! And, thanks to Fairchild's exclusive distortion-cancelling balance control, you can always restore "new-amplifier" performance.

only \$149.50

**FAIRCHILD RECORDING
EQUIPMENT**
10th AVENUE AND 154th STREET, WHITESTONE, NEW YORK

SWAP - A - RECORD

Continued from preceding page

Brahms: Concerto No. 2. Serkin, Ormandy, Philadelphia Orch. COLUMBIA 4014. 12-in.

Beethoven: Symphony No. 6. Walter, Philadelphia Orch. COLUMBIA 4014. 12-in.

Bartók: Concerto for Orchestra. Reiner, Pittsburgh Orch. COLUMBIA 4102. 12-in.
Sibelius: Symphony No. 2. Ormandy, Philadelphia Orch. COLUMBIA 4131. 12-in.

Sibelius: Symphony No. 7. Beecham, N. Y. Philharmonic; Wagner: Siegfried Idyll. Rodzinski, N. Y. Philh. COLUMBIA 4086. 12-in.

Mahler: Symphony No. 7. Scherchen, Vienna State Opera Orch. WESTMINSTER 211. 2/12-in.

• • •

Kenneth Lord, 4 Gallagher Sq., Lowell, Mass., will throw in Mozart's Symphony No. 14 to anyone who will accept in a block-swap the following six records:

Bach: Concertos for Harpsichord and Strings in C; in A minor. Heiller, Vienna Chamber Orch. HAYDN SOC. 1024. 12-in.

Tchaikovsky: The Swan Lake. Rignold, Covent Garden Orch.; Gounod: Ballet Music from Faust. Fougere, National Theatre Orch., Paris. VICTOR LBC 1016. 12-in.

Tchaikovsky: Symphony No. 6, in B minor, Op. 74. Toscanini, NBC Sym. VICTOR LM 1036. 12-in.

Mozart: Concerto No. 24, in C minor; Sonata No. 1 in C major. Kraus, Moralt, Vienna Sym. Orch. VOX PL 6880. 12-in.

Rossini: The Italian Girl in Algiers; Donizetti: Don Pasquale overtures. Erede, New Sym. Orch. LONDON LD 9010. 10-in.

Villa-Lobos: Bachianas Brasileiras, No. 5. Sayao, Orch., Villa-Lobos Cond.; Verdi: "Ah! Fors E Lui" from La Traviata. Leinsdorf. COLUMBIA AL 3. 10-in.

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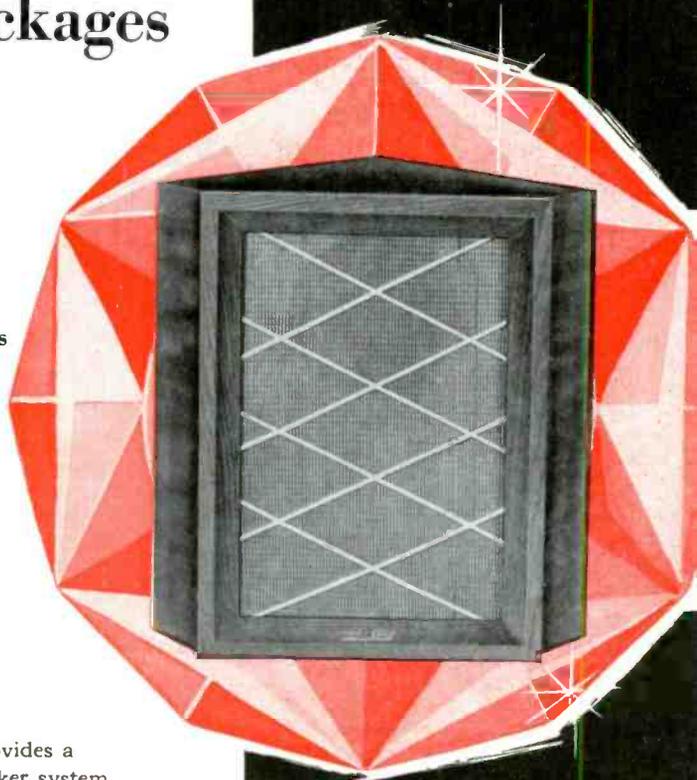
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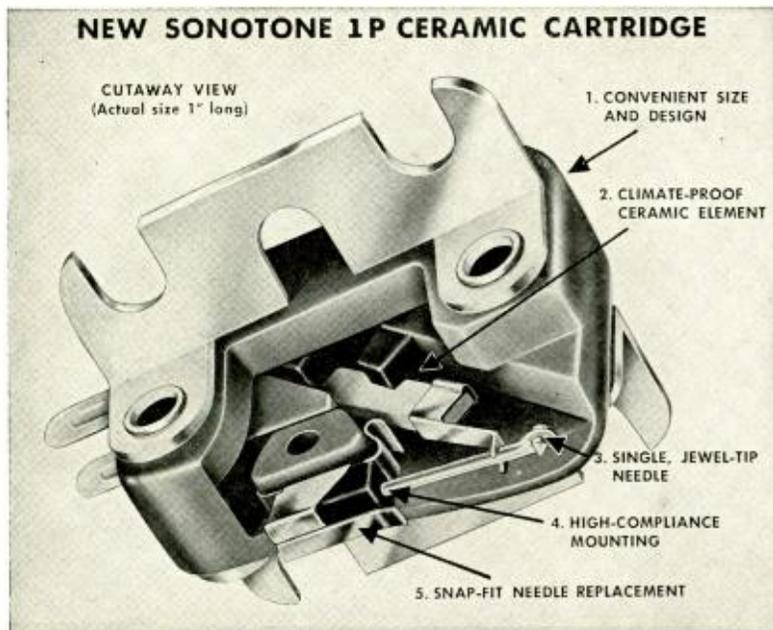
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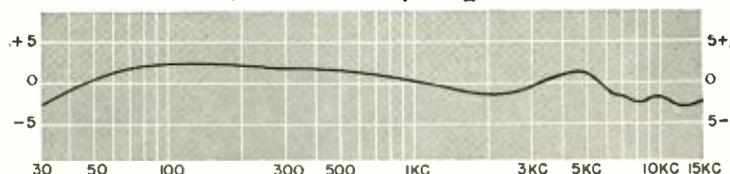


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SIR:

As a recent, belated, and highly pleased subscriber to HIGH FIDELITY I am ashamed to report that one of the first discoveries I made in looking at your February issue was a mistake for which, I am afraid, I may myself be responsible. I refer to the Hogarth reproduced on page 45 of that issue, and described as his "comment on a performance of Handel's *Judith* in the 1730s."

In my *Handel* (1946) this picture was captioned "The Handel Singers," though I was aware that Handel had never composed a *Judith*. I had taken an anonymous attributor's word for the caption of the picture, supposing that Hogarth had simply not been adverse to attributing a *Judith* to Handel.

Unfortunately there is no doubt, I have since determined, that the pieces of music in the picture are from an actual *Judith* composed by William Defesch, a Fleming who went to England early in the 1730s. His *Judith* was sung in London in 1733.

The "Handel Singers" then, should be called either the "Defesch Singers" or "Singers of Handel's Time."

For this confusion, insofar as I am responsible for it, I apologize.

Herbert Weinstock
New York, N. Y.

SIR:

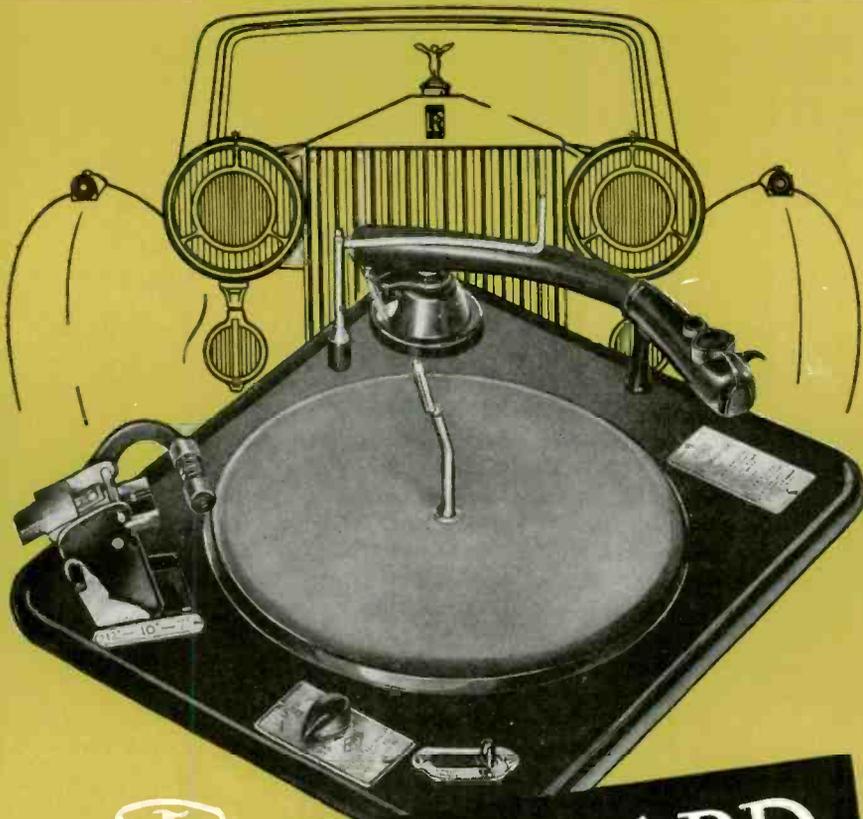
Congratulations on your March editorial. You were so right Poor quality products can tarnish [a manufacturer's] reputation and poorly packaged pieces that break can dampen the enthusiasm of the most ardent Audiofile.

. . . . Something can be done along the lines that you have suggested. Something is being done by the major appliance manufacturers of our country. They have quality control departments to guard against sending defective work to their customers. They also guard against breakage by

Continued on page 23

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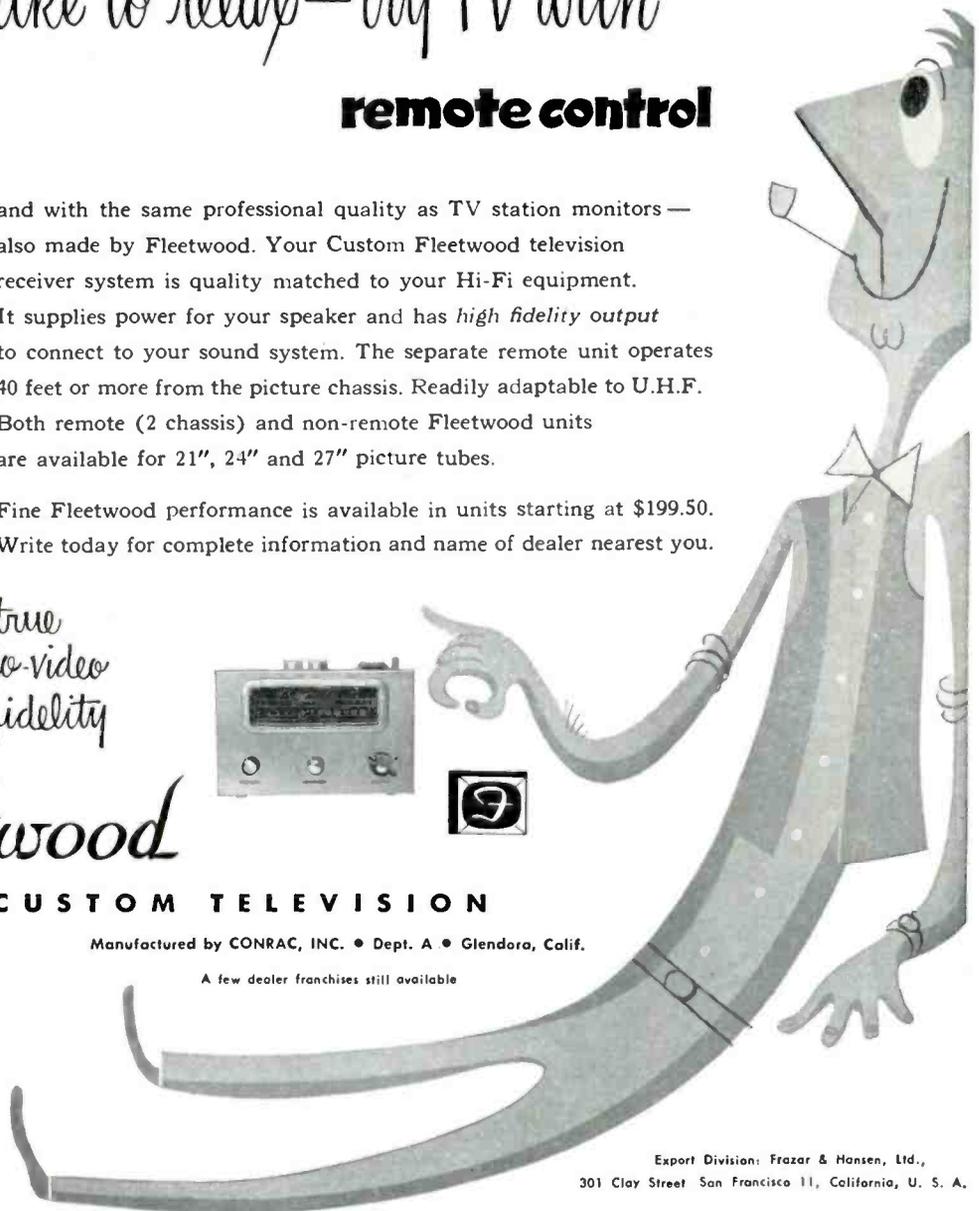


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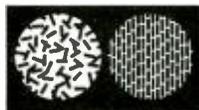
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LETTERS

Continued from page 18

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[Address of the NSTC is 1346 Connecticut Ave., N.W., Washington 6, D. C.; write to John C. Oliver, Secretary, for further information.]

John H. Schmidt
Milwaukee, Wis.

Mr. Schmidt is a consultant on quality control and is presently Manager of Quality Control for Ben-Hur Mfg. Co., Milwaukee. He enclosed with his letter an interesting pamphlet on preshipment package testing techniques developed by NSTC — presumably available from that organization. — Ed.

SIR:

Praises to The Silent Partner, Chuck Gerhardt [May 1955], for his engaging and informative testimonial to the fact that music reproduction, while it draws its materials and techniques from electronic and acoustic science, *is an art*. Recordings are, indeed, better than ever. If only the manufacturers of constipated corner horns and ear-tweaking tweeters would subject their developments to a critical musician's aesthetic sense as earnestly as to the dial of a sound-level meter.

Jerry Landis
Philadelphia, Pa.

SIR:

I have quite a collection of deleted 78s (mainly Opera) which I would very much like to exchange for LPs. Perhaps some of your readers may be interested. Most of these disks are English pressings, and fiber needles only have been used whilst playing them.

Paul Gregg
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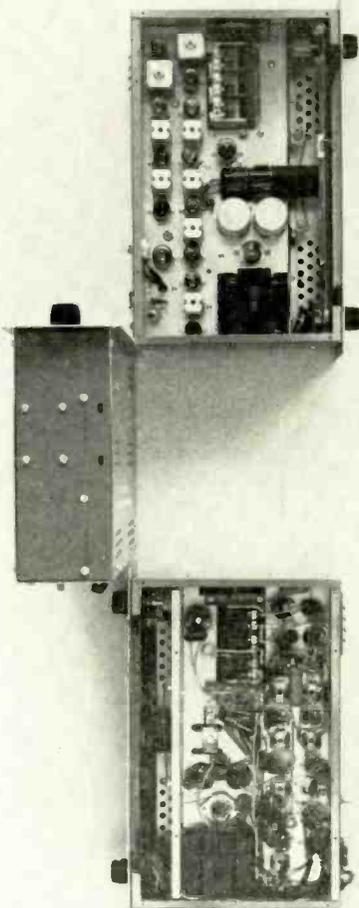
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LETTERS

Continued from preceding page

SIR:

The ordinarily omniscient Mr. Alfred Frankenstein apparently forgot to check his Schwann catalogue before writing his little article on the recent recordings of the Chavez *Toccata for Percussion*. Had he done so he would have noticed the Boston recording of this work listed.

Knowing Mr. Frankenstein, I am sure that he would have made every effort to listen to this recording before writing his essay for the May issue of your magazine

*Ralph Auf der Heide
Altadena, Calif.*

Mr. Frankenstein's omniscience never had a fair shake: some percussed percussion-enthusiast pilfered the Boston record before it could be relayed for review. Perhaps this testifies to its appeal. — Ed.

SIR:

. . . There is one misstatement in the listing of the Vesper Mass, Op. 37, (Overtone No. 2) in the Rachmaninoff discography of May, and that is that the recording was made at an actual concert. Although this disk was originally a limited edition custom recording, it was very carefully done in recording sessions, and we felt that the quality of the singing and recording justified its commercial release.

Richard C. Burns

Director, Overtone Records

SIR:

I was sorry to read that Roland Gelatt, a critic for whom I have much respect, agrees with Irving Kolodin's comment that "the total of great performances now on records is substantially smaller than it was in 1941." That statement, viewed both on the surface and after deeper analysis, is at best pretty silly. Not only are most of the great old performances of 78s now reissued, with much improved fidelity, on LP, but there is a veritable host of really *great* new performances on LP. What about the Flagstad-Furtwängler *Tristan*, the Toscanini *Falstaff*, the Ferrier-Walter *Das Lied*, the Kleiber Beethoven 5th, the Furtwängler *Eroica*, the Beecham *Prague* (Royal Philharmonic), the Rubinstein-Reiner Brahms D minor Concerto, the Schnabel Mozart Con-

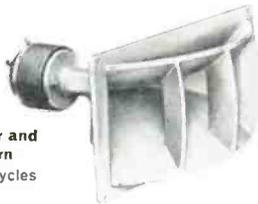
Continued on page 26

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LETTERS

Continued from page 24

certos 20 and 24, the Ansermet *Daphnis et Chloe, Jeux, and Spider's Feast?* I could go on for quite awhile listing performances which are almost universally agreed to be great. Sure, there's a lot of trash, dull routine work, and merely acceptable performances on LP, but with the sheer volume of records being released could we expect it otherwise? . . .

*Martin Hoffman
Chicago, Ill.*

For further comments on this subject, see "As The Editors See It," page 29. — Ed.

SIR:

Dana Andrews' well written "Living With Music" in your May issue abounds with genial humor, provocative ideas, and whimsy . . .

Adventure is, in a way, your magazine. And so I envy Dana Andrews' adventure—sure to come from his self-description—when he finally "discovers" Vivaldi and Scarlatti and Monteverdi and the other seventeenth and early eighteenth century Italians, for example. We all have our stubborn predilections but I cannot imagine a world made up solely or even largely of the "moderns" plus the Romantics. Almost as bad as believing that Bach is sufficient.

*Ansel Keys
Minneapolis, Minn.*

SIR:

I would like to send to someone in a Veterans Hospital, free, postage paid, copies 20 to 28 of HIGH FIDELITY. Anyone contacting me at the address below, giving a VA hospital address, will be sent the copies.

*Bill Downs
101 West 109th St.
New York, N. Y.*

SIR:

In reply to the letter of Harry L. Wynn, of Pittsburgh, published on page 32 of your February issue, this is the way I solved the tone-arm pick-up problem: I got a 3 1/2- or 4-inch rubber band and fastened it on the tone arm with a small piece of Scotch tape, with a loop sticking up with which to pick it up and set it down.

*Henry W. Raysmith
San Leandro, Calif.*

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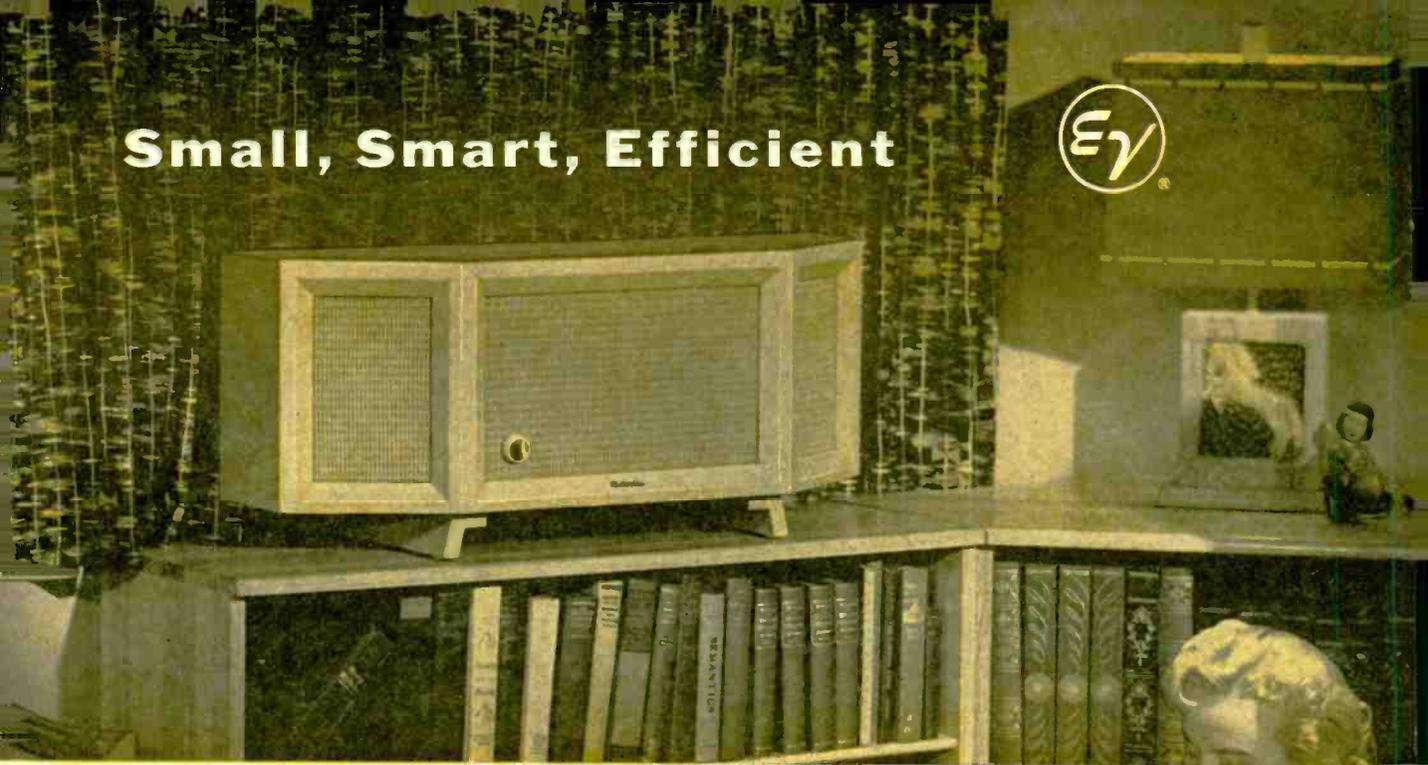
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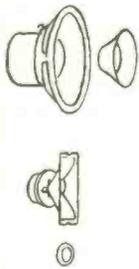
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AS THE EDITORS SEE IT

IN HIS MAY "Music Makers" column, Roland Gelatt quoted a provocative passage from Irving Kolodin's recent *Guide to Long-Playing Records: Orchestral Music* (Knopf, \$3.50), to the effect that there was more well-performed music on pre-war 78-rpm records than there is on today's myriad LPs. Mr. Gelatt was inclined to agree.

Our Mr. C. G. Burke, a man of encyclopedic knowledge in the field, is inclined to *disagree*, according to a statement of his quoted in another publication not long ago. He thinks that musicians' realization that their interpretations now are being perpetuated in exact sonic reproduction has awakened many of them to the importance of recording, and that the long-play catalogues already hold as many outstanding performances as the 78-rpm catalogues ever did.

It is our cautious opinion that a more detailed definition of terms would reveal the possibility that both Mr. Burke and Mr. Kolodin were right. Meanwhile, the conjunction of the two opinions generated here a spark of rather hopeful curiosity. It has been subtly depressing to see—for instance—one *Eine kleine Nachtmusik* follow another onto dealers' shelves until the versions total eighteen. Unthinkingly one gets the feeling that the work's possibilities must be nearly exhausted. At which point, the heartening question: *But are they?*

To answer the heartening question, there was held here a brief consultation among staff-members, the subject being which of their favorite standard-repertoire compositions (or war-horses, if you will) were not yet represented by satisfactory recordings in the LP lists, after many tries.

This was not, understand, an exhaustive survey, just a quick scanning by five people. *Eine kleine Nachtmusik* made a perfectly good starting-point. For although there are at least eighteen versions, not one is a performance good enough, in recording good enough (by 1955 standards) to be considered a "safe" buy. Mr. Kolodin chose as "best" an ingratiating performance for Decca (Deutsche Grammophon) by Eugen Jochum. (So does Mr. Burke.) Yet it has a distinctly phonographic timbre, in a time when chamber works, over good music-systems, can be made to sound *almost* as if the players really were in the room.

On thunder (soggily) the war-horses, some half-shod, some riderless, some in oddly tarnished trappings. A full twenty-three Beethoven Fifth Symphonies, none looking likely to burst the battle line: two sonically enfeebled Toscaninis, of engrossing interpretive interest; a Kleiber of great aural splendor and quick-dwindling vigor; an historic Weingartner; a Bruno Walter and a Von Karajan each keyed to adequacy.

... A sextet of *Traviatas*, offering severally a conductor (Toscanini for RCA Victor), two sopranos (Callas for Cetra, Tebaldi for London) and almost nothing else worth

mentioning, except Giuseppe Verdi facing awful odds.

... Three Gounod *Fausts*, one an honorable Beecham reprint from 78s, the other two of uneven quality and limping gait.

... Eight versions of Mozart's Symphony No. 39, including a forceful old Beecham betraying its age and a respectable Karajan in undistinguished sound; none with any aspect of bombproofness.

... Fifteen Beethoven Violin Concertos, of which one, the Heifetz-Toscanini reprint, is so near definitive in performance that it highlights the shortcomings of the others—some of which are not bad, but not timeless.

... Thirteen Schubert C-major Symphonies, among them two Toscanini versions, both too tense and clipped for many Schubertians' taste, a Furtwängler estimable except for its German rough-rust tape sound, and a Bruno Walter wholly admirable as an antique.

... Ten attempts at Mozart's Twentieth Piano Concerto, of which the two most successful are reprints, by Fischer and Schnabel. Next most successful: that of Mme. Novas, good but for an exaggerated intimacy between instruments and microphone.

... Seven attempts at Brahms' Second Piano Concerto, wherein, again, a Toscanini reprint, here with Horowitz as soloist, shows up the deficiencies of the other contenders without being able, itself, to satisfy except historically. There are respectable Rubinstein-Munch and Backhaus-Schuricht versions, neither a good bet to resist supercession forever.

... Seven Beethoven *Archduke* Trios, none but an ancient Rubinstein-Heifetz-Feuermann, in reprint, offering more than interim satisfaction.

We could go on and on, listing works of which there are numerous microgroove versions, none good enough to safeguard an owner against being disappointed when a drastically better one is issued next month. Of course, neither was there a definitive version of every work on 78s, either, but that is not our thesis. Our thesis is that if Mr. Kolodin is right, there is room and need in the LP catalogues for much true treasure. And if Mr. Burke is also right, the true treasure will be forthcoming. We think it will, and for evidence point to six recent versions of the Mahler First Symphony, each surprisingly and richly satisfying. The explanation? Mahler is for a specialty-audience, who know and expect the right artists. So the recording companies did their assigning astutely. Beethoven and Tchaikovsky, however, have been viewed as fodder for the uncritical populace. So the effort was to get a version—*any* version—on the shelves while there were still new and unskilled LP buyers. Perfectionism could enter the act later.

We're about ready for it to start now.

J. M. C.

EUROPE'S HIGHEST-PRICED CONCERT

Budapest, March 10, 1875

Wagner and Liszt were on stage, tickets were changing hands at \$200 apiece, but History had inconsiderately failed to provide a microphone.

by VILMOS GERGELY

OUR GENERATION, taking the blessings of technical civilization for granted, hardly realizes the tremendous value photography, the cinema, radio, and gramophone have for the culture of humanity.

Think how tenuous and vulnerable has been Man's link with the past. A thousand years ago, for instance, the whole science of antiquity had been piled up in the Alexandrian

Library. This library then was consumed by fire in 47 B. C., while Julius Caesar was laying siege to the town. Not less than 700,000 scrolls perished, an incalculable treasure of learning. Attempts to reconstruct this library and replace its contents began at once. But only six years after its reconstruction, Mark Antony irresponsibly made a gift of 200,000 scrolls to Cleopatra, disposing in this way of the rich stock of the Pergamon library—and the highly developed culture of antiquity began dwindling away amidst the storms of history. Mankind had—so to speak—to begin everything almost anew.

It may be that we will appreciate the significance

of the cinema and the gramophone only when the generations contemporary to those inventions no longer exist, when our outstanding contemporaries have become such legendary figures as the great masters of art and science of past centuries are for us now. Would not we today love to see, in cinema, how Talma, the great French actor, played? How Fanny Ellsler, the Congress of Vienna's unique star-dancer, danced? And would not it be with the most intense attention and rapture that we would listen to a disk of Paganini playing the violin, or Liszt his

piano? How could the younger folk of our own days get an idea of Caruso's magic voice, or Toscanini's peerless interpretative genius, if it were not for the gramophone record?

What set me thinking of all this was the recent 80th anniversary of one of the most celebrated concerts of all time—that which took place in Budapest and in which Richard Wagner and Franz Liszt made their joint appearance. The original program of the concert is the most valued piece of my collection of historic playbills. As bad luck would have it, during the siege of Budapest in World War II, a bomb hit my flat, and the program hanging on the wall in a frame was damaged. However, I managed to save as much from the ruins as can be seen in the accompanying photos.

The famous concert was given March 10, 1875, but this date can be found only in the German text of the program (according to the prevailing custom, one side of the program was printed in Hungarian, the other in German) in the press imprint, below the line. But this is not the only formal defect of the program: on perusing it we find that Richard Wagner conducted Beethoven's Fifth Piano Concerto, and that Liszt was soloist. However, this was not the case. The *Emperor* was conducted by Hans Richter, whose name could not be put on the program because the change took place at the last moment. And this had a long chain of causes . . . The concert did not come about without complications.

Wagner had made up his mind to have a theater built for himself in Bayreuth, where his works would be performed, and for this he needed money. Donations from German Wagner-followers were not enough, and Wagner was thinking of other ways of getting funds. He resolved to make money to cover the expenses of the Bayreuth theater by giving concerts.

First of all he contemplated two concerts: one in Vienna and, on the advice of Liszt and Hans Richter, another in Budapest. When in Bayreuth, Liszt had promised Wagner that he would take part in the Budapest concert, to serve the noble aim, and would conduct his latest work, the cantata entitled *The Bells of Strassbourg*. It was Hans Richter who contacted the Budapest and Vienna concert-bureau managers, and they were only too pleased to organize such a unique musical event. They scheduled the two concerts for the first days of January. According to the usage of those times, it was assumed that the two great



international maestros would participate on a percentage basis. Thus, for the managers, the organizing of a joint Liszt-Wagner concert was the safest business one might imagine.

A few days after New Year, however, there came from Bayreuth appalling news. Wagner had changed his mind. This time he would not be satisfied with the usual percentage of the proceeds. He insisted on being assured a definite sum. In addition, he demanded the engagement of several Viennese singers he had named. This, as may be expected, started an agitated exchange of letters between Vienna and Bayreuth on one hand and Budapest and Bayreuth on the other. There was a record of these proceedings in the daily press, and on February 6, 1875, the daily *Pesti Naplo* hinted that the concert might actually be cancelled. For Wagner wanted his guarantee based on the joint receipts of both concerts, and should the concert in Vienna fail to take place, the Budapest concert would have to yield the entire sum. In the latter case tickets to the concert would have to be sold at an unprecedented, exorbitant price.

The public's interest in the great concert was intense, and the papers reported developments almost every day. One of the musical papers, the *Zeneszeti Lapok*, told the public that Wagner had reserved for himself 15,000 forints for the two concerts. This was an unheard-of sum; the musical public was stupefied. One of the nationalist papers, the *Nemzeti Ujsag*, launched an attack against Wagner for "trying to extract such a large sum from a small country like Hungary, only to take it to Germany, a country whose wealth is over five billions."

The daring of the Budapest businessmen and the musical enthusiasm of the Hungarian public, however, overcame all obstacles. The contract with Wagner was signed. When the first posters appeared with prices of admission, both the public and the press exclaimed in pain. The papers thought the prices were "terrifyingly peppery" and that "the managers of the concert will be in a bad position, as they will not find anybody to buy stall tickets for 15 or 20 forints in the present depressed circumstances." Comparing these prices to those for other concerts, we may see that they were increased hugely. And if we look at the ads of contemporary papers, we find that 20 forints would pay for four pairs of quality shoes made to measure. At a venture, perhaps we can say that such a ticket would cost \$100 in modern American money.

Complications, however, were not yet at an end. According to the original plan, both Wagner and Liszt were to make their appearance on the platform solely as composers. But the Budapest managers of the concert were increasingly keen on getting Liszt to play the piano, to improve the chances of disposing of their high-priced tickets. On February 11, Liszt had already arrived in Budapest to deal with the management of the Budapest Academy of Music. The managers of the concert asked if he would play—as well as conduct his own works—the solo part in the *Emperor Concerto*.

Liszt, fully aware of the appeal this would add to the program, was in sympathy with the request and promised to play. But what would Wagner say to that? Liszt himself informed Wagner in a letter of his decision. Wagner did

not approve. He declared that he would not accept any alteration of the Bayreuth agreement he had signed. He also said that he was ready to free Liszt from his promise, and offered to withdraw from the project, as he did not wish to use his name "as the signboard of an enterprise that has already been charged with speculation all over."

Finally the disagreements were smoothed over. Apparently part of the trouble had been that Wagner was afraid Liszt's playing, for which he was idolized all over the world, would outshine his own conducting. Jealously, he was ready to do without Liszt's contribution. But later his greater aim, the Bayreuth theater, triumphed over his vanity and he consented to Liszt's playing the piano.

The concert was given, finally, on the tenth of March. Wagner, together with his wife Cosima, arrived in Budapest three days before the concert and got down to rehearsing right away. He declared that he would conduct the dress rehearsal behind locked doors, and would in person collect all the keys of the Municipal Concert Hall, keeping them in his pocket till the rehearsal was over. Once more, however, he was not to have his way. On the last day before the concert, the bulk of the tickets were still unsold. After much debating, the managers succeeded in convincing the temperamental composer of the necessity of admitting experts to the dress rehearsal free, so that they might spread the news of the great event all over the town. Thus the dress rehearsal took place before a capacity audience. Reports of those days mention that "Wagner snatched his conducting baton and started conducting with flashing eyes, stamping feet, beating, shouting with enthusiasm."

The concert-managers' expectations were fulfilled. A few hours after the dress rehearsal, all the tickets had been sold out and on the following day, the day of the concert, tickets were to be had only at a double or triple price. On the night of the concert both the big and the small hall of the Municipal Concert Hall and all the galleries were packed full. The best-known Hungarian music critic, Cornelius Abranyi, wrote next day in the *Pesti Naplo*: ". . . The two top geniuses of our century, the titans of musical art! Vienna could get hold only of Wagner, while Budapest, this young city in the making, was able to mount into one ring two brilliant solitaires. . . . The customary measure

Continued on page 87

Szeged március 10-én esti 7. órakor
a vigadó nagy termében
zenekari hangverseny
WAGNER RICHARD
 vezette alatt és
LISZT FERENC
 közreműködésével

Liszt. „A strasburgi herceg.” Cantata
 vegyes kar, bariton szólistával
 és zenekarral. (A magán-szólómat Liszt vezeti.)

Beethoven. Zongora-vezény (Fa-dúr bem) szonata, előadás **Liszt Ferenc.**

Wagner. „Kovácsdalok” (Siegfried szonata-
 mából.) Énekli **Liszt Ferenc.**

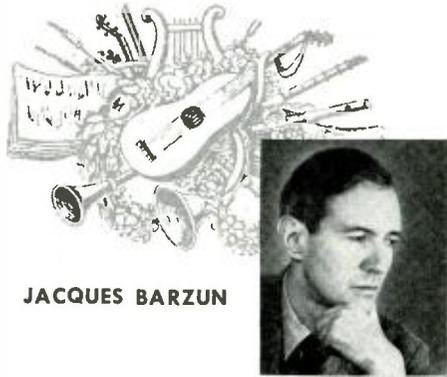
Wagner. „Siegfried lalala” (Götterdämme-
 rung szonata-mábol.) Énekli **Liszt Ferenc.**

Wagner. „Wotan bocsaja” és „Hársvárka”
 (a Walkür-ből.) Énekli **Liszt Ferenc.**
 A karoltat a Liszt-egylet adja elő.

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JACQUES BARZUN

LIVING WITH MUSIC

This month's "Living With Music" might almost be titled "Living With Too Much Music." You will find out why. Mr. Barzun, a professor of history at Columbia University, currently is at work producing a one-volume edition of his *Berlioz And The Romantic Century* for Meridian Books, and translating Berlioz' *Evenings With the Orchestra*, for Knopf. How does he find time to listen to *any* music?

FOR THE AMERICAN of today "Living with Music" is no longer a metaphor, an exaggeration, or even a matter of choice. The musical fluid is all about him like the sea around us. The disk, the film, and the vacuum tube have flung music broadcast about our ears, and though the air is not yet saturated with it to the point where one more note would precipitate in crystalline form the nine symphonies of Beethoven, we are not far from this dangerous pass. One cannot drink a glass of beer without having it diluted in Handel's *Water Music*, nor take a taxi without running the risk of Italian Opera.

Whenever I have my shoes shined, in a little outdoor stand on Third Avenue, the local Italian station keeps me and my friend Tommaso in good humor with Rossini. But the *Silken Ladder* Overture ought not, perhaps, to pursue one so ubiquitously. Dinner music used to interfere with conversation and digestion only in the more expensive restaurants, which could be avoided. Now one eats everywhere to Muzak, or else to an ordinary radio or jukebox. Trains in the Far West, buses in many parts of the country, the terminals of every kind of common carrier, force music (with or without words) upon their helpless patrons. The captive audience knows a new kind of servitude, which occasionally makes one regret the old punishment that went with the pillory, namely, loss of ears.

The supposed soothing effect of music and its easy uses as a signal, a time-filler, a help to memory, and an arouser of suspense have caused it to be linked with the advertising, speech making, news telling, drama, bed-time stories, comic turns, contests, games, and quizzes which form the staple of radio and TV. Since the talking film, moreover, the movie house has become a concert hall, where in place of one-man improvisations on a wheezy harmonium or metallic piano, one now hears carefully plotted scores by leading composers or skillful arrangements of classical motifs, all played by first-rate instrumentists.

All this amounts to a revolution, and a relatively recent

one. As late as the 1920s untutored popular sentiment regarded music as the occupation of wretched professionals and scheming young ladies. The schoolboy trundling his violin was a sissy—in proof of which a friend of mine had his destroyed before his eyes by a gang of his pals. The grown man at the piano was a long-haired animal of dubious habits and no social standing. Whenever in the midst of normal society a family was known to play or sing, apart from churchly uses, it was explained as a congenital trait for which they could not be blamed: "They're musical, you know, but very nice." So might others be tubercular or believe the earth is flat.

In those days, it is true, a great virtuoso could arouse the people and cause thousands to endure a concert. I remember very well the first postwar tour of Paderewski in 1923. It resembled the legendary triumph of Jenny Lind in 1850 and (no doubt) the showing of the first giraffes in Vienna. Curiosity and fashion will overcome the deepest resistance. But it was not music that lured the American of 1920 into the halls where the Polish ex-Prime Minister appeared. Thirty years later it *is* love of music which moves an estimated 40 million people to maintain in our cities nearly a thousand symphony orchestras, innumerable oratorio and chamber music groups, and to keep adding musical programs to the free cultural fare in schools, museums, and libraries.

These public and professional offerings are matched by private and amateur activities. Singing in the church choir (or playing its organ) was always a recognized form of musical self-expression in this country, but until recently it was almost the only one. Now the person who can play and sing hardly knows how to divide his free time among "sings" and other musical gatherings. To take the Philadelphia region as an example, *The Philadelphia Music Dispatch* reports every month a growing "Organizational List" of clubs, guilds, schools, symphonic, choral, and chamber groups. It staggers the imagination to conceive whence all

these associations draw their members and, after they are drawn, by whom the world's work is accomplished in the Philadelphia region.

It is the machine that has done all this. It has made music portable and cheap, improved technique and the judgment of it, spread the demand for the average product, and opened the way to the diffusion of every kind of product — average, lower than average, and higher than average.

FOR MY PART, I feel in the midst of this cataract of sound what the slave in Plautus felt about humanity: he could not regard anything human as alien to him. I repeat this about music with the same stress on the word "regard," that is to say, without implying an encyclopedic knowledge — far from it — but only a catholic receptivity which doubtless owes much to ignorance. Not being bound by any of the demanding disciplines of music — performance, teaching, criticism, creation — it is easier for me than for my musical betters to keep calm in the face of what they consider outrage, torture, or blasphemy. Dilettante if you like, I look for delight and find it variously in the music of all periods, classes, or lands, not excluding the new musics of Harry Partch, Edgard Varèse, and Henry Cowell.

At the same time, music is not to me what it has become for some of my contemporaries, particularly the younger — a solace hardly distinguishable from a drug. A good concert may restore me, but I am not unmanned even by a bad one. My likes and dislikes can be violent, but they follow no preconceived scheme: I have signed no pledge to abhor everything composed after, before, or during the year 1750. Music shares my devotion with the other arts as well as with ideas and concerns remote from art; so that my aggressive passions and my lust for rationality disperse themselves (harmlessly, I hope) over a wide territory. This, I feel sure, disqualifies me as a representative of the increasing army of American music lovers, most of whom are also indefatigable knowers and makers of music, militant in every breath, as I am not.

Music has always been for some portion of the modern civilized world a serious art or profession. Now in the United States it has turned for millions into a sustained avocation which often resembles fanatical zeal; and this huge army is divided into regiments of specialists that are rarely on speaking terms with one another. My pleasure is to listen to them and with them.

I am quite content to follow some enthusiastic friend into some unnamable dark hole where his peers are already waiting, sitting or standing in Stygian darkness, through which will shortly percolate the accents of Bop. Depending on which clan of its practitioners, which week of its development, I attend, I will hear it swing or bark, I will hear dissonance or a good deal of brass unison, waltz time or the older syncopated visceral rhythms that defy counting. None of this is for dancing, but for detective hearing and arguing about, with the cognoscenti and with the performers themselves, who in their dedication and indifference to cash, repute, or civility are the closest thing to the Parisian *cénacles* that the United States has produced.

Or again, I am plunged into happy philosophical reflec-

tions, not by the jukebox but by the jukebox principle. If I step into a bar or popular restaurant of the type known in collegiate speech as a hash house, I can for a nickel hear a popular tune sung and played according to the highest standards of the genre. My pleasure is immediate, inexpensive, and repeatable at will. My appetite for music need not languish after a complicated social arrangement of human talents which will vanish with the occasion; the machine stores up that social complex and doles out these talents again and again, without loss and for the most trivial sum. My power is incalculably enhanced and at a democratic rate.

The machine, moreover, is well-disposed toward democratic variety and offers me a choice of twenty to forty tunes, some of which go by the name of "classical" — as if to prove that all terms are relative, for jukebox classical means tenth-rate dinner music energized by Mr. Kostelanetz. But behind the salamandrine object, fashioned of colored plastic panels and containing exquisitely adjusted parts that will pick up the subtlest impulses from hairline grooves, I can and do imagine, in addition to the composer and other musicians, the genius of a hundred men of science going back to Faraday and Volta. All this power is concentrated here, and then parcelled out again in nickels' worths.

But this distributed power subject to my whim also exerts a tyranny. The entire restaurant where I choose to eat has to bear the brunt of my passion for art. Silence, conversation, contrary musical tastes, are violated without appeal. (Sometimes even the volume control is at the mercy of the capitalist who has invested a small coin in the higher pleasures when one wishes he had preferred more beer.) If democracy means majority rule, it seems to break down right there. But this may well be an appearance only, for just as the truth is that it has never occurred to me to activate a jukebox, so the probability is that when it plays I am the only one inconvenienced.

THE DEMOCRATIC SAFEGUARD is actually exercised at an earlier step and in two ways: the "taste" of all the selections is unemphatic and therefore unobjectionable to the great majority; and the quality of the playing is high, so that the widespread judgment of performance is not offended. As regards this popular music I cannot even pretend to be invariably in a minority of one, for occasionally I have much enjoyed the pieces casually thrust upon me in this way. And I am bound to declare that the worst of Kostelanetz is better than what used to be endured at even expensive meals, when a pianist or string trio of mediocre musicianship incessantly whined as you dined.

Of course what pleases me best is that today for the first time, thanks to the machine, we possess a genuine repertory of music, a treasury comparable to the kindred treasuries established earlier for the other arts. Hitherto, what went by the name of musical repertory was but a thin slice of the recent and local music still in favor. Only fifty years ago Frederic Harrison could justly complain: "As to old music, reverence is carried so far that too often we do not perform it at all." Between his time and ours contemporary music pretty steadily ran the risk of turning posthumous on its makers, even when it was

Continued on page 82

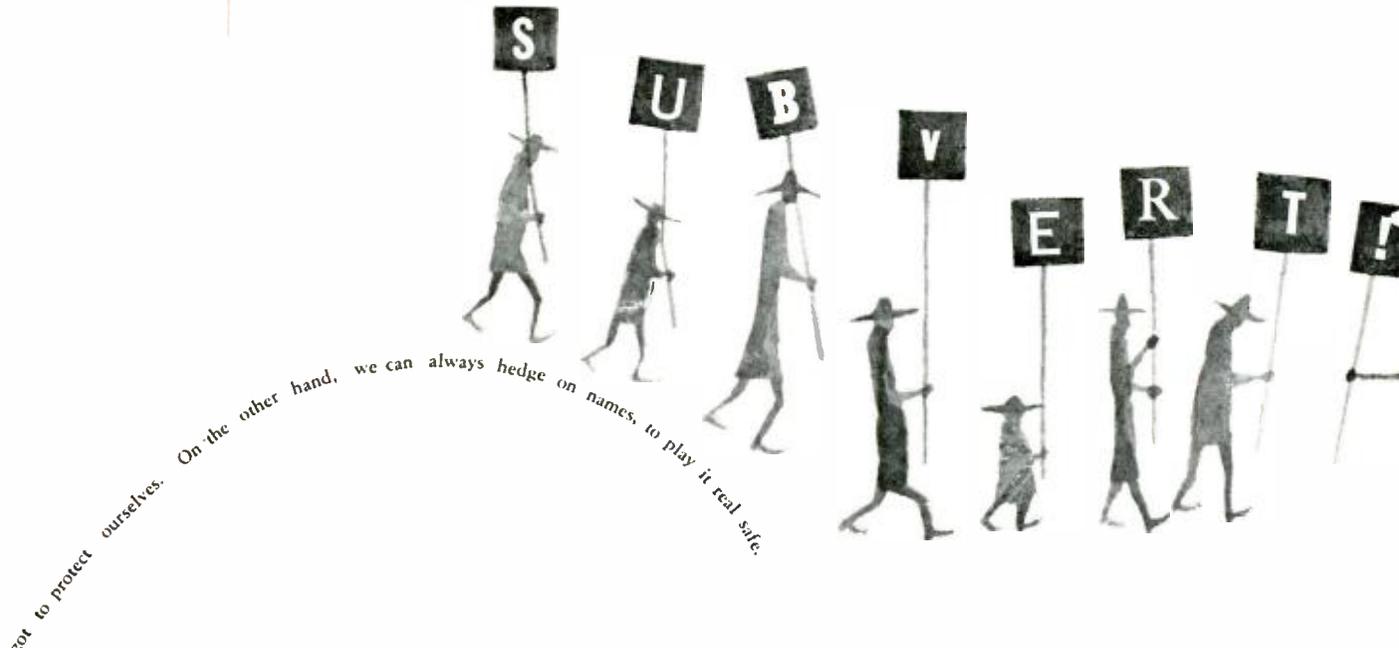
back to the

N
um
erica
lly, the
Flat-
Earthers
don't
amount to
much — yet.
Even the Chi-
cago *Tribune*
has sounded no
alarm, although
it is manifest that
a well-organized
Flat-Earth mass-
movement could em-
barrass any Adminis-
tration whose head
(bald or hirsute), keeps
a globe in his office. But
there are, nevertheless,
and cybernetics aside, quite
enough Flat-Earthers to
sweat about, and if signs
mean anything they are on the
march. High fidelity, your
humble servant, like technology
in general, is in the path of Juggernaut; moreover, hideous to say,
a leading and influential devotee of
our faith lately has developed distinct
charismatic characteristics (how's
that for cacophony?), of an unmistakable
stamp. Called before our Security-Omission
Commission (any up-to-date bunch
of boys has one) he left no doubts, as you
shall see. Follows the official transcript, un-
cut. We stand on it. In this year of drip-cup

semantics, double-agenting, recanting, retraction and the distortion-free wiretap, we just

by r m powers

COU



Got to protect ourselves. On the other hand, we can always hedge on names, to play it real safe.

Z: Call L to the stand.
 K: Etc.?
 L: I do. I have a prepared statement.
 Z: Eat it or something. *I* shall do the hazing. You sit there and be browbeat. Squirm if you like.
 L: Thank you. (aside) My hour will come.
 Z: We want to find out what makes a Flat-Earther. How you get that way. You have stated under the thumb-screws that it all started, this nihilism, with your sound setup. This may prove typical. Describe it. Strike that. Describe your *original* setup.
 L: Before ?
 Z: Before.
 L: Fisher front end, Scott front end, likewise amplifiers of same breed on a cross-over. At 2,231 cycles the Scott took over from the Fisher. A cut-in for my McIntosh was optional, and when the dog barked in the *Incredible Flutist*, I was there at the switch. Also if I cut in a specially designed Williamson I could make out Wanda panting after a rough fugue, if I wanted.
 Z: Did you ever so want?
 L: (modestly) Occasionally. Not often. These things can smack of ostentation.



STICAL HORN

ILLUSTRATIONS BY THE AUTHOR

Z: No editorializing. Hew to the line.

L: (I restrain with difficulty my pique. My hour is not yet.)

Z: What speaker line-up?

L: Four, count 'em, 4, air-couplers — two in series, two in parallel, the lot in series, parallel, or both. An honest-to-goodness tuba with a voice coil instead of a mouthpiece just for the brasses. At my peak (sic) I had 12,890 inches of speaker, flatulent-flat.

Z: Signal?

L: Binaural, of course; the turntable vibrationless as Gibraltar (indeed slightly more so, by measurement) afloat in the middle of 400 gallons of eighty-cents-a-quart motor oil.

M: What weight?

L: 20. And wipe the windshield.

M: Yes, sir.

L: A heavy-water mounted arm with a solenoid that automatically corrected tracking error in advance by shifting both spindle and arm pivot on the peripheral-ellipse principle.

Z: Reluctance cartridge?

L: (sneers) *All* my equipment was reluctant. But I anticipate myself.

Z: A nasty habit.

J (for judge): Sustained. No *argumentum ad hominem*.

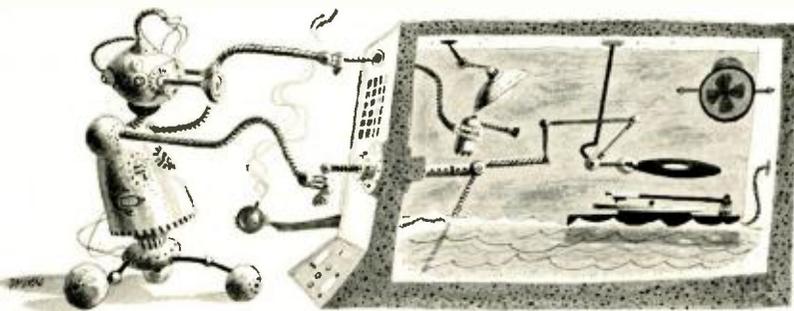
L and Z: Who? Ha?

Z: Continue.

L: Then there was the surgery.

Z: Surgery?

L: A genuine Mayo gave up everything else for a solid month to work on my ears. Man, I am flat as a — well as the Earth, for instance — from 1 to 100,000 cycles. He put in new drums with polyemidium diaphragms, reamed out the old Eustachian tubes and chrome-plated them; built in a tweeter in the left ear which peaked low, and made a living-tissue labyrinth in the right one to correct an echo



effect. That fixed-up my bass response great. Also a third drum in an artificial cavity makes me supersonic. I hear dog-whistles even Lassie can't. I, alone of all humanity, am trinaural.

Z: No commercials. On.

L: My disks were kept in a hermetically sealed room that actually was one big precipitron. Everything was handled through a foot-thick wall by remote control robot-arms. A twenty-horsepower compressor kept that room in a high vacuum state. And I had only masters in my library, no

pressings. Nothing was allowed to intrude between me and my music.

Z: How did all this sound? (he leans forward intently. Will L actually lash out at the whole massive monolith of the twentieth century? It is Rubicon once more.)

L: (casting a two and a one) The highs sounded like a cat with her whiskers caught in a changer mechanism.

Z: (smacking the table with his hand) Hah!

L: The lows sounded like a constipated pyramid.

Z: (pounding the table with his fist) This flies in the face of Technology! I say again: Hah!

L: (indignantly) Hah, your grandfather's pianola. . . . I was on the hook! (rises in wrath) But in wriggling free I promise you I will shake the foundations of your rotten society! Of *all* rotten societies, of which there are nothing but!

CHORUS: Shame! Shame!

J: Knock off. Counsel, examine.

M: So you . . . ?

L: I peddled the compressor. I sold the vacuum room to the Air Force for a day room for the enlisted men, as was. The system sounded a little better.

I changed to a pre-war 78 record-changer with a four-pound arm and an epsom-salts pickup. A little better yet.

I bought all my records pot-luck off the shelves at The Cut-Rate Culture Walk-Up, and you know what that means. Those sides looked as if a free-wheeling glacier had been at work. When the changer dropped 'em, you could garner grit the size of Grape-Nuts by the handfuls.

The drop-point was a foot and a half above a galvanized tin turntable that had the distinction of making a stroboscope froth at the lens for the only time in history. When those records fell it sounded like the Sanitation Department at work around a Hospital Quiet Zone. *I liked it!*

Z: (looks significantly at the judge) Slobber away, L. You'll leave this hearing room in an armless smock.

L: (letting out all the stops) By degrees I chopped at Civilization! I swung with ecstasy my aesthetic machete at the suppurating fetid swamp-growth of this wretched Century.

J: (aside) I thought Gene Stratton Porter was dead?

L: Hack! Hack! Away with them air couplers. A four-inch speaker I took on, the magnet wouldn't attract the most impressionable iron filings money could buy; the cone was reclaimed

blotter, with the pathetic ink-stains still legible. Many the hour with a mirror . . .

Z: On — on!

L: Hack! Hack! A one-tube copper-oxide-rectifier-type amplifier that had a hum-level so high that you could get enough honey for pancakes out of the output-jack, bees or no bees! *I liked it!*

Hack! Hack! The twentieth century, all Technology, reels as my zealot-adze bites deep. I discard the electronic tube for the crystal

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Hand me the Roget, man, Daddy's got those

NOMENCLATURE BLUES

SEVERAL YEARS ago, Leo Watson, a scat singer of formidable talents, recorded for Decca, in his monosyllabic *bel canto*, a song that proclaimed, *It's the Tune That Counts*. I disagree. Tunes may have been important when the song was written (in the days when the Decca label was blue and the disks sold for 35 cents—you know, *those days*), but today it's the *title* that counts—for jazz songs, anyway.

I have spent a great deal of time (15 minutes) doing research on this matter of titles, and I now feel ready to reveal—to a waiting world—My Findings. First, a bit of history. (You don't expect me to let any of this research go to waste, do you?)

Back in the 1920s, the Williams Brothers, Clarence and Spencer, composed a song they called *I Ain't Gonna Give Nobody None of My Jelly Roll*. What could be more forthright—or more doubly negative? Those were the days (golden; good old; halcyon—choose one) when titles of jazz tunes were nothing if not personal: *Squeeze Me*, *All The Girls Go Crazy About the Way I Walk* (this is the bowdlerized title), *My Bucket's Got a Hole In It*; *Yes, I'm In the Barrel*; *Shake That Thing*; *Where Did You Stay Last Night?*, and *I Wish I Could Shimmy Like My Sister Kate*. Titles usually referred to something specific, whether it was a person (*Big Butter and Egg Man*), a place (*Stockyard Strut*), or a thing (*Tin Roof Blues*). The old songs had a certain verve to them. Roll these around on your tongue: *Fidgety Feet*, *Willie the Weeper*, *Hotter Than That*, and *Alligator Crawl*. But today, if you will permit me, *Things Ain't What They Used to Be*.

The earthy, direct titles of yesteryear are gone—except for an occasional *Sage Hen Strut* or *Emperor Norton's Hunch*, usually written by Lu Watters or a member of his school. What do we have in their place? Abstractions, mainly, and a lot of puns. Jazz compositions these days have been given such titles as *Sensual*, *Intuition*, *Imagination*, *Extrovert*, *Euphoria* (and, happily enough, *Euphoria is Here to Stay*), *Somnambulism*, and *Consternation*. They sound like something cribbed from a psychiatrist's notebook.

When not peeping over his analyst's shoulder, a modern jazz composer probably spends his time leafing through a thesaurus. Dipping in at random, he finds inspiration. These have been used: *Vortex*, *Soliloquy*, *Fragile*, *Impressionism*, *Infinity*, *Maximum*, *Retrospection*, *Disgression*, *Ablution*, *Abstraction*, *Alternate*, *Epistrophe*, and, appropriately, *Ennui*. If a composer doesn't hit upon anything that strikes his fancy, he feels free to invent words. This has resulted in *Klactoveedsedstene*, *Ittapnna*, *Shabozz*, *Jarm*, and *Znarg Blues*. Don't tell me these mean something. I don't want to hear it.

I will be the first to admit the efficacy of certain classic jazz titles that aren't too firmly rooted in reality. One in particular—*Freakish Light Blues*—has an eerie flavor; a sinister ring if I've ever heard a sinister ring. It conjures up a picture of a wavering blue light, flickering evilly against a wet window pane on a stormy night. I was disappointed when I finally heard the song, and it turned out to be a straightforward instrumental blues, with no lyrics. I still have my illusions, however, about another old song—*Fogyism*. The blues singer Ida Cox has recorded this, and I'm sure the lyrics must have political implications about "old foggy" conservatism. Please, no facts to destroy my illusions. Old tunes like *C. C. Pill Blues*, *Merry Makers Twine* and *Beezum Blues* have a bizarre flavor, but none quite the cryptic compulsion of the modern *Let the Zoomers Drool*.

The puns are even better. (At this point I will have to confess to a weakness, degrading, they tell me, for puns.) Here we have George Shearing's classic, *Sorry, Wrong Rumba*; Johnny Guarneri's, *Basie English*; Will Bradley's *Etude Brutus* and *Celery Stalks at Midnight*, and Stuart McKay's *Those That Live By the Swordfish Shall Die By the Swordfish*. But we also have, alas, *Indian Simmer*, *Sax Appeal*, *One Bass Hit*, *Little Boyd Blue*, and *Deuces Mild*. Then there's a whole series based on that frantic art form, bebop: *Boperation*, *Bopmatism*, *Boplicity*, *Vox Bop*, and *The Fuller Bop Man*. Feel queasy?

Another trend I have sniffed out in contemporary jazz titles is the classical allusion. My favorite in this category is *Afternoon of a Basie-ite*. (If Count Basie didn't exist, title-writers would have to invent him.) *Swan of Tonnelie Avenue* and *Andante Cantabile in Modo de Blues*, the second, as you might guess, a creation of the *Opera in Vout* man, Slim Gaillard, also are good. I balk, though, at *Opus de Bop*, or *Beethoven Riffs On*.

It's only a step from the classical allusion to the switch on the familiar popular song title: *Just a Stomp at Twilight*, *Meet Me Tonight in Birdland*, *Lullaby of Birdland*, *The Last Time I Saw Chicago*, *Let My Fingers Go*, and *Gliss Me Again*. The greatest of these is Shorty Roger's touching, *The Sweetheart of Sigmund Freud*. After that, the rest is silence.

When inspiration runs dry or a thesaurus isn't handy, modern jazz men will work their own names into titles. With the exception of some blues singers (*Ida Cox's Lawdy*, *Lawdy Blues* and *Ma Rainey's Mystery Record*) and Jelly Roll Morton (*Jelly Roll Blues* and *Mr. Jelly Lord*), the old-timers didn't often go in for that sort of thing. Tenor saxophone players are the principal name-droppers today. A recent long-playing record by James Moody includes these tunes: *Moody's Theme*, *The James Moody Story*, *And Now Moody Speaks*, and *Moody's*

Continued on page 84

by Paul Sampson

by CHARLES FOWLER



Toward the CLEAN CRESCENDO

An automobile's horsepower yields no clue to its performance unless you also know its weight. In amplifiers likewise: an alluring offer of lots of watts means nothing unless you know how distortion-free they will be.

IN PLEASANT listening, it is not *how much* power you have that counts; it is *how clean* that power is. It is quite true, and I agree with the assertion, that a high-power amplifier is likely to sound better than a low-power one—all other things being equal. But all other things include distortion, and in a given amplifier, distortion may be higher at normal listening levels than in another amplifier that has a lower maximum-power rating. A 15-watt amplifier may be able to deliver 15 watts continuously, but if we are fussy and say that we will not tolerate more than 1% intermodulation distortion, it might have a clean-power rating of anywhere from 5 to 12 watts, depending on its design. On the other hand, a so-called 10-watt amplifier might deliver 8 watts without exceeding that 1% IM limit—and thus, to my way of thinking, be preferable.

There are two basic problems: the first is that there are no standards for determining the power rating of amplifiers. Therefore, one manufacturer's 10 watts may be another's 15 watts. For this reason alone, a distortion figure must accompany a power rating; otherwise, you have no idea where you are or what you are talking about.

The other problem is that, for a large part of the time, surprisingly little power is required to fill up your living room with sound. Let's look first at this question of how much power is required, and examine the various factors which need to be considered.

First, there is the question of loudspeaker efficiency. This varies from a low of about 2% to 50% or even 60% for horn-loaded speakers. A horn-loaded tweeter may convert half the electrical watts fed to it into acoustic watts; a direct-radiator woofer may be only 2% efficient; feed it with a full 10 watts from the amplifier, and it will develop only 0.2 watts of acoustic power. And, unfortunately, it is at the low frequency or woofer end of the spectrum that we need most output: partly because of deficiencies in our ears (the Fletcher-Munson effect) and partly because of deficiencies in enclosures. Efficiency of woofers can be improved by enclosure design; a Klipsch-type corner horn may achieve an efficiency of 50% even in the 40-cycle zone.

A factor counterbalancing woofer inefficiency but seldom mentioned is that room resonances increase the loudness of low frequencies. If the acoustic output of a loudspeaker system is measured in an average living room, it will appear to be 10 to 15 db higher than that measured outdoors.

Boosting the bass through tone control adjustment cannot be considered here as a solution to speaker inefficiency because this requires additional power from the amplifier.

So what can we use for a loudspeaker efficiency figure? Certainly 2% is the minimum. If we take into consideration the help offered by correct enclosure design, and the room resonance factor, we might raise this minimum figure for practical purposes to 5% and possibly even 10%. We might call one of these figures the effective efficiency of a loudspeaker system.

Second, there is the room itself. The larger it is, the more power it will require, obviously. Also, the reverberation time of the room, its furnishings, even its shape (since we are relying on room resonances to help out), should be taken into consideration. As a rough rule of thumb, we can use the following figures: to produce a level of 80 db, you need about 0.0016 acoustic watts per 1,000 cubic feet of room. For each increase in level of 10 db, multiply the acoustic watts by 10. A level of 80 db is amply loud for most occasions, although live music will exceed this level by 20 to 30 db.

For the sake of an example, we can assume a room 15 by 20 feet with an 8-foot ceiling, a speaker system of 5% efficiency, and let's play it loud: at 90 instead of 80 db. Then: $15 \times 20 \times 8 = 2,400$ cubic feet; $2.4 \times 0.0016 = 0.00384$; $0.00384 \times 10 = 0.0384$; and $0.0384 \times 5 \div 100 = 0.768$ —or about $\frac{3}{4}$ of a watt.

Let's try this again, this time assuming that we would like to reproduce the maximum live intensities of musical instruments: about 110 db. Since each 10 db increase above 80 requires multiplying by 10, we can start with 0.0768 watts for 80 db; then go up: 0.768 for 90 db, 7.68 for 100 db, and 76.8 watts for 110 db! Loudness costs

watts, in no uncertain terms. Incidentally, the maximum figure of 110 db which I used assumes that we are a short distance away from the musical instrument — 10 feet or so.

Furthermore, what about peaks? What about sudden crashing crescendos? It has been demonstrated, for instance, that though the average power in male conversational speech is only about 32 millionths of an acoustic watt, peak power may reach 100 to 200 times that amount; the peak, however, will last only a tiny fraction of a second. Peak powers in acoustic watts, reported by the Bell Telephone Laboratories for some musical instruments are: clarinet, 0.05; piano 0.27; trombone 6.0; and 75-piece orchestra, 10 to 70 watts.

If we multiply these figures by 20 (assuming that the speaker system has a minimum efficiency of 5%), we must have an amplifier capable of producing peaks of 120 watts to reproduce, exactly, a trombone; but of only 5.4 watts for exact piano reproduction. Even with a 2% efficient speaker system, the amplifier need be capable of handling peaks of only 13.4 watts for piano music. On the other hand, if we ever let our imagination wander off in the direction of exact power reproduction of a full orchestra with a 2% efficient speaker system, we'd wind up with a requirement of 3,500 watts! Well, I do know one man whose hi-fi amplifier idles along at 225 watts!

Meantime, we have to be reasonable. We can assume that the more clean power the better; but we also can assume that things — and pocketbooks — being what they are, we must compromise. The question boils down to: *how much distortion on peaks will you accept?*

Here we arrive back on the old dilemma: how much distortion can we have and still not have it become objectionable or even noticeable? No one knows for sure; we might accept a 0.5% harmonic distortion figure, and manufacturers seem to rate amplifiers with an eye to keeping under a 2% IM figure. For example, (at time of writing) one 30-watt, \$100 amplifier shows 0.3% IM at 30 watts; a 50-watt gives 45 watts with 0.3% IM for \$150; a 25-watt unit, 20 watts with 0.5% IM, for \$100. Another \$150 50-watt is rated at 0.4% IM at 10 watts, 0.8% at 40, and 2.0% at 45 watts. Most of these amplifiers will handle peaks 50% to 100% higher than their ratings; that is, they will produce more watts, but it goes hand in hand with a rapid increase in distortion.

The confusion about what power means, when stated without clarifying adjectives, can be made — I'm sorry — worse! Generally, when used alone, without the word "peak," power means root-mean-square (rms) power. Root-mean-square power is peak power divided by the square root of two (roughly 1.4). How come? Well, visualize sound as a conventional hill-and-dale wave-form. Peak power is the power (or voltage) represented by the vertical distance between the tops of peaks and the zero-current-flow condition. If we had a meter which was extremely sensitive, and could react with amazing speed, it would swing back and forth in synchronization with these waves, or cycles. Its maximum excursion, which would be reached many times per second, would represent peak power. Let's say it happened to be 14 watts.

Then let's substitute a sluggish meter, one which could not follow the 20 to 20,000 times-per-second swing of the sound energy. It never will reach the maximum-excursion point, since it always will be caught short and started on the downward swing. So — properly adjusted — what it will show is the *average* power, including in the average the no-sound zones between the peaks. According to the rms concept, it would show about 10 watts, if peak watts were 14.

There is also another kind of peak watts which amplifier manufacturers talk about — and here they may or may not forget about distortion. An amplifier can be driven, as we have shown, beyond its rating and into a high distortion zone. Some amplifiers can handle very short peaks of power without serious distortion, without clipping, as it is called. It might be put this way: if the peak is brief enough, the amplifier will drop back to normal operating levels before serious distortion has a chance to get started. You will see a specification such as: "handles instantaneous peaks of 60 watts with less than 0.2% IM distortion." This is most helpful.

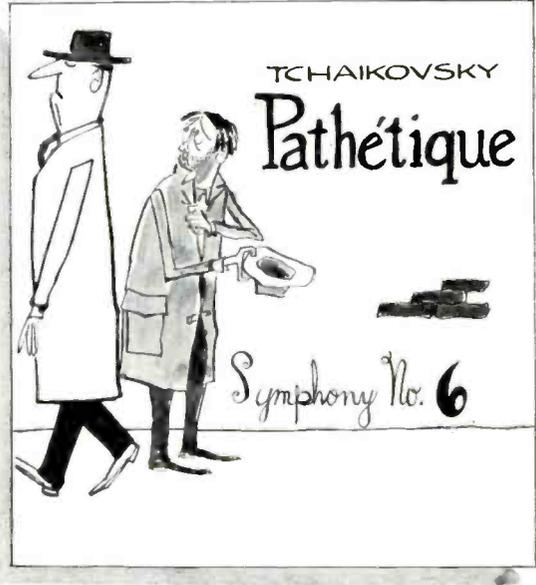
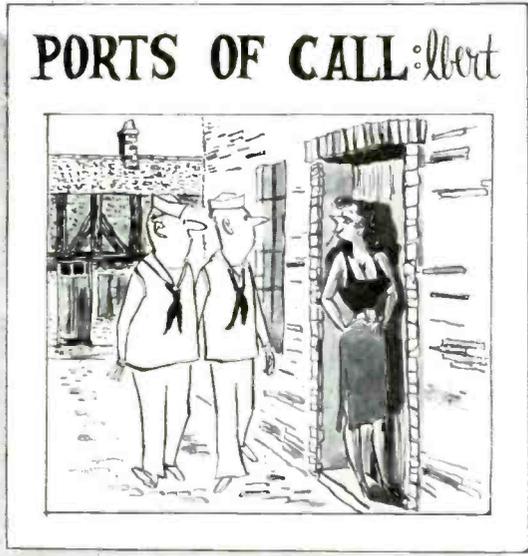
Let's set up an amplifier on the workbench and test it out. This one is rated by the manufacturer simply (and uninformatively) at 25 watts. We start with a 1,000 cps frequency at 16 watts output. This is fine; the sine wave is still clean. If we increase the power, the tops of the sine waves start to flatten. At 18 watts there is bad distortion. We can force out more rms power, right up to 30 watts, but we are not getting more peak power: the peaks at 30 are not only horribly flattened, but are actually lower than those at 16.

So you have plain, unadulterated, means-nothing "power"; you have rms power, which does mean something, and you have peak power which can mean either of two things.

Let this discussion worry you unduly, let me reaffirm, sincerely, that most high fidelity equipment manufacturers are highly reputable and do not intend their claims to be misleading. Since many of them used to make laboratory equipment, you will find an astonishing amount of exact performance information given about their products, far more than if you buy a car, a refrigerator, a radio, or any number of other household appliances. But by knowing the danger spots, you can tell when the advertising copywriters have gotten out of hand. If you see frequency range, distortion, and watts, all without further qualification, be on your guard and assume the worst!

So it boils down to this: never buy watts alone, but check distortion figures and buy *clean* watts; then buy as many as you can afford. Do not buy less than 8 watts at 2% IM under any circumstances except the most unusual (a very small room, low-level playing with a small speaker system); 15 watts at 0.5% IM will be adequate except for occasional peaks; reach for perfection with 50 or more watts.

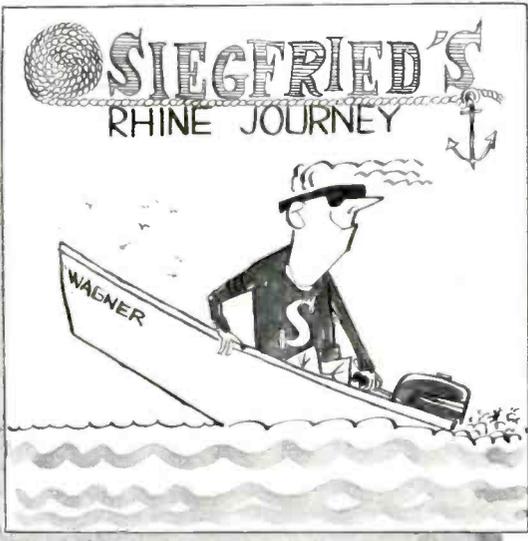
Bear in mind that we have been talking about power requirements of the speaker system concentrated in one listening area; if your system includes speakers in two or more rooms, then you should figure out the power needed for each room and add them together.



JACKETS BY

Rodriguez

(RODRIGUES)





music makers

by ROLAND GELATT

IT SEEMS ALMOST inconceivable that the discriminating readers of this column would be unacquainted with the music criticisms of Bernard Shaw, for they are beyond all cavil the most literate, the most original, and the most entertaining writings on music in the English language. But since the world is full of otherwise normal people who have never heard a note by Mozart, I must assume that there are still a few benighted souls around who have never read a word by Corno di Bassetto, the incongruously pseudonymed Irishman of thirty-two (alias G. B. S.) who began reviewing London musical events in May 1888 and kept it up with sustained brilliance of expression and thought for six years. Anyone who has somehow remained a stranger to these reviews is hereby urged to acquire without delay a new Doubleday Anchor Book entitled *Shaw on Music* (307 pp., 95¢), which offers a generous selection from the four volumes of Shaw's music reviews originally reprinted in the 1930s.

Eric Bentley, who had the unenviable job of choosing this selection from among the Shavian riches, makes something of a misstatement in his foreword. He quotes W. H. Auden to the effect that Shaw was "probably the best music critic who ever lived," and then comments: "This is a large claim; I doubt that many people would agree to it." How so? Mr. Bentley is in agreement; *Grove's Dictionary* is in agreement; I am in agreement; indeed practically anybody who has bothered to read Shaw's writings on music is in agreement. What opposition there is comes from those who have not read them but have convinced themselves *a priori* that a consummate dramatist, a tolerable novelist, and a blazingly irrepressible pamphleteer on social and political problems could not possibly know at the same time enough about music to qualify as a competent critic of that art. This misconception was so prevalent in the Thirties, when the Shaw reviews were still largely unread, that I was inspired to sit down and write a dreary dissertation on

"Bernard Shaw as Music Critic," which proved his competence in this field to have been as great as any fallible mortal could hope for. My thesis was fairly original then; it is old hat now, and Mr. Bentley should know better than to quote W. H. Auden (with that vitiating "probably") as if he were a voice crying in the wilderness.

At one point in his music reviewing career, Shaw betook himself to a lecture on Chopin given by a Mrs. Liebich (probably Louisa Liebich, author of an early book on Debussy). He found the lecture "carefully prepared and carefully delivered; but the care was the effect of a modesty as to the value of her own opinion which made her shrink from the audacity of sincerity." He counseled Mrs. Liebich to forget about saying "the correct thing about Chopin" and to "perpetrate the final outrage of letting loose your individuality, and saying just what you think in your own way as agreeably and frankly as you can." This was Shaw's own critical rationale. He never shrank from "the audacity of sincerity"; and since he allied that disposition to speak his true mind with a secure and scrupulous knowledge of music, and also with an inquisitiveness and sense of values that far transcended the narrow world of the opera and concert stage, his criticisms are still valuable sixty or more years after the performances they chronicled.

IF I AM NOT CAREFUL, I shall be writing that dissertation all over again, so let me desist while I can and confine myself to Mr. Bentley's anthology. He has acquitted himself, on the whole, extraordinarily well. All of Shaw's long autobiographical preface to *London Music* (written in 1935) is reprinted so that the reader may know just what Shaw's boyhood musical education was like. Then follow some 85,000 words from the collected reviews, grouped not chronologically but according to subject. Mr. Bentley has culled many of the masterpieces: the description of a Dublin funeral procession, apropos Beethoven's *Eroica*; the

delicious slating of *Ivanhoe*, Sir Arthur Sullivan's attempt at grand opera, and of Hubert Parry's *Job*, an oratorio on solid Victorian lines of which "not one bar comes within fifty thousand miles of the tamest line in the poem"; the perspicacious evaluations of *Falstaff*, *Cavalleria*, and *Manon Lescaut* when these works were fresh from their composers' pens; the brilliantly analytical appreciations of Gluck, Berlioz, and especially Mozart. All of this is to the good.

But no anthologist can expect to escape scot free, nor is Mr. Bentley going to. He ought surely to have corrected the few obvious typographical errors in the original volumes. And he should have provided an index and a few helpful footnotes. But his chief fault, though an amiable one, is his predilection for Shaw's numerous divagations on the drama. Now this is Mr. Bentley's own closest enthusiasm, and he is understandably smitten with Shaw's views on Christmas pantomime, *Richard III*, Sarah Bernhardt, and the plots of W. S. Gilbert. I am myself; but they do not belong in a book entitled *Shaw on Music*, especially when their inclusion forces out Shaw's opinions on Schubert, Gounod, and Brahms, on Joachim, De Pachmann, and Felix Mottl.

Whatever our differences on details, I am confident Mr. Bentley will agree that his anthology will have done its work well if it inspires its readers to proceed to the original four volumes of reviews. At the moment, the procurement of these entails some persistence, as they must be ordered from England; but perhaps the slothful publishers who control Shaw's literary property in the United States can at last be persuaded to issue the complete set here. My own powers of persuasion in this direction a few years ago were, I regret to say, ineffectual: in answer to my pleas I received the intelligence that the New Dealers, who brought high prices and higher taxes, had made it quite impossible to publish Shaw on music. G. B. S. would have liked that.

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CLASSICAL

ADAM *Giselle*

London Symphony Orchestra, Anatole Fistoulari, cond.
 CAPITOL P 8306. 12-in. \$4.98.

Whatever *Giselle* may mean to ballerinas and balletomanes, its score *qua* music is not one that the knowing say many nice things about. Too open in sentiment for its grace to qualify as classic, too innocent in its harmony for dramatic bite or eerie chilling now, it is very much Paris, 1841. Yet so great a ballet composer as Tchaikovsky cherished *Giselle* as the ideal ballet, and learned from it. The new Capitol performance is vital, steady, dance-conscious, very well played; Anatole Fistoulari has apparently not forgotten his early Ballet Russe days. The full-orchestra sound, recorded with a very wide *pp*-to-*ff* dynamic spread and very sharp definition of choirs, makes for startlingly big, full climaxes—big, at least, for Adam. RCA Victor has a very good Covent Garden reading by Robert Irving; London an assured, routine one from the Paris Opéra conductor Richard Blareau—both balletic, both well recorded, neither basically better as a reading nor with as much recorded ping. J. H., JR.

BACH *Cantatas: No. 51, Jauchzet Gott in allen Landen; No. 209, Non sa che sia dolore*

Teresa Stich-Randall, soprano; Vienna State Opera Orchestra, Anton Heiller, cond.
 BACH GUILD-VANGUARD BG 546. 12-in. \$4.98.

This is the best available version of No. 51, and the only one of No. 209 on LP. Stich-Randall sings both with a firm, pure tone of lovely quality, and negotiates the difficult solo part of No. 51 with excellent intonation, though a little more bravura would

not have been amiss. The trumpet, well played by Helmut Wobisch, is a bit too far forward in the first aria of No. 51, but the proper balance is restored in the final aria. First-rate recording. N. B.

BACH *Fantasia and Fugue in G minor; Prelude and Fugue in E minor; Chorale Preludes: Wachet auf, ruft uns die Stimme; Von Himmel hoch, da komm' ich her; Kommst du nun, Jesu, vom Himmel herunter*

Karl Richter, organ.
 LONDON LL 1175. 12-in. \$3.98.

Tocatta and Fugue in D minor; Passacaglia and Fugue in C minor; Chorale Prelude: Ich ruf' zu dir †Liszt: *Prelude and Fugue on the name of BACH*

Karl Richter, organ.
 LONDON LL 1174. 12-in. \$3.98.

Karl Richter, a fifty-seven-year-old German organist, makes his LP debut on these two disks, playing the instrument in Victoria Hall, Geneva. The music is some of Bach's most familiar and most often played, but it is magnificent for all that. Indeed, the all-Bach disk would serve as a good introduction to Bach for the novice listener frightened by counterpoint.

Everywhere the interpretations suggest a lucid, reasonable intellect at work, and moderation is the order of the day. The playing is not flashily romantic or pedantically correct and sterile; neither does it attempt to imitate the baroque style. The clearest possible presentation of this contrapuntal music seems to be Richter's aim—and he achieves it by means of rather deliberate tempos; an almost staccato touch for purity of phrasing, transparency of sound; and temperately colored registration, neither overly brilliant nor muddy.

The Geneva instrument seems ideally suited to Richter's purpose: solid and sober

in tone, remarkably clean in its ensemble, with a fair amount of color to offset monotony. London has succeeded in retaining the clarity of tonal texture and dignified atmosphere with unobtrusively even reproduction. R. E.

BACH *Suites for Orchestra, Nos. 1-4*

Philharmonia Orchestra, Otto Klemperer, cond.
 ANGEL 3536B. Two 12-in. \$9.96.

Klemperer plays these works in straightforward but not perfunctory fashion. He brings out the chamber-music quality of most of the dance movements, maintaining a delicate balance between solo instruments and the rest. If, in the second Gavotte of Suite No. 1, he stresses an inner line, one can hardly blame him, for that line has a surprisingly *Meistersingerish* character. The Philharmonia has sounded better on other disks, but whether it had an off-day here or whether the recording is at fault, I cannot tell. I suspect the latter is the case; the highs are somewhat exaggerated, and no amount of fiddling with the controls could bring a true string tone. The Reiner set (Victor) has a finer sound, though some of the conductor's interpretative ideas are questionable; and Prohaska (Bach Guild) offers an interesting experiment by playing the overtures to Nos. 3 and 4 twice—once with the unwritten dotted rhythms characteristic of the French baroque style, and once as written. N. B.

BALAKIREV *Thamar* †Dvořák: *Symphonic Variations, Op. 78*

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.
 COLUMBIA ML 4974. 12-in. \$3.98.

Thamar, a symphonic picture of a legendary queen who seduces her victims and then kills them, is a colorful score, of oriental-

flavor, written in 1882. It has been recorded twice before on microgroove, by Anatole Fistoulari (M-G-M) and by Ernest Ansermet (London). It is difficult to choose among the three, as all are about the same in treatment and high quality of reproduction. The choice, then, must depend upon what is on the other side of each of these disks. Fistoulari's contains music from Rimsky-Korsakov's *Ivan the Terrible*; Ansermet's has three Liadov works — *Baba-Yaga*, *Kikimora*, and *Eight Russian Popular Songs*; Beecham offers a long overdue first LP recording of Dvořák's *Symphonic Variations*, one of the Bohemian composer's most inventive masterpieces, and gives it a steady, clear performance, if not a very exciting one. It will do very well until something better comes along — perhaps a transcription of Toscanini's broadcast reading a couple of years ago.

The sound here is up to the high standards of recent Beecham recordings.
P. A.

BARTOK

Concerto for Violin and Orchestra

Ivry Gitlis, violin; Pro Musica Orchestra, Jascha Horenstein, cond.

Sonata for Unaccompanied Violin

Ivry Gitlis, violin.
VOX PL 9020. 12-in. \$5.95.

Bartók was a great composer and he is becoming an extremely popular one, but it is still difficult to understand the commercial reasoning that dictates the issuance of a fourth LP recording of his Violin Concerto and a fifth of his Sonata for Unaccompanied Violin, especially at a premium price. Gitlis is a very good violinist, however, and perhaps he has sufficient following in this country to justify this release. The recording is on the wiry side.
A. F.

BAX

Tintagel — see Holst: *The Perfect Fool*

BEEHOVEN

Leonore Overtures: No. 1, Op. 138; No. 2, Op. 72a; No. 3, Op. 72a; Fidelio Overture, Op. 72b

Vienna Philharmonic Orchestra, Clemens Krauss, cond.
LONDON LD 9185/6. Two 10-in. \$5.96.

The pair of records are a unit attesting how cruel was our loss of Clemens Krauss. He never spoke better.

It is a surprising fact that only one other conductor, Dr. Scherchen, has led these four overtures into the narrow grooves of contemporary disks. That too is a moving edition, and it is not possible to offer a convincing reason for preferring one to the other. Krauss, an instinctive disciple of spontaneity, seldom toyed with a tempo or worried about the gradations separating *p* from *pp* and *ppp* or *f* from *ff* and *fff*. He was concerned first with significant linearity and the indubitable communication of feeling, while everyone familiar with Dr. Scherchen's records knows that this conductor, rescued by Westminster from a respected and erudite obscurity, is a laborer for perfection, a tireless analyst who contrives extremes of force and never slurs an antithesis. There is a Scherchen excitement not in Krauss; and there is a sequential construction, less episodic, in Krauss that

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the Scherchen fullness of detail perforce debars. Thus in *Leonore* No. 2 the episodic effect compressed in No. 3 to a pure progression of drama is emphasized in the Scherchen version and diminished in the Krauss, and the opinion here prefers the latter. But the former's fervor in No. 1 is overwhelmingly convincing, one *Fidelio* is as triumphantly drawn as the other, and neither of the *Leonore* No. 3s suffers in comparison with the rival.

Sonics favor Westminster in instrumental definition, London for mass; but the violins in the London disks seem projected out from the rest except in the *Fidelio* Overture, well unified but a little too reverberant. The expensive solution is to have both.
C. G. B.

BEEHOVEN

Septet in E-flat, Op. 20

Members of the Vienna Octet.
LONDON LL 1191. 12-in. \$3.98.

A record that forces itself upon attention and memory by the unusual power of unusual sonic features. The virile and very distinct string bass, unmistakable and inescapable in this version, provides a torso of implacable dark substance which gives the procession of fine tunes a reinforcement of symphonic strength. The remaining parts are not slighted — indeed the horn is very bold and the Boskovsky violin clear and silvered in the hearing — but the bass is never out of consciousness, and it comforts the texture of the whole.

Featured in this way, the bass seems less a device of registration than an intent of interpretation, for the playing has a calcu-

lated deliberation approaching gravity, into which the substantial bass fits naturally. The pleasure is weighed, the gaiety smoothed in a performance we might label "Viennese" if there were not more of aristocratic aloofness than casual fellowship in it. An interesting and provocative record in all respects, and likely to be favored on the basis of its superior sound alone.

C. G. B.

BERNSTEIN

Seven Anniversaries — see Ravel: *Concerto for Piano and Orchestra, in G*

BORODIN

Symphony No. 2, in B minor; Symphony No. 3, in A minor; Prince Igor: Overture

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
LONDON LL 1178. 12-in. \$3.98.

Symphony No. 2, in B minor

†Tchaikovsky: *Suite No. 1, in D major, Op. 43*

New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos, cond.
COLUMBIA ML 4966. 12-in. \$3.98.

The London disk offers an interesting survey of Alexander Borodin's symphonic music. All of it is closely related, since much of the material in the Second and Third Symphonies was originally intended for use in the opera *Prince Igor*. Actually, however, only the Second Symphony is 100% Borodin; he died before completing the opera or more than two movements of the Third Symphony, and it was left to Alexander Glazunov to orchestrate and partially to arrange both of these unfinished works.

Ansermet fares better in the Overture and the Third Symphony than in the Second Symphony, where he is sometimes too relaxed for this essentially dramatic score. Here is where the Columbia disk comes to the rescue with the best-sounding Borodin Second yet to find its way onto LP. Mitropoulos' reading has considerably more impact, and the orchestra has been reproduced with more volume, fire, and tonal realism than that accorded its Swiss colleagues by the London engineers. The Ansermet disk suffers from a filminess over the higher frequencies; still, it does offer the rarely performed, unfinished Third Symphony, with its folklike themes in the opening movement and its rhythmically interesting Scherzo.

Tchaikovsky's Suite No. 1 is not often heard either; which is a pity, as it contains some first-rate fugal writing in the opening movement, plus the delightful and familiar *Marche Miniature* and several other sections that reveal the composer's mastery of ballet-type music. Here again, Mitropoulos has caught the spirit of the work admirably, while the orchestral playing and reproduction are of an extremely high caliber. The only drawback is the unaccountable omission of the Suite's third movement, an *Intermezzo*.
P. A.

BRAHMS

Serenade No. 2, in A, Op. 16

Concertgebouw Orchestra, Amsterdam, Carlo Zecchi, cond.
EPIC LC 3116. 12-in. \$3.98.

It is odd that the promoters of LP have neglected this music until now. Characteristic and delightful Brahms, decorated with

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those oblique, furtive, and inconclusive melodies of his that do not wear out quickly because they are not easily remembered, small-scaled and brooding while it diverts, the A major Serenade is a wry little masterpiece decidedly welcome to disks. The conductor gives the orchestra—without violins, trumpets, or drums—free hand within the limits of sobriety. The effect is of stained glass on a dark day, restrained but catching. The wind playing is neat and decorous, corroborating an impression of chamber music in an open pavilion, ambiguous and darkly stimulating. Reproduction has a tender glow and presents no problems. C. G. B.

BRAHMS
Symphony No. 1, in C minor, Op. 68

New York Philharmonic-Symphony Orchestra, Artur Rodzinski, cond.
COLUMBIA-ENTRE RL 3117. 12-in. \$2.98.

For three movements a firm, proud, and energetic demonstration of well-proportioned classicism in conducting. Unfortunately, the finale shows a reduction rather than an accumulation of force. This may be a product of the engineering, since a persistent weakness of climax injures the recording, in other respects adequate, of a performance originally issued on 78s.

C. G. B.

BRAHMS
Trio for Piano, Violin and Cello, No. 2, in C, Op. 87
†Haydn: *Trio No. 1, in G*

Trio di Trieste.
LONDON LL 1176. 12-in. \$3.98.

There is an inverted sophistication in this kind of unvexed playing, playing which blandly refuses to acknowledge the existence of problems. The Brahms is a rather long work that has never been popular and is considered deep, perhaps because of the obliquity of its themes. Everyone knows the Haydn, the one with the *Gypsy Rondo* as finale, the last composed and the first remembered of the master's thirty-odd trios, spontaneous as a swift and permanently durable. No one has ever found any problems there, and the Triestians accord it the same treatment as the Brahms, maintaining a smooth, uninflated line and implying nothing not decreed plainly by the staves.

The Scherchen Touch in Handel's Concerti Grossi

PERIODICALLY Westminster reiterates her musical insight by a Scherchen edition that cannot be considered within the prim boundaries of record-reviewing. The galvanic B Minor Mass was the first, and a series of peppered Haydn Symphonies, the last twelve and six others, may be considered the next although they were spread over several years. A *Messiah* like no other and a definitive *Egmont* preceded this edition of the *Concerti Grossi* in the same lofty tradition, and we have a right to expect a *Creation*, a "Nelson" Mass, an *Oberon*, and a *Fidelio* from this brain and hand aligned with their spirit. (This is addressed to Messrs. Westminster for their gravest consideration.)

For of all the men uncovered by LP's desperate and rather comical search for men this is the most formidably able musician. And like the Hungarian Fritz Reiner this Swiss-German is mutative, not manacled by inflexible stylization. We have all found from experience that the later Furtwängler was slow and deep, the most admired Toscanini hard and fast, and the preferred Stokowski—that Ouled Nail of the podium—sensual beyond compare and sometimes beyond belief, as in a Bach Chorale eroticized. These men chose not to be flexible and made the music come to them: when the fit is good the results are stunning. Dr. Scherchen goes to the music and lets it do the fitting: the results can be as stunning and are never distressing.

There are three previous editions of the twelve *Concerti Grossi*, and two are good. There are besides many records containing one or several of the Concertos, including a pair by Weingartner beautifully realized. But it is hard to discriminate among the twelve Concertos although there are outstanding movements among the sixty. We have at last an edition of works in series preferable as a whole and as an entity to any other edition, whether it be complete or we form it synthetically. For although the London version by the Boyd Neel Orchestra is healthy and exuberant and not deprived of finesse, and the soberer edition for Decca by the Bamberg Orchestra is commendable and often excellent in its grave decency, both now must serve as a point of departure for the Scherchen playing which takes nothing for

granted and insists on no style except that of luminosity.

The first dozen measures of the first Concerto are a revelation, thenceforth not interrupted, of analytic care in the preparation and execution of music for strings alone. The two violins and the cello forming the concertino, the solo section opposed by a larger body of strings with a harpsichord providing the bass continuo, are poised and sustained in a delicate relationship to the larger mass that emphasizes the discrepancy of force without sacrificing clarity, simultaneously leavening, aerating the texture. This reminds us at once of the Italian origin of such Concertos, and of Handel's Italian successes, and covers that stateliness with a shimmering cloak of refinement that by no means hides the tough frame beneath. Even those movements which are pure sport are graced by elegance in the precise but airy flicks of proportioned bows (second movement of No. 2, finale of No. 12). Gaiety loses roughness while keeping its gayness, and majesty loses nothing in never being forced.

Those used to the conductor's scrutinies in the past will know that he does not

accept the tempos subscribed to by mere habit. The slow movements are in most cases noted to be played very slowly—*larghetto*, *largo*, *largo e piano*, *largo affettuoso*, *poco larghetto*, *grave*, *lento*, in a few cases only *andante* and *adagio*. Dr. Scherchen's innovation is in following orders; and since we usually hear these tempos notably faster, we will have surprises in the *largo* and wonderful minuet of the Fifth, the *musette* of the Sixth and the familiar second movement of the Ninth. The last is an *allegro*, and it is slower here because it is encased by a *largo* and a *larghetto* which played in tempo must influence it if the contrast is not to be coarse.

As in the *Messiah* records, the conductor has been impressed less with the British tradition of Handel than with Handel's score, and it seems inevitable that once the hearer's surprise is overcome he will accept with gratification a return to an older tradition before Handel was legend—a tradition from further south than London, brighter, lighter and easier, but staunch enough for anyone.

The players to whom the title "English Baroque Orchestra" has been applied are expert and have been drilled to a melting coalescence. The sound is excellent although barred by the orchestration from splendor. Note should be taken of the *pianos*, a credit both to conductor and engineers, and of the smooth substance of the *ritornellos*. The Concertos are distributed on the eight sides as follows: Nos. 1 and 2 on 1; 3 and 4 on 2; 5 on 3; 6 on 4; 7 and 8 on 5; 9 on 6; 10 on 7; 11 and 12 on 8. None is carried over from one side to another, and the sequence of sides, in the interests of simplicity, is not for automatic changing.

C. G. BURKE



Handel

HANDEL
Concerti Grossi, Op. 6: No. 1, in G; No. 2, in F; No. 3, in E minor; No. 4, in A minor; No. 5, in D; No. 6, in G minor; No. 7, in B-flat; No. 8, in C minor; No. 9, in F; No. 10, in D minor; No. 11, in A; No. 12, in B minor

English Baroque Orchestra, Hermann Scherchen, cond.
WESTMINSTER WAL 403. Four 12-in. \$23.80.

This is an integrity of competence as an end in itself, and the sound is in keeping, soberly accurate and healthily above the need for comment.
C. G. B.

BRITTEN
A Simple Symphony

New Symphony Orchestra, London, Eugene Goossens, cond.
LONDON LD 9184. 10-in. \$2.98.

As Britten explains in his jacket notes, this work for strings alone is arranged from several different pieces he wrote at the age of nine. The titles of the movements are "Boisterous Bourrée," "Playful Pizzicato," "Sentimental Saraband," and "Frolicsome Finale." This is a little more arch and artful than the situation demands, but the symphony is altogether charming, and it has been very well performed and recorded.

A. F.

BUTTERWORTH, GEORGE

A Shropshire Lad; The Banks of Green Willow — see Holst: *The Perfect Fool*

COPLAND

Sonata for Piano — see Ravel: *Concerto for Piano and Orchestra, in G*

CORELLI

Twelve Church and Twelve Chamber Sonatas, Op. 3 and Op. 4

Musicorum Arcadia (Alberto Poltronieri, Tino Bacchetta, violins; Mario Gusella, cello; Egida Giordani Sartori, harpsichord; Gianfranco Spinelli, organ).

VOX DL 163. Three 12-in. \$17.85.

Corelli's fame rests on a relatively small output. There are six *opere*, each consisting of a dozen works. The present set, therefore, represents a third of his published compositions. Vox has housed it in a handsome album and has supplied an elaborate, illustrated pamphlet of notes by Joseph Braunstein, who not only discusses each work but gives a biography of Corelli and an outline of the development of the sonata in the baroque period.

There is not much difference in style

between these *sonate da chiesa* and *sonate da camera*. In fact, it was in Corelli's hands that the two types were beginning to merge. In the church sonatas the continuo is played by an organ; in the chamber sonatas it is played by a harpsichord. Some of the dance movements of the latter group are lighter in mood than movements of the church sonatas and differ from them in form. But the preludes of Opus 4 are hardly distinguishable in style from the introductions of Opus 3; and many of the fast movements of Opus 3 are similar in character to those of the later work. Basic to both sets (although there are exceptions) is a four-movement pattern, usually in the order slow-fast-slow-fast.

The sonatas are all short, ranging in duration from 4:19 minutes to 10:02 minutes. They are all, it seems to me, on an equally high level. Corelli did not publish hastily: there are intervals of four to thirteen years from one opus to another of the six. We have here, consequently, the carefully polished works of a master, music of noble melody, expressive harmony, skill-

Grand Prix du Disque Winners --- 1955

The awards collectively called *Le Grand Prix du Disque* are given each spring in Paris by l'Académie Charles Cros according to the selections of a jury of highly qualified musicians and record-fanciers. A list of the major *Grand Prix* awards for 1955 is given below. Records are identified by the labels to which the jury actually listened. American pressings, if any, are given in parentheses.

Classical Symphonic Music

DEBUSSY: *La Mer; Ibéria*.

Orchestre du Théâtre des Champs-Élysées, D. E. Inghelbrecht, cond.
DUCRETET-THOMSON 320-C-016 (WESTMINSTER WL 5327). 12-in.

DEBUSSY: *Jeux, Epigraphes antiques (arr. Ansermet)*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.
English DECCA LXT 2927 (LONDON LL 992). 12-in.

Concerto

MOZART: *Concertos for Violin and Orchestra: No. 3, in G, KV 216; No. 4, in D, KV 218*.

Arthur Grumiaux; Vienna Symphony Orchestra, Bernhard Paumgartner, cond.
PHILIPS A 00199 (EPIC LC 3060). 12-in.

Chamber Orchestra

J. S. BACH: *Art of the Fugue*.

Pro Arte Chamber Orchestra, Kurt Redel, cond.
DUCRETET-THOMSON LAG 1075 and 1076 (WESTMINSTER WAL 220). Two 12-in.

Grand Opera

BEETHOVEN: *Fidelio*.

W. Windgassen, G. Frick, M. Mödl, O. Edelman, etc.; Chorus of the National Opera, Vienna, and Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond.
VOIX DE SON MAITRE FALP 323 to 325 (HIS MASTER'S VOICE LHMV 700). Three 12-in.

R. STRAUSS: *Der Rosenkavalier*.

H. Gueden, M. Reining, S. Jurinac, L. Weber; Chorus of the National Opera, Vienna, and Vienna Philharmonic Orchestra. Erich Kleiber, cond.

English DECCA LXT 2954 to 2957 (LONDON LLA 22). Four 12-in.

Opera

GOUNOD: *Mireille*.

J. Vivalda, N. Gedda, M. Dens, M. Cortis, A. Vessières, G. Gayraud, etc.; Chorus and Orchestra of the Société des Concerts du Conservatoire, André Cluytens, cond.
French COLUMBIA FCX 363 to 365 (no U. S. edition). Three 12-in.

PUCCINI: *Tosca*.

M. Callas, G. di Stefano, T. Gobbi, etc.; Orchestra and Chorus of Teatro alla Scala, Milan, Victor de Sabata, cond.
French COLUMBIA FCX 253 and 254 (ANGEL 3508 B). Two 12-in.

Opera Buffa

CIMAROSA: *Il Maestro di Capella (Intermezzo for Bass and Orchestra)*.

F. Corena; Orchestra dei Pomeriggi Musicale Milano, Amaducci, cond.
English DECCA LW 5112 (LONDON LD 9118). 10-in.

Operetta

LEHAR: *The Merry Widow*.

E. Schwarzkopf, E. Loose; Chorus; Philharmonia Orchestra, Otto Ackermann, cond.
French COLUMBIA FCX 237 and 238 (ANGEL 3501). Two 12-in.

Vocal and Instrumental Ensemble

PURCELL: *Come Ye Sons of Art*.

M. Ritchie, A. Deller, J. Whitworth, B. Boyce; Ruggero Gerlin, harpsichord; St. Anthony Singers and l'Ensemble Orchestral de l'Oiseau-Lyre, Anthony Lewis, cond.
L'OISSEAU-LYRE LD 91 (L'OISSEAU-LYRE DL 53004). 10-in.

Chamber Music

BEETHOVEN: *Quartets (complete)*.

Hungarian Quartet.
French COLUMBIA (Three Volumes) FCX 240 to 242, FCX 243 to 245, FCX 246 to 249 (ANGEL 3512 C, 3513 C, 3514 B). Ten 12-in.

tul counterpoint, and alive and interesting rhythm. It avoids extremes; it is not "baroque" in the sense of bizarre. It is characterized rather by a direct openness and a kind of elegant and elevated mellowness and sweetness.

The performers are excellent. They play in tune, with an attractive tone, and adopt convincing tempos. There is no virtuoso ostentation. The continuo performs its function well and is never obtrusive. Aside from some rather annoying pre-echo, and a few clicks on Sides 4 and 5, the recording is very good, being clean and perfectly balanced. N. B.

DELIBES

Lakmé (excerpts)

Act I: *Blanche Dourga* (Lakmé, chorus); *Viens, Mallika . . . Sous le dôme épais* (Lakmé, Mallika); *Prendre le dessin d'un Bijou . . . Fantaisie aux divins mensonges* (Gérald); *Pourquoi dans les grands bois?* (Lakmé); *D'ou viens tu?* and finale (Lakmé, Gérald). Act II: *Lakmé, ton doux regard* (Nilakantha); *Par les*

dieux inspirée . . . Ou va la jeune Hindoue (Lakmé); *Dans la forêt près de nous* (Lakmé, Gérald). Act III: *Je me souviens . . . Ah! viens dans la forêt profonde* (Gérald); *Tu m'as donné le plus doux rêve . . . finale* (Lakmé, Gérald, Nilakantha)

Mado Robin (s), Lakmé; Agnes Disney (ms), Mallika; Libero de Luca (t), Gérald; Jean Borthayre (b), Nilakantha. Chorus and Orchestra of the Opéra-Comique, Paris, Georges Sebastian, cond.

LONDON LL 1129. 12-in. \$4.98.

The full-length London set from which these excerpts are taken is very good, especially valued in terms of the ensemble and such excellent secondary performances as those by Jacques Jansen and Claudine Collart. This single disk of "high-lights" necessarily bypasses some of the most attractive and stylish singing by these people in favor of covering the set pieces that are most famous and that bear most directly on the love story. Here the coverage is as complete as in any excerpt that comes to mind. No set pieces that are of sufficient

interest to have been recorded on 78s are omitted. As Lakmé, Mado Robin is not impeccable in her intonation, but her coloratura has a striking *élan* of attack, and her top voice has a lean, flageolet-like brilliance that is amazing, and her wistfully delicate coloration of lyric passages gives her performance lasting human value. The other artists perform tastefully, and the recording is better than acceptable. Fair notes, no text. For what it is, recommended; however, anyone who wants to get the feel of the work as a whole should acquire the parent set instead. J. H., Jr.

DOHNANYI

Quartet No. 3, in A minor, Op. 33

†Dvořák: *Quartet No. 6, in F major ("American"), Op. 96*

Hollywood String Quartet.

CAPITOL P 8307. 12-in. \$4.98.

With this disk, the Dohnányi Third Quartet makes its initial appearance on records.

Continued on page 48

BRAHMS: Quintet for Clarinet and Strings, Op. 115.

Members of the Vienna Octet and A. Boskovsky. English DECCA LXT 2858 (LONDON LL 858). 12-in.

Solo Instrument: Violin

J. S. BACH: *Three Sonatas and Three Partitas for Solo Violin.*

Henryk Szeryng, violin. ODEON ODX 122 to 124 (no U. S. edition). Three 12-in.

Organ

COUPERIN: *Messe solennelle à l'usage des paroisses (Mass for the Parishes).*

Gaston Litaize, organ. DUCRETET-THOMSON LAG 1064 (no U. S. edition). 12-in.

Piano

BEETHOVEN: *Sonatas for Piano, Nos. 30, 31, and 32; Op. 109, 110, and 111.*

Yves Nat, piano. DISCOPHILES FRANCAIS DF 109 (HAYDN SOCIETY HSL 110). 12-in.

J. S. BACH: *Tocatta and Fugue in D major, Tocatta and Fugue in B minor, Chaconne in D minor (arr. Busoni), Chorale "Wachet auf" (arr. Busoni).*

Agnelle Bundervoët, piano. DUCRETET-THOMSON 270-C-048 (no U. S. edition). 10-in.

RAVEL: Piano Works.

Marcelle Meyer, piano. DISCOPHILES FRANCAIS DF 100 and 101 (no U. S. edition). Two 12-in.

RAVEL: Piano Works.

Robert Casadesus, piano. PHILIPS A 1112 to 1114 (COLUMBIA 4ML 4518 to 4520). Three 12-in.

Songs

MAHLER: Kindertotenlieder.

Kathleen Ferrier; Vienna Philharmonic Orchestra, Bruno Walter, cond. French COLUMBIA FC 1033 (COLUMBIA ML 2187). 10-in.

HUGO WOLF: Lieder.

D. Fischer-Dieskau; Gerald Moore, piano. VOIX DE SON MAITRE FALP 310 (DECCA 9632). 12-in.

Religious Music

COUPERIN: *Trois leçons des ténèbres pour le Mercredi-Saint (Tenebrae Services) and Two Motets.*

Nadine Sautereau, soprano; Janine Collard, contralto; Noël Pieront, organ; Laurence Boulay, cond. ERATO DP 23-1 (HAYDN SOCIETY HSL 105). 12-in.

HANDEL: The Messiah.

Soloists; London Philharmonic Orchestra and Choir, Sir Adrian Boult, cond. English DECCA LXT 2921 to 2924 (LONDON LL 19). Four 12-in.

Liturgy

Protestant (Soli Deo Gloria), Communauté de Taizé

STUDIO S. M. SM 33-19 (no U. S. edition). 12-in.

Literature

SAINT-EXUPERY vous parle (His Works and Voice).

FESTIVAL FLD 23 (PERIOD 1533). 10-in.

Theater

MOLIERE: L'Ecole des Femmes.

Louis Jouvet and his dramatic company. PATHE PCX 5003 (no U. S. edition). Three 12-in.

Folklore

"Amazone."

CONTREPOINT MC 20.096 (no U. S. edition). 10-in.

Recital

Cora Vaucaire: Récital.

PATHE AT 1042 (no U. S. edition). 10-in.

Jacques Douai: Chansons poétiques anciennes et modernes.

BOITE A MUSIQUE L. D. 306 (no U. S. edition). 10-in.

Jazz

Solo: The Genius of Art Tatum, Vol. IV.

BLUE STAR GLP 3504 (CLEF 615). 12-in.

Orchestra: Max Roach and Clifford Brown, Vols. I and II.

JAZZ SELECTION LP 50.015 and 50.018 (NORMAN 5 and 7). Two 10-in.

Dialing Your Disks

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

reduced and bass increased to restore the original balance. Control positions on equalizers are identified in different ways, but equivalent markings are listed at the top of each column in the table below. This table covers most of the records sold in America during the past few years, with the emphasis on LP. Some older LPs and 78s

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

RECORD LABEL	TURNOVER			ROLOFF 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
Allied		●		●	
Angel		●		●	
Atlantic* ¹		●			●
Amer. Rec. Soc.*		●		●	
Bartok		●			●
Blue Note Jazz*	●			●	
Boston*			●		●
Caedmon		●		●	
Canyon*	●			●	
Capitol*	●			●	
Capitol-Cetra	●			●	
Cetra-Soria			●		●
Colosseum*			●		●
Columbia*			●		●
Concert Hall*	●			●	
Contemporary*	●			●	
Cook (SOOT) ¹		●		●	
Decca*	●		●		●
EMS*	●			●	
Elektra		●			●
Epic*			●		●
Esoteric		●		●	
Folkways (most)		●			●
Good-Time Jazz*	●			●	
Haydn Soc.*			●		●
L'Oiseau-Lyre*			●	●	
London*			●	●	
Lyrichord, new* ²		●			●
Mercury*	●			●	
MGM		●		●	
Oceanic*		●			●
Pacific Jazz		●		●	
Philharmonia*	●			●	
Polymusic* ¹		●			●
RCA Victor		●		●	
Remington*		●			●
Riverside		●		●	
Romany		●		●	
Savoy		●		●	
Tempo		●		●	
Urania, most*		●			●
Urania, some	●			●	
Vanguard*			●		●
Bach Guild*			●		●
Vox*			●		●
Walden		●		●	
Westminster		●			●

*Beginning sometime in 1954, records made from new masters require RIAA equalization for both bass and treble.
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.
²Some older releases used the old Columbia curve, others old AES.

Continued from page 47

Like most of the Hungarian pianist-conductor-composer's music, it is full of ideas that are fresh and original, even if some seem to belong in the last century. Dvořák's so-called *American Quartet* is a product of his sojourn in America in the 1890s, when he headed the National Conservatory in New York. Despite its name, however, it is much more Czech than American in inspiration, and it serves as an excellent example of how a composer can make one or two basic thematic ideas serve for an entire four-movement work.

Both quartets are delivered with customary freshness by the excellent Hollywood ensemble and the sound has its usual spaciousness and realism. P. A.

DVORAK

Concerto for Cello and Orchestra in B minor, Op. 104

André Navarra, cello; New Symphony Orchestra of London, Rudolf Schwarz, cond. CAPITOL P 8301. 12-in. \$4.98.

Hard on the heels of Pierre Fournier's splendid recording of the Dvořák Cello Concerto comes this equally fine performance by Fournier's countryman, André Navarra. Navarra's tone is somewhat smoother and warmer, yet he can be incisive in his attacks when the music calls for them. Both men are very secure technically, both of their interpretations are completely valid and in the best taste, and both are partnered by able conductors and orchestras. Since both disks have also been superbly reproduced, with full, round tone (Fournier's for London was recorded at a higher volume level), a choice between them must depend on intangible individual preferences. I would be happy with either. P. A.

DVORAK

Concerto for Piano and Orchestra, in G minor, Op. 33

Rudolf Firkusny, piano; Cleveland Orchestra, George Szell, cond. COLUMBIA ML 4967. 12-in. \$3.98.

This relatively early concerto by Dvořák is a work full of typical Bohemian melodies, warm, rich, often a trifle sad. The solo part was revised some years ago by Vilem Kurz, on the grounds that it did not blend well with the orchestra. Firkusny, who has been largely responsible for reviving this work in concert, plays the revised edition. This is not the initial recording of the concerto (Friedrich Wührer recorded it for Vox,

Next Month: Part II of Wagner on Microgroove

using the original edition), but from the standpoint of interpretation and fidelity of recorded sound it is the best. P. A.

DVORAK

Quartet No. 6 in F major ("American"), Op. 96—See Dohnányi *Quartet No. 3*

DVORAK

Symphonic Variations—See Balakirev: *Tamar*

DVORAK

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

New Symphony Orchestra, London, Rudolf Schwarz, cond.

CAPITOL P 8308. 12-in. \$4.98.

The number of LP *New Worlds* has now climbed to nineteen, among which are to be found several very good versions, notably those by Toscanini (RCA Victor) and Kubelik (Mercury). This newest addition, while certainly not needed, is quite acceptable, though a few of the tempos—especially in the middle section of the second movement—are on the slow side. It is the only performance, on or off records, in which I have heard the exposition of the first movement repeated. Interpretatively and aurally this is a good job, but with the competition at hand it is not outstanding. P. A.

GOUNOD

Roméo et Juliette

Act I: Ballad of Queen Mab (Mercutio); *Je veux vivre* (Juliet); *Ange adorable* (Juliet, Romeo). Act II: Introduction; *O nuit, sous tes ailes*... *Ab! leve-toi, soleil* (Juliet, Romeo). Act III: Finale (ensemble). Act V: *Salut! tombeau* (Romeo, Juliet).

Janine Micheau (s), Juliet; Claudine Collart (s), Stéphanie; Raoul Jobin (t), Romeo; Louis Rialland (t), Tybalt; Pierre Mollet (b), Mercutio; André Philippe (b), Duke of Verona; Charles Cambon (bs), Capulet. Chorus and Orchestra of the Théâtre National de l'Opéra, Paris, Alberto Erede, cond. LONDON LL 1111. 12-in. \$4.98.

Roméo et Juliette is a good score, if no *Faust*, with love music that is as flowingly romantic, if not as familiar, as that of the scene in Marguerite's garden.

However, the record here is a set of excerpts, and the question is whether or not they represent the score adequately. The answer would have to be: Adequately, but not more. The essentials are here—which is to say, the arias (one apiece) of Juliet and Romeo and three of their duets (but not the big one in Act IV). To give an idea of the sweep and quality of the rest of the score, there are Mercutio's aria and the street-fighting finale to Act III, but not the opening party music, no Nurse, no Friar Laurence. As in the complete set from which the excerpts are taken, the performance is quite fine in style, and often in sound, throughout. Janine Micheau is wonderfully fresh and ardent as Juliet, and Raoul Jobin sings with fine lyric impulse and romantic spirit; Pierre Mollet's articulation of the Queen Mab ballad seems one of the very finest bits of singing to turn up in any LP

opera recording, and Alberto Erede does what is perhaps his best conducting on records. The only real complaint has to be that the performance is too good to be cut down to highlights size, the solution, to get the complete set. It has a free libretto, too. J. H., Jr.

GRIEG

Concerto for Piano and Orchestra, in A minor, Op. 16

†Tchaikovsky: *Concerto for Piano and Orchestra, No. 1, in B-flat minor, Op. 23*

Friedrich Wührer, piano; Pro Musica Orchestra, Vienna, Heinrich Hollreiser, cond. VOX PL 9000. 12-in. \$5.95.

The only competitive disk coupling these two popular piano concertos is Columbia ML 4883, the high numerical catalogue number of which is deceiving, since it is a recoupling of ML 4028 and ML 4096 (both now deleted), recordings made by Oscar Levant a good many years ago. However, the new Vox will not retire it. Wührer is an excellent pianist: his recordings of Schubert piano sonatas testify to that; but he does not appear to be at home in these large-scaled works. He plays them through with little spirit or imagination, in a disappointingly dull performance. The orchestral support is no better, the whole performance sounding underrehearsed. Rough brass, icy string tone allied to an unresonant piano do nothing to help. J. F. I.

HANDEL

Apollo e Dafne

Margaret Ritchie, soprano; Bruce Boyce, baritone; instrumental soloists and orchestra, Anthony Lewis, cond. L'OISEAU-LYRE OL 50038. 12-in. \$4.98.

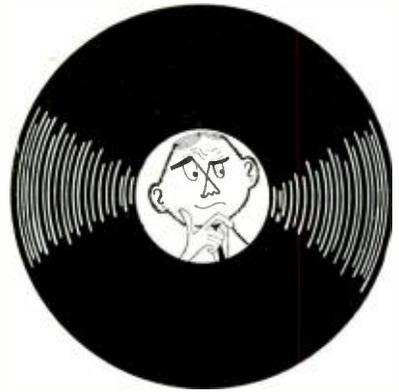
This was originally issued in the United States about three years ago and was shortly withdrawn. Nevertheless it is a knowing stylization of an exquisite cantata composed in Handel's early Italian years, with handsome singing by Miss Ritchie, adept in the high vocal line of the period. Mr. Boyce is competent, and reproduction of singers and the small orchestra is clearly defined without other difficulty than the intrusion of a few background noises. C. G. B.

HANDEL

Overtures: Alcina; Berenice

Boyd Neel Orchestra, Boyd Neel, cond. LONDON LD 9166. 10-in. \$2.98.

Dr. Neel is very, very honest with his recent Handel, eschewing finesse as something foreign to this British broth compounded of German, Italian, and French essences. The bluffly muscular alternates with sweetness stretched very slow, and the dance patterns all seem scented with tar. Now this is not the worst way to play Handel, but it is rather an elementary way, and those of us who have heard Sir Thomas Beecham introduce dynamics and delicacy into the music of England's German rock may regret that the physician rather than the baronet was in charge of this pair of fine little suites. Strong sound not a little effective but without gloss. The music aggregates 13½ minutes; but no one has ever considered Handel cheap. C. G. B.



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HAYDN

Sonata for Piano, No. 23, in F

†Mozart: *Sonata for Piano, No. 17, in D, K. 576*

Geza Anda, piano.

TELEFUNKEN TM 68023. 10-in. \$2.98.

This pianist, having displayed his impressive virtuosity in works of heavier caliber, proves now his versatility in a stainless and symmetrical exhibition of a Haydn sonata whose only other recorded version fails to evince a corresponding refined facility. By now everyone knows how to play Mozart's *Trumpet Sonata*, and Mr. Anda maintains the high standard. The piano-sound of the restricted keyboard is excellent in its crispness at low volume, a little explosive at greater force.

C. G. B.

HAYDN

Symphony No. 94, in G ("Surprise"); Symphony No. 100, in G ("Military")

Netherlands Philharmonic Orchestra, Henry Swoboda, cond.

MUSICAL MASTERPIECE SOCIETY MMS. 59. 10-in. \$1.65.

The *Surprise* is a little hurried, but the hurry is evenly distributed among the four movements. Solid playing as a whole, after a few moments of fussiness in the first movement. The *Military* is eminently better, a performance of lively distinction, and the only version besides the celebrated one of Dr. Scherchen for Westminster in which the added percussion of the even-numbered movements is utilized as the score intends. The sonics are robust in both, and detail is vivid, with the winds forward, but some of the detail is blunted in No. 94 by a long echo. A good record, and in view of the price and the duration (44' 30") set by the Musical Masterpiece Society, a stunner.

C. G. B.

HAYDN

Trio No. 1, in G—see Brahms: *Trio for Piano, Violin, and Cello, No. 2, in C, Op. 87*



Alan Hovhaness conducts his own work.

HAYDN

Trios: No. 29, in F; No. 30, in D; No. 31, in G

Robert Veyron-Lacroix, piano; Jean-Pierre

Rampal, flute; Jean Huchot, cello.

L'OISEAU-LYRE OL 50036. 12-in. \$4.98.

Late works like most of Haydn's trios, the three breezes on this record were composed for either flute or violin as the secondary instrument. Nos. 29 and 30 have been recorded by Westminster with a violin. The different texture of the flute alters the effect of the music in seemingly diminishing the prominence of the keyboard while inserting some flippancy. Unfortunately, Mr. Rampal is not at that best which experience with a hundred records has led us to expect of him. The disappointment is not in style but in tone, which here is watery. Good work on the piano and from the unimportant cello. The sonics are acceptable but not quite uniform, Trio No. 31 being somewhat less spacious than the others.

C. G. B.

HINDEMITH

Symphony from Die Harmonie der Welt

Berlin Philharmonic Orchestra, Paul Hindemith, cond.

DECCA DL 9765. 12-in. \$3.98.

This work belongs to the same special genre as the extremely successful symphony from Hindemith's *Mathis der Maler*. It is a symphony drawn from an opera, not a suite of excerpts but a work cast in the big forms of the concert hall, employing material taken from the operatic score. As is the case with *Mathis*, the period color and the philosophic import of the opera are summarized in the symphony, and in very telling style.

The opera has to do with the early-seventeenth-century astronomer Johann Kepler and his theories about the music of the spheres. The three movements of the symphony are given titles taken from Boethius, whose musical ideas are at least vaguely like those of Kepler; they are called "*Musica Instrumentalis*," "*Musica Humana*," and "*Musica Mundana*." The first two movements, with their vigorous counterpoint, their broad chorales, and their robust evocation of medieval atmosphere, are excellent Hindemith, but in the finale the composer surpasses himself and gives us one of his masterpieces. This finale is a passacaglia suggesting the music of the spheres in a marvelously intricate, many-faceted, yet unified structure, exploring all the resources of the orchestra and the variation form as only a man of first-rate genius can explore them. Here Hindemith comes as close to the *musica mundana* as the *musica instrumentalis* will permit.

The great significance of the work and the great authority of the performance counterbalance the fact that the recording is only adequate.

A. F.

HOLST

The Perfect Fool: Ballet Suite

†Bax: *Tintagel*

†Butterworth: *A Shropshire Lad; The Banks of Green Willow*

London Philharmonic Orchestra, Sir Adrian Boult, cond.

LONDON LL 1169. 12-in. \$3.98.

The music of Butterworth and Bax is little known in this country, while Holst—the third member of this trio of Englishmen—is remembered principally for his *Planets*. But

unfamiliarity should in no way deter anyone from investigating the merits of this exceptionally attractive record. Admirers of Vaughan Williams will be delighted with the two short works of Butterworth, the *Shropshire Lad* rhapsody in particular. Bax's remarkably effective musical seascape, *Tintagel*, though a more turbulent score, invites comparison with Debussy's *La Mer*, and not too unfavorably either. Holst is Holst—an original, individualistic writer, many of whose scores were influenced by his outside interests. In the case of *The Perfect Fool*, occult influences were at play. The score (or such of it as is heard here) has a certain dry and humorous cast and is impressively orchestrated.

The performances of all four pieces are extremely brilliant, as nearly always occurs when Sir Adrian Boult turns his attention to the music of his countrymen. London's engineering is extremely impressive, and both the Bax and Holst are recommended as superb examples of spectacular sound.

J. F. I.

HOVHANESS

Suite from the Flowering Peach; Suite from Is There Survival?; Orbit No. 1

Chamber ensembles, Alan Hovhaness, cond. M-G-M E 3164. 12-in. \$3.98.

The Flowering Peach is a play about Noah and the Ark by Clifford Odets. Hovhaness' incidental music for it is as simple, pure, sweet, and subtle in its nuances as the drawings of William Blake. It is scored for saxophone, clarinet, harp, celesta, bells, vibraphone, and gong, which instruments have been recorded with marvelous richness and delicacy of sound.

Is There Survival? is a dance piece by Jan Veen. This subject demanded more dramatic treatment than *The Flowering Peach*, and so the music is often extremely violent in its polytonal texture and its rhythmic elaboration; but the forms employed are quite strict, and the whole has a strength and monumentality that contrast well with the other suite. The scoring in *Is There Survival?* is for saxophone, trumpets, clarinets, and percussion.

Orbit No. 1, for flute, harp, celesta, and percussion, sets multitudinous effects of rhythm and timbre in motion about the long line of its flute solo; this is the most "oriental" of the three pieces on this record, though there are touches of Hovhaness' celebrated orientalism in the other works as well. All in all, a highly distinguished and unusual release, and an absolute masterpiece of sound engineering throughout. Furthermore, the anonymous jacket notes are informative and literate.

A. F.

KHACHATURIAN

Concerto for Violin and Orchestra

Thomas Magyar, violin; Vienna Symphony Orchestra, Rudolf Moralt, cond.

EPIC LC 3080. 12-in. \$3.98.

This is the sixth recording of Khachaturian's coarse and obvious Violin Concerto to enter the catalogues. Three of them are by David Oistrakh, for whom the work was written, and one is by that virtuoso's son, Igor. The Oistrakhs provide formidable competition for any violinist, and Magyar

Continued on page 52



**JOHN S. WILSON SUGGESTS TEN
BASIC DIXIELAND RECORDINGS**



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number twenty-two

IN its earlier days, jazz, like many young things, had the merits of directness and simplicity. It also had a kind of consistency. A jazz band was made up of three horns (trumpet, clarinet, and trombone) with rhythm section. The music played was polyphonic variations on tunes which were known or created in New Orleans with the emphasis usually on the second and fourth beat of each measure although sometimes, on a slow blues, the beat would shift to 4/4.

This was the norm. There were variants, of course, but at least there was a norm to start with. Both norm and variants are now generally classified as Dixieland, a sturdy strain of jazz which still flourishes today amid the newer linear and atonal branches.

Jazz on records started with a Dixieland band, the one which called itself the Original Dixieland Jazz Band. The date was 1917 and the adventurous recording company was Victor. This gives the ODJB a certain historic cachet but a more or less contemporary group, the New Orleans Rhythm Kings, was of more interest musically, partly because one of its members was Leon Rappolo, a very great jazz clarinetist by any standard. However, the Rhythm Kings were not recorded well and even the brightened versions of some of their 1922 disks which have been reissued on LP ("George Brunis and the New Orleans Rhythm Kings," Riverside 1024) require an imaginative ear and a tolerant outlook to be appreciated. On the other hand, the Original Dixieland Jazz Band's earliest records have been preserved with remarkable clarity on *Original Dixieland Jazz Band, Vol. 1* ("X" LX 3007), a disk which points up the sound creativity of the band: All the tunes on it were originated by the group and have become standards in the jazz repertoire — *Clarinet Marmalade*, *Sensation*, *Tiger Rag*, *Bluin' the Blues*, *Mournin' Blues*, *Skeleton Jangle*, *Livery Stable Blues* and *Dixie Jazz Band One-Step* (better known as *Original Dixieland One-Step*). For recorded origins, let's start here.

Eight years later a series of small group records began appearing which have readily withstood the passage of thirty years (an eternity for jazz) and seem likely to hold the jazz fancier's interest as long as the grooves hold out. They were Louis Armstrong's disks with his Hot Five which put Armstrong's brilliant cornet into its happiest context and launched one of the sturdiest careers in all jazz. Some of the best of the Hot Five will be found in *The Louis Armstrong Story, Vol. 1* (COLUMBIA 4ML 4383).

Armstrong's playing with his Hot Five is an extension of the jazz tradition as he had known it in his native New Orleans. Jelly Roll Morton, another New Orleans man, worked within the traditional framework but he took a distinctly individual approach. His piano style, the tunes he wrote, his singing were all unmistakable and became fused in the group personality he drew from the small bands he called his Red Hot Peppers. The Vault Original series on "X" Records has included two Morton collections of great merit to date but the best single disk representation of his spirited small band work is still *Jelly Roll Morton* (VICTOR LPT 23).

Except for Armstrong, no other jazz musician of the Twenties exerted an influence comparable to that of Bix Beiderbecke. Although he spent much of his career in big bands, the real province of the jazz musician in his day was still the small group and he has his greatest freedom on records with the studio groups heard on *The Bix Beiderbecke Story, Vol. 1* (COLUMBIA 4ML 4811). Even here, he is surrounded by musicians of much slighter stature but this simply seems to drive him to greater efforts to lift the performances off the ground.

The Beiderbecke records mark the rise to dominance of the Chicago approach to Dixieland (the addition of a tenor saxophone,

more use of a 4/4 beat, and greater emphasis on solos were the major Chicago contributions). This style was carried on by one of the most prolific recording groups of the late Twenties and early Thirties, Red Nichols and his Five Pennies, which, with varying personnel and names, recorded for almost anybody who had a blank piece of wax. The early work of some major jazz stars was done with the Pennies. Benny Goodman, Jack Teagarden, Gene Krupa, and Jimmy Dorsey are all present on *Red Nichols Classics, Vol. 1* (BRUNSWICK BL 58008), a representative collection of the tight, bright playing which Nichols achieved on his best recordings.

By its very nature, Dixieland has to be a small group style although Bob Crosby's big band managed to use it as a basis for much of its playing. But the main vehicle for the Crosby band's Dixie efforts was the Bob Cats, a small group which blended the Original Dixieland Jazz Band manner with the later Chicago style. Both the very polished form of Dixie produced by the Bob Cats, particularly notable in the work of the New Orleans clarinetist, Irving Fazola, and some of the group's really novel novelties are grouped together on *Bob Crosby's Bob Cats* (DECCA DL 8061).

During a period when Swing was the thing, the Crosby band sparked a small-scale Dixie revival which reached a peak in the brief career of Muggsy Spanier's Ragtime Band, a group which turned out a series of classic Chicago-styled performances within a period of a few months in 1939. Half of this series, including most of the best selections, have been reissued as *Muggsy Spanier Favorites* (VICTOR LPM 3043).

From the Beiderbecke days right up to the present, one of the most avid promoters of Dixie with a Chicago tinge has been Eddie Condon, a guitarist who is too busy talking and running a night club to play much guitar these days. The clique of musicians who frequent the bandstand at his club have evolved a sort of non-denominational Dixie which is demonstrated with great gusto and style on one of the best recorded of all Dixieland disks, *Jammin'* at Condon's (COLUMBIA CL 616).

It was probably inevitable that there would be some sort of reaction to the continued favoring of Chicago Dixie over the old original New Orleans style. The reaction jelled on the West Coast in the early Forties when cornetist Lu Watters fired the opening shots in a revolution against this trend. With the formation of his Yerba Buena Jazz Band, he paved the way for the neo-traditionalist groups of the postwar period which have been modeled on the early work of Armstrong, Morton, and King Oliver. The most ably played and complete summary of the aims of these recent researchers is found in a three-disk collection of recordings made by the Watters band in 1946, *The San Francisco Style* (Good Time Jazz, Set A).

Finally, an unrelated coda: The small groups formed by members of Duke Ellington's orchestra play a unique brand of jazz which is not Dixieland in any sense, not traditional (except that it is in the Ellington tradition), and not chamber jazz within the meaning with which that form of small group jazz was discussed in an earlier essay in this series (HIGH FIDELITY, February 1955). Yet even the most basic library of small group jazz requires some representation of the remarkable series of disks — sometimes moody, sometimes romping — issued by Johnny Hodges, Cootie Williams, Rex Stewart, and Barney Bigard. Conveniently, some of the better works produced in the mid-Thirties by all four have been gathered on *The Duke's Men* (EPIC LG 3108). Because this music is not readily pigeon-holed, it is attached hereto as a sort of Dixieland rider.

Continued from page 50

stands up to it extremely well, but to what purpose it would be difficult to imagine in this instance. A. F.

KODALY
Concerto for Orchestra

Dresden Philharmonic Orchestra, Heinz Bongartz, cond.

†Prokofiev: *Scythian Suite*

Symphony Orchestra of Radio Berlin, Rolf Kleinert, cond.
URANIA URLP 7138. 12-in. \$3.98.

Kodály's *Concerto for Orchestra* says nothing the same composer has not said more effectively elsewhere, but it passes the time agreeably. Prokofiev's suite is derived from the score of a ballet, *Ala and Lolli*, which he wrote in 1914 in emulation of Stravinsky's *Rite of Spring*. Unlike Stravinsky's masterpiece, its barbarities now seem dated and obvious, though the music does retain a certain degree of freshness and excitement. Recordings and performances are first rate. A. F.

LISZT
Prelude and Fugue on the name of BACH—See Bach: *Fantasia and Fugue in G minor*

LISZT
Sonata for Piano, in B minor; Mephisto Waltz; Concert Etude No. 3, in D-flat; La Campanella

Geza Anda, piano.
ANGEL 35127. 12-in. \$4.98.

This young Hungarian pianist turns in what is probably the best interpretation of the Liszt Sonata now available on LP disks. The wide expressive gamut is here, as it is in the admirable version of his countrywoman Edith Farnadi; so are the power and drive of Alexander Uninsky's forthright performance. The completeness of Mr. Anda's technique makes it possible for him to drive through and push along some of the more heavily melodramatic sections, where Miss Farnadi cannot. A crystalline touch, an elegance of phrasing keeps his playing free of bathos, however lyric or sustained his approach to the sweeter themes. The other works are played in comparable manner, and the performance of *La Campanella* is a humdinger. Together with some of his other recordings, this disk augurs well for Mr. Anda's first American tour, scheduled for the coming season. Good sound, though the piano tone sometimes lacks the fullest depth. R. E.

MACDOWELL
Sonata Tragica, Op. 45; Sonata Eroica, Op. 50

Perry O'Neil, piano.
SPA 63. 12-in. \$5.95.

MacDowell's four piano sonatas won high critical status when they first appeared (Huneker spoke of the *Tragica* as "the most marked contribution to solo sonata literature since Brahms's *F minor Piano Sonata*"); music historians pay lip service to them; but few people play them. One who does is the young American pianist Perry O'Neil.

As their titles suggest, the sonatas are highly romantic in conception, generally well constructed out of sturdy, evocative materials. If they fail the listener at crucial points with insipid, oversweet harmonies and empty Lisztian clichés of structure, they still deserve more attention than they have had. Mr. O'Neil gives large-scale, coherent, sympathetic performances of works that are technically difficult. It is to be hoped that he will record the *Norse* and *Keltic* sonatas also. Good reproduction of the piano tone, if a mite shallow. R. E.



Men for Mendelssohn: Zino Francescatti and Dimitri Mitropoulos chat in studio.

MASCAGNI
Cavalleria Rusticana (excerpts)

Siciliana (Turiddu); *Il cavallo scalpita* (Alfio); *Voi lo sapete* (Santuzza); *Intermezzo*; *Addio alla madre* (Turiddu)

Zinka Milanov (s), Santuzza; Jussi Bjoerling (t), Turiddu; Robert Merrill (b), Alfio. Various orchestras, Nils Grevillius, Frieder Weissmann, Arthur Fiedler, conds.

†Leoncavallo: *Pagliacci* (excerpts)

Prologue (Tonio); *Qual fiamma avea nel guardo!* (Nedda); *Nedda! Silvio! A quest'ora!* (Nedda, Silvio); *Vesti la giubba* (Canio)

Licia Albanese (s), Nedda; Jan Peerce (t), Canio; Leonard Warren (b), Tonio; Robert Merrill (b), Silvio. RCA Victor Orchestra, Frieder Weissmann, Jean Paul Morel, Erich Leinsdorf, conds.
RCA VICTOR LM 1160. 12-in. \$3.98.

Listed as "Highlights from *Cavalleria Rusticana* and *I Pagliacci*" (the "I" in the second title, it might be noted, is gratuitous), this disk represents a mass transfer to LP of performances originally cut on 78s; and though they are not all of equally high value, and though not all are paragons of fidelity (despite the RCA Victor laboratory treatment), the best are well enough sung and reproduced to make them more than worth the while and money, and to earn for the releasing company a bow of gratitude for keeping them available. The Bjoerling *Cavalleria* excerpts, recorded in Sweden some time ago, present his voice at its silvery finest; the early-Milanov "*Voi lo sapete*" is still some of her most powerful sustained singing on records; and Leonard Warren's *Pagliacci* "Prologue" is superbly smooth and controlled. The highlights are of the RCA catalogue as of pre-LP days rather than of the operas, but that makes them no less high, no less luminous. Some other bands are less sure in worth,

and neither side has been crowded, but there is too much really fine singing here to pass unnoticed by any save the most rabid stickler for hi-fi. J. H., Jr.

MENDELSSOHN
Concerto for Violin and Orchestra, in E minor, Op. 64

†Tchaikovsky: *Concerto for Violin and Orchestra, in D major, Op. 35*

Zino Francescatti, violin; New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos, cond.
COLUMBIA ML 4965. 12-in. \$4.98.

There are already a number of performances of the Mendelssohn Concerto available that have been admired for their outstanding virtues: the brilliance of Heifetz, the lyricism of Elman, the emotional vitality of Milstein, the tone of Stern. What then is a reviewer to say of a performance which, in his opinion, has all these assets combined in one reading, and as a plus value the remarkably faithful sound Columbia has captured? Perhaps the implications above are sufficient to suggest that this eloquent performance is easily the best now available of the work and the finest record Francescatti has made. The Tchaikovsky is less admirable. The soloist seems to shy away from this showy work, giving it a rather aloof performance and seeming to hold something in reserve, except in the cadenza, which is played with magnificent verve and brilliance. J. F. I

MENOTTI
The Saint of Bleeker Street

Gabrielle Ruggiero, soprano; Gloria Lane, contralto; David Poleri, tenor; chorus and orchestra, Thomas Schippers, cond.
RCA VICTOR LM 6032. Two 12-in. \$7.96.

The folkways of urban Italians in America are extremely rich, and it is not surprising that they should be made the subject of an opera in the Italian *verismo* style such as this one. It is a kind of *Jewels of the Madonna* set in Greenwich Village and spiced up with all the realistic devices of contemporary Broadway. The score is much more Puccinian than that of *The Consul* or *The Medium* and is at its best in quietly lyrical moments; but these are all too few, and much of the music is appallingly lacking in taste or distinction. Menotti's characterization, verbal and musical, is extremely feeble, conventional, and confused, but when he gives up the veristic idea altogether and goes in for our-and-out stylization, the results can be highly effective. Nothing is more completely stylized than a religious service, and the final scene of this opera, wherein its heroine becomes a nun while a priest chants and the good people of Bleeker Street stand around singing Palestrinian counterpoint, is one of the best things Menotti has to his credit.

The performance, by the Broadway cast, is extremely fine, and so is the recording. A. F.

In May we listed the price for the Columbia Archy and Mehitabel record as \$3.98. The correct price is \$5.95.

MOZART

Quintet for Clarinet and Strings, in A, K. 581

Members of the Vienna Octet (Alfred Boskovsky, clarinet).

LONDON LL 1167. 12-in. \$3.98.

The ninth LP of an incomparable work must be accounted one of the best. London, having already produced a scented essay in sensibility by the Quartetto Italiano rather breathtaking in its innuendoed skill, has to some degree balanced the stylistic scales with the fluid, unhesitating, and round delivery of their distinguished group from the Vienna Philharmonic. Theirs is a poised and elegant performance deprecatory of concerto style, the clarinet a fifth instrument blended with the strings. The even shape given to the phrases, the unshuffled continuity of the projection, and a certain air of finality are hard to withstand in a blameless sound of high but unobtrusive quality effective on any reasonably good phonograph. C. G. B.

MOZART

Sonata for Piano, No. 17, in D, K. 576
— See Haydn: *Sonata for Piano, No. 23, in F*

MOZART

Symphony No. 34, in C, K. 338
Symphony No. 38, in D ("Prague"), K. 504

Vienna Philharmonic Orchestra, Karl Böhm, cond.
LONDON LL 1198. 12-in. \$3.98.

The Vienna Philharmonic has been recorded here with a shorter echo than usual, giving a sharper impact without stifling the sense of space. The winds, of which there are not many, have been given judicious prominence to make a snug and attractive texture creditable to conductor and engineers. The former has guided the *Prague* Symphony with nicety and without weakness: a broad current imperturbably flowing, and the eddies all defined and sparkling. No. 34, that Beecham specialty, is excellent too, until the finale, staid in the memory of the Beecham ferment. This Symphony is played here as it usually is not, with the Minuet, K. 409, inserted as a third movement. Because the fabric of the minuet is richer than the other movements', conductors prefer to omit it, and it is missing from the other recorded editions. C. G. B.

PACHELBEL

Toccata in C; Fugue in C; Toccata in F; Chorale Preludes: Jesus Christus, unser Heiland; Wie schön leuchtet der Morgenstern; Warum betrübst du dich, mein Herz?; Ein feste Burg
†Walther, Johann Gottfried: *Concerto del Sigr. Meck; Chorale Preludes: Ach schönster Jesu; Aus meines Herzens Grunde; Warum betrübst du dich, mein Herz?; Allein Gott in der Höh sei Ehr*

Luther Noss playing the Holtkamp Organ, Yale University.
OVERTONE 8. 12-in. \$5.95.

Pachelbel is always referred to in the history books as a forerunner of Bach. He was that, but he was also a distinguished

composer in his own right, as these pieces show. Walther is revealed here as a skillful writer, but the concerto is a rather run-of-the-mill affair and the chorale preludes have neither the simple freshness of Pachelbel's nor the intensity of those by Walther's friend and relative, Bach. Noss, who is Dean of the School of Music at Yale, plays sensitively and intelligently, and the Holtkamp organ has a lovely sound. The recording is a model of clarity. N. B.

PROKOFIEV

Chout: Symphonic Suite, Op. 21a
Lieutenant Kije: Symphonic Suite, Op. 60

Paris Philharmonia Orchestra, Jascha Horenstein, cond.
VOX PL 9180. 12-in. \$5.95.

Chout (The Buffoon) is Prokofiev's best ballet score and one of the foremost orchestral works of modern times. It was not a great success when it was first produced, in Paris in 1921, perhaps because of the outrageous silliness of its libretto; at all events, it has had few performances, even in this suite of twelve short movements which Prokofiev extracted from the score. It represents the grotesque, satirical, and naïvely lyrical Prokofiev raised to epic proportions; the fresh inventiveness of the music is simply prodigious, and Horenstein gives it a prodigious interpretation which has been magnificently recorded. Horenstein also does a beautiful job with the suite from the film score *Lieutenant Kije*, on the other side. Here Prokofiev set himself the problem of handling the coarsest, most ordinary kind of material with Mozartean finesse, and the result is a little masterpiece of musical irony. A. F.

PROKOFIEV

Scythian Suite— See Kodály: *Concerto for Orchestra*

RACHMANINOFF

Symphony No. 3, in A minor, Op. 44;
Vocalise, Op. 34, No. 14

Philadelphia Orchestra, Eugene Ormandy, cond.
COLUMBIA ML 4961. 12-in. \$4.98.

It is appropriate that the Philadelphia Orchestra should record Rachmaninoff's music; he was never as close to any symphonic organization as to this one, which he admired greatly and which he had in mind when he wrote his orchestral music of the 1920s and 1930s. Rachmaninoff's style and the rich tonal texture of the Philadelphians were made for each other. Furthermore, it was this orchestra that gave the Third Symphony its world première back in 1936. A few years after that, the composer himself conducted the orchestra for a stunning recorded performance on RCA Victor 78-rpm disks, one which ought to be reissued on microgroove.

Ormandy, who knows how to convey the spirit of Rachmaninoff's works almost as well as the composer did, gives a superb account of the symphony in the present recording, an opulent-sounding job from beginning to end, and an admirable sequel to his recording of the Second Symphony. An earlier LP by Golovanov and the Bolshoi Symphony Orchestra is completely overshadowed by this new and most welcome version. P. A.

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RAVEL

Concerto for Piano and Orchestra, in G

Leonard Bernstein, piano; "Savoy Symphony Orchestra" (Philharmonia Orchestra).

†Copland: *Sonata for Piano*

†Bernstein: *Seven Anniversaries*

Leonard Bernstein, piano.

CAMDEN CAL 214. 12-in. \$1.98.

Most of the Camden dubbings from old Victor 78s are justified principally on the ground of price; here, however, the exceptionally sensitive and poetic playing provides an artistic justification of the highest importance. The Ravel concerto, in which Bernstein conducts and plays at the same time, is particularly good; in the piano solos the antiquity of the recording is more distressingly noticeable. A. F.

ROSSINI

Stabat Mater

Maria Stader (s), Marianna Radev (ms), Ernst Häfliger (t), Kim Borg (bs); RIAS Symphony Orchestra and Choir of Saint Hedwig's Cathedral, Berlin, Ferenc Fricsay, cond.

†Mozart: *Exsultate Jubilate*, K. 165

Maria Stader (s); RIAS Symphony Orchestra, Berlin, Ferenc Fricsay, cond.

DECCA DX 132. Two 12-in. \$7.96.

After the relative failure of *William Tell*, on which he had worked for an uncharacteristically long time, and which he regarded as a sort of testament of what he thought opera ought to be, Rossini almost stopped composing. Then, three years later, in 1832, he agreed to compose a piece of sacred music for a Spanish nobleman. The money was good, and the work was undertaken on the express understanding that it would never leave the nobleman's hands. Thus the *Stabat Mater* was begun. It went slowly, partly because of illness; finally, with the nobleman dunning him, Rossini got a vocal coach at the Théâtre Italien to finish the work for him. It was sent off, the money came, and everyone was happy for a time. Several years of no composing went by; then the nobleman died, and his heirs sold the *Stabat Mater* to a French publisher. Rossini stirred himself to sue the buyers of the score and prevent them from publishing it or performing it. And to strengthen his legal claim to the right of a creative artist to control his art, he recomposed the final four numbers himself, added them to the score, and allowed it to be performed in Paris. That was in 1841.

Much too much, really, has been made of the difference in style that is supposed to be in evidence between the earlier and later numbers. In fact, there is not so much. It is all late Rossini — the Rossini, that is, of the operas no one knows any more. It is not like *Barbiere*, but this is hardly remarkable, since *Barbiere* was written a quarter of a century earlier, when Rossini was a boy in his twenties. It is, though, not unlike his later *opera seria*.

And it is, in its own terms, a serious setting of the liturgical text. If not the most profound, it is one of those that are so musical in inspiration, so purely, flowingly expressive that the beauty of the music is devotion in itself. If the *Stabat Mater* de-

serves exorcism because it is in the composer's "secular" style, then so do the sacred musics of Bach and Handel and Haydn as well. The feeling is no less genuine, the expression no less original; in fact, as Alfred Einstein remarked, the only disappointing thing, really, is the fact that Rossini ended it with a big, academically correct double fugue. Neither it nor its capstone, the wryly named *Petite Messe Solennelle* (which is anything but "petite" in its vocal demands) that Rossini wrote in his old age, deserve to be taken at their post-Wagner valuations. Rossini said of the mass, "a



Furtwängler: a legacy of magical Strauss.

little of my full heart lies here." And, humorist that he was, he was not quite joking then.

Although there is no even near-decent recording of the mass, the *Stabat Mater* now has three — all worth hearing, even owning, but none in all respects truly worthy of the music. There is still room for a better. The new Decca version is a real disappointment, especially after the recent fine recording of the Verdi *Messa da Requiem* from the same source. It is the best recorded of the three, but that is its principal advantage, and it has serious shortcomings. The Remington is a public-performance taping from Salzburg, with incidental audience noises the big disadvantage, the lovely, fresh singing of Irmgard Seefried the great advantage. She is, all told, the best of the soprano soloists. Otherwise, the conducting is sluggish, the singing admirably serious but not very blandishing. On four sides, even at the price, it is the easiest to eliminate. The contest between the Oceanic and the Decca adds up to about this: The Oceanic, on two sides, is a routinely conducted performance, apparently a broadcast taped in the studio, with very artistic soloists who also have voices that are, save in the opposition of Ilona Steingruber to Maria Stader, at least as good as those in the Decca. The sound is clear and loud — four-by-four — but a little bit barren. The flaws of a one-shot job remain, unvarnished.

The new Decca, on three sides, is a carefully made Deutsche Grammophon acquisition; but, after having liked the recent Verdi *Requiem*, a listener might feel almost betrayed by the performance, or at least by some of it. It is almost as if Ferenc Fricsay, having used up his backlog of dedication in the Verdi, had taken a firm grip on the baton and had at the Rossini in a holiday mood. As in the Verdi, some of the tempos are very fast. But in the Verdi they are practicable always, and make musical sense; whereas in the Rossini they are not and do not, at least in any consistent way. For instance, there is no reason why the "*Cujus animani*" should be dragged, but here the

Allegro maestoso is taken at a clip so close to *Presto* that the rhythm almost syncopates automatically, and the poor tenor — who has his work cut out for him in any case — is whirled along so fast that he cannot get the words finished properly, much less get the phrases rounded off. It goes, almost, "*Cujus animae gemente, contristante et gementi*" — then a gulp for breath and off again. At that speed, few could do more. Yet in the cadenza Mr. Fricsay gives him huge ritards to do with as he pleases — so he takes his time and wails away at the D-flat.

In short, the tempos are designed to be "effective." And there is no surer way of spoiling a work like the Rossini *Stabat Mater*.

Tempos in Rossini may not be absolutes, but there are limits beyond which conducting virtuosity defeats itself, and Mr. Fricsay goes beyond them. A rather less striking musician, Jonathan Sternberg, takes quick tempos in the Oceanic set, but they are not impossible, and when they mutate they mutate musically and vocally, not because of sheer hoped-for effect. In consequence, Anton Dermota, Paul Schoeffler, and the Vienna Akademiechor singers can bear down and give their attention to *singing* — which, after all, is what Rossini meant them to be able to do. To me, even if a chair scrapes occasionally in the studio, this version is preferable.

On the Decca odd side, the Mozart *Exsultate Jubilate* — a magnificent motet with more to it than the familiarly excerpted "*Alleluja*" — is sung by Miss Stader with the technique and style worthy of a Geneva *Concours* winner — at speedy Fricsay tempos; but there are other good recordings, including one by Hilde Gueden for London, of this. Full texts are given — the *Stabat Mater* with an awful English version that has literally nothing to do with the Latin. Will they never learn? J. H., JR

ROUSSEL

Le Festin de l'Araignée
Petite Suite Pour Orchestre

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

LONDON LL 1179. 12-in. \$3.98.

Le Festin de l'Araignée (*The Spider's Banquet*) is one of those long, tuneful, gorgeously orchestrated, formlessly rhapsodic ballet scores which French composers produced in quantity during the early decades of this century. It is not a very important work, and it is kept alive mainly by its bizarre story about the warfare of insects in a garden, but it is done with such masterly know-how by Ansermet and London's recording engineers that it sounds much better than it really is. The *Petite Suite* is a fine example of the later, somewhat ironical and neo-classical, style of Roussel; it serves, among other things, to remind us that this composer's great *Suite in F*, one of the outstanding monuments of modern French music, has yet to appear on LP. A. F.

SCHUBERT

Die schöne Müllerin; Winterreise

Inez Matthews, mezzo-soprano; Lowell Farr, piano.

PERIOD SPL 713-714. Two 12-in. and one 7-in. \$9.96.

The redoubtable undertaking here deserves serious consideration. Not often does a woman attempt either of these cycles in concert, and there is a decided boldness in a presentation made to posterity of both in a single edition, sung by a woman against masculine competition. Many music-lovers are sturdily opposed to an interpretation that does not conceive the cycles as cantatas, with the singer protagonist and necessarily male. This is especially true where the *Schöne Müllerin* is concerned, the peculiar mawkishness of its "hero" being unthinkable in a woman, and only unseemly in a man.

The Period company, no doubt aware of these objections, have made their presentation a careful one. Intelligent notes are supplied with the album; also a booklet containing the complete texts in German and English. Two hours and a quarter have been fitted upon four twelve-inch sides and two supplementary seven-inch sides, the latter an expedient abounding in economic good-will. The recording of voice and piano is of high order from the beginning of one cycle to the end of the other. Miss Matthews's voice is round in most of her compass as revealed here, columnar and lambent.

All that is good, but it does not make these song cycles memorable in this edition. The music demands special study and a degree of experience that this singer does not seem to have had. It is hard to suppress a feeling that Miss Matthews has mastered sentiment without being able to project it.

C. G. B.

SCHUMANN

Carnaval, Op. 9; Etudes Symphoniques, Op. 13

Geza Anda, piano.

TELEFUNKEN LGX 66029. 12-in. \$4.98.

Supple and intelligent playing in both, particularly in the rather deliberate *Carnaval*, where the generous rubato, managed with remarkable taste, illuminates episodes not generally remarked. A certain meagerness of decision in the climaxes may be a product of the sonics, or may reflect pianistic reticence, since the sound as a whole is a good approximation of reality.

C. G. B.

SCHUMANN

Etudes Symphoniques, Op. 13; Fantasy in C, Op. 17

Yuri Boukoff, piano.

EPIC LC 3094. 12-in. \$3.98.

The room-filling sound, with the bass thundering like a startled grouse, gives prominence to the muscles of a pianist whose insistent urgency in the *Symphonic Etudes* fatigues this hearer, without a stimulation to warrant the fatigue. The *Fantasy* in this version is forceful declamation lacking song, and a bore.

C. G. B.

SCHUMANN

Quartets: No. 2, in F, Op. 41, No. 2; No. 3, in A, Op. 41, No. 3

New Music Quartet.

COLUMBIA ML 4982. 12-in. \$3.98.

There is a sweet sound from these men, in

which the engineers have had their part. The reality at mid-volume is soothing and reassuring. If a feeling of sharp articulation is absent, that is a corollary to the suavity of the bowing. No. 2 of these quartets has received a performance of distinction and clarity, but No. 3 seems to this writer a highly superior piece of chamber-music playing, in the calculated intensity of the intonation, the rejection of mere strength as an important element, and the decision with which the odd sequence of ideas is given logical value in its parts and its totality. The quartet is one of Schumann's greatest achievements and is not a failure in profundity. Distinguished playing is required to clarify it without cheapening its moods, and that is what we have here.

C. G. B.

STRAUSS

Don Juan, Op. 20; Till Eulenspiegel's Merry Pranks, Op. 28

†Weber: *Overtures: Der Freischütz; Euryanthe*

Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond.

RCA VICTOR LHMV 19. 12-in. \$4.98.

Of all the LPs featuring the late Wilhelm Furtwängler as conductor, this belated one seems incomparably the most successful. Part of its splendor results from a new incandescence in the registration of the Vienna Philharmonic Orchestra, never before captured in so complete an analytic display of its choirs; but the interpretation laid bare by the revelatory sound is the conductor's and the organization of the orchestra for these works was his. The pointed niceties of direction, the sensitive deviations from literalism, and the notable adjustment of inner balances to exalt the hot course of impetuous romanticism are superb demonstrations of the Furtwängler talents, more frequently and less aptly revealed, in his later records, in music less happily pliant to them. It is not a verbal extravagance to call a record like this phenomenal, for it undertakes four pieces of music standard of standard, and achieves leadership in all. It is a pleasure to recommend it enthusiastically.

C. G. B.

TCHAIKOVSKY

Concerto for Piano and Orchestra, No. 1, in B-flat minor, Op. 23 — see Grieg; Concerto for Piano and Orchestra

TCHAIKOVSKY

Concerto for Violin and Orchestra, in D major, Op. 35 — see Mendelssohn; Concerto for Violin and Orchestra

TCHAIKOVSKY

Suite No. 1, in D major, Op. 43 — see Borodin; Symphony No. 2

TCHAIKOVSKY

Swan Lake, Op. 20

Minneapolis Symphony Orchestra, Antal Dorati, cond.

MERCURY OL 3-102. Three 12-in. \$22.98.

Record buyers who have recently been congratulating themselves over reduced record prices, may well rub their eyes at the asking price for Mercury's complete recording of *Swan Lake*, which comes to slightly



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more than \$7.50 per record. I should mention, however, that it is packaged in a deluxe, pale blue, moiré-covered album; bound therein is an eight-page booklet, giving the story of the ballet and an informative article of its history from the original production until today written by Walter Terry, a booklet profusely illustrated with photographs of scenes from the ballet and of dancers who have been associated with it over the past years.

Musically, the unfamiliar portions of the score do little to advance the tragedy of Odette-Odile; they are mainly short *diversissements* that pad out and prolong scenes. If they serve any purpose at all, it is to remind us again how well Tchaikovsky could handle such matters and how strongly he had been influenced, in his ballet music, by the French school. The "new" portions are in no sense inferior Tchaikovsky, nor are they important Tchaikovsky; it is easy to understand why they have become excised over the years, as shorter ballet productions became more popular.

What is particularly rewarding in this issue is the brilliance and expansiveness of Mercury's recorded sound. This is, in every respect, phenomenally acute, sharply defined in instrumental timbres, solid but not heavy, and unerringly balanced. In general, the quality is more glittering and alive than in the same company's issue of *The Nutcracker*. I find it a little lacking in warmth, but otherwise quite wonderful. Dorati directs a crisp, fast-moving performance, ideal for records, though it might be considered a trifle rushed in the theater. His is the sort of brisk direction that succeeds in holding one's interest throughout, no mean achievement in a score as lengthy as this. The orchestral execution is extremely fine, the tone of this ensemble sounding considerably more refined than it did in years past, particularly in the strings.

The recording is unreservedly recommended to those who are not intimidated by the price. Others are reminded of the almost-complete version on LONDON LL 565/66, while those who want the core of the score, as used for the one-act version (mainly music from the second act of the complete ballet), would do well to secure the excellent version by the Philharmonia under Robert Irving on RCA VICTOR-BLUEBIRD LBC 1064.

J. F. I.

TCHAIKOVSKY

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

New York Philharmonic-Symphony Orchestra, Artur Rodzinski, cond.
COLUMBIA-ENTRE RL 3118. 12-in. \$1.98.

Having served the main Columbia LP catalogue honorably for the past seven years, where it appeared as ML 4051, this rough-hewn, emphatic Rodzinski statement of the *Pathétique* finds itself demoted to the company's cheaper label. Although the sound is often coarse, blurry, and lacking in body, it is the best performance available in the lower price category.

J. F. I.

TCHAIKOVSKY

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

Hamburg Radio Symphony Orchestra, Hans Schmidt-Isserstedt, cond.

TELEFUNKEN LGX 66031. 12-in. \$4.98.

This brings the available recordings of the *Pathétique* up to nineteen. By now, my ear is so saturated with this music that only the most superior, or most eccentric, versions make much impression. Schmidt-Isserstedt's reading falls into neither of these categories; it is serviceable, straightforward, and—except for a hurried third movement—correct. The sound is acceptable, but no more.

J. F. I.

WALTHER, JOHANN GOTTFRIED

Organ music—See Pachelbel: *Toccata in C*



CLEMENS KALISCHER

Dr. Edith Sitwell.

WALTON

Façade

Dr. Edith Sitwell and Peter Pears, reciters; The English Opera Group Ensemble, Anthony Collins, cond.

LONDON LL 1133. 12-in. \$3.98.

Façade was a *succès de scandale* when first produced in London in 1923. It was received with boos, catcalls, and other unbecoming forms of disapproval. Thirty years later, it has become an accepted repertory piece, esoteric perhaps, but all the same a masterpiece of its kind. Audiences have become more tolerant of, and to, Dr. Sitwell's complicated exercises in dissonance, assonance, interior rhymes, word coloration, and other such sound manipulations, while the witty, grotesque parody music of Walton that complements her poetry so perfectly poses no problems even to the most hidebound listener.

To obtain a proper balance between the ingredients of the work has always been a problem in the theater or the concert hall. On records they can be prebalanced, and here this has been most successfully accomplished. At first hearing it may well seem otherwise; for unless you are very familiar with the words, you will find yourself straining to catch every syllable of Dr. Sitwell's verses as they roll out in the ruby red rumblings of the Sitwell voice or in the lighter tones of her vis-à-vis on record, Peter Pears. Hence, it is advisable to use the booklet, most thoughtfully provided by London, of the complete text. But once the

sounds are deciphered, the balance between voice and instruments seems right. As in the earlier Columbia issue (ML 2047), Dr. Sitwell declaims (if that is the right word) her verses with considerable relish, though this new performance strikes me as being slightly more considered in approach. Her partner, assigned the faster numbers (which the lady may no longer consider herself capable of projecting), manages them expertly, without ever being tongue-tied. Collins and his small group of musicians provide a delightful performance of Walton's piquant score.

For those who would savor the Walton music, *sans* Sitwell verses, the two orchestral suites arranged by Walton in 1926 and 1938 may best be heard in the recordings made by that old Sitwellian fan Constant Lambert and the Philharmonia Orchestra, on COLUMBIA ML 4793.

J. F. I.

WEBER

Overtures: Der Freischütz; Euryanthe—See Strauss: *Don Juan*

WEBER

Six Petites Pièces faciles, for Piano Duet, Op. 3; Eight Pieces, for Piano Duet, Op. 60

Arthur Gold, Robert Fizdale, duo-pianists
COLUMBIA ML 4968. 12-in. \$3.98.

The music of these loosely assembled suites—inventive in melody and rhythm, tirelessly entertaining—cajoles with a seductiveness of invitation that would surely condone a critic's refusal to declare that the record could have been a great deal better. What matters an exaggeration of naïveté, a slamming home of point in interpretation, when the composer (Weber guided by Mozart's hand) still beckons enticingly? And in the half of Op. 60 not naïve, do not these four flashing hands cease to be flashy? Are they not seriously devoted when the music is? They are; and so half to be commended, the half wherein we do not apprehend a sneer.

The piano in reproduction is brittle, not out of accord with the playing.

C. G. B.

WEILL

Die Dreigroschenoper (excerpts)

Overture; Moritat; Ballade von angenehmen Leben; Liebeslied; Kanonensong; Die Seeräuberjenny; Act I Finale; Barbarasong, Eifersüchduduet; Abschied and Act II Finale; *Zuhälter-Ballade; Lied von der Unzulänglichkeit des menschlichen Lebens; Moritat; Schluss-Choral*

Erika Helmke; Lotte Lenya; Kurt Gerron; Eric Ponto; Willy Trenk-Treibitsch. Lewis Ruth Band, Theo Mackeben, cond.
TELEFUNKEN LGM 65028. 10-in. \$2.98.

This is a work of which the composer said in 1928, "I don't give a damn about 'posterity': I write for right now." What it amounts to is a translation into late-1920 terms of the story—which, after all, has legendary status—of John Gay's *The Beggar's Opera*. And it worked. And it works; not, wryly enough, because the jazz in the music is any more the popular music of today, not because there are topical references that make all this very immediate because we are all living in Germany, 1928, but because, whether Brecht and Weill gave

a damn about posterity or not, their eighteenth-century Soho-cum-Berlin is the world always—at least until the Millennium. Because they were artists, whatever their political coloration may or may not have been. Because they made a piece of theater that means something, and that means it in a way that cannot be ignored—as differentiated from theater pieces that mean next to nothing at all, but mean it so slickly that the evening passes entertainingly.

In various adaptations—for example that by Marc Blitzstein, to be heard on M-G-M E 3121—*Die Dreigroschenoper* continues effective. But there is a certain completeness of integrity, as well as a certain documentary fascination, about the old original-cast recording, which was to be had in various forms and on various labels in the days of 78s, beginning with the first Ultraphon (later Telefunken) eight-side set. The great gem of the record is, as always, Lotte Lenya's singing of Jenny's bloody dream-song; and anyone who really develops a taste for the work ought to compare her M-G-M performance of the recent Blitzstein English version. Call it opera, call it popular, call it anything—this is one of the great things on records. Both of them. J. H., JR.

WOLF Lieder

Michelangelo Lieder: Wohl denk' ich oft; Alles endet, was entsteht; Fühl' meine Seele. From *Eichendorff-Lieder: Der Freund; Der Musikant; Verschwiegene Liebe.* From *Mörrike-Lieder: Gesang Weylas; Storchensbotschaft*

Heinz Rehfuss, baritone; Hans Willi Hausslein, piano.
LONDON LD 9182. 10-in. \$2.98.

Although not the bass that he is so often given responsibility for being in London opera recordings, Heinz Rehfuss is a competent and musicianly singer. However, the more this Wolf-sampling is listened to—and, particularly, the more it is evaluated relative to the accomplishments of other singers in the same repertoire—the less impressive it is. It comprises an interpretatively demanding lot of songs, perhaps not ideally suited to Rehfuss' voice, which is not dark enough to qualify as a bass-baritone, not high enough or low enough to be called, legitimately, anything else. Yet all three of the Michelangelo songs call for real bassy voices; the emphasis in "*Der Freund*" is on weight and vigor; "*Verschwiegene Liebe*" needs high piano-pianissimo, but also needs a downward F sharp that really works. All this is managed, one way or another, but not with ease or good tone.

It is the kind of honorable, conscientious singing that deserves at least one respectful hearing through. But Hans Hotter's *Michelangelo Lieder* make the Rehfuss performances sound like a boy hacking away at a man-sized job; and to play his "*Verschwiegene Liebe*" and follow it with the Fischer-Dieskau performance, on HMV, makes for a comparison that is really cruel. No texts—a killing omission where Wolf is concerned—and notes that are only innocuous. Hans Willi Hausslein's accompaniments are good except in the really tough songs—such as "*Der Freund*" and

the stork-boding one—where they are just adequate. Engineering: Clean and clear, not at all flattering to the voice, sometimes overloud on the piano part. J. H., JR.

WOLF-FERRARI *Il Segreto di Susanna*

Elena Rizzieri (s), Contessa Susanna; Giuseppe Valdengo (b), Conte Gil. Orchestra of Radiotelevisione Italiana (Turin), Angelo Questa, cond.
CETRA A 1250. 12-in. \$4.98.

Ester Orell (s), Contessa Susanna; Mario Borriello (b), Conte Gil. Turin Symphony Orchestra, Alfredo Simonetto, cond.
DECCA DL 9770. 12-in. \$4.98.

Without being controversial or "difficult," the music of Ermanno Wolf-Ferrari is that of an eclectic, whose affinities were not the usual ones of his time. At best, as in *Il Segreto di Susanna*, which now, of a sudden, has two competitive versions on LP, it is music that lasts much better on rehearing than might be thought at first. Easy to listen to, it has considerable subsurface sophistication.

Wolf-Ferrari was born in Venice in 1876. His father, a German painter, was in the midst of a long tour of duty there, making copies of Renaissance masterpieces for the Schack Gallery, of Munich, and had married a Venetian girl—hence the hyphenated German-Italian name. When he was just old enough to have gotten into girl trouble in Rome, the boy was sent to Munich to study at the conservatory. But Venice was home.

His first work, a neo-Bach choral piece, was a failure in Venice. His second, a Cinderella opera, failed in Venice, too. But it was a success in Germany. This was to be the pattern of an odd career. For although Wolf-Ferrari spent most of his seventy-two years in Italy and is commonly regarded as having been an Italian composer, his operas invariably had more success in Germany than they did anywhere else.

Only occasionally—as in his one blood-and-passion work, *The Jewels of the Madonna*—did he enter the main current of opera in his time. He was a sort of throwback; his comedies are, in undefinable feel, like the comedies of Cimarosa or Pergolesi. They are not bitter, but they are not sentimental. They are objective. They do not call for empathy—only understanding. The slant on human foibles is about that of Don Alfonso in *Così fan tutte*.

The plot of *Il Segreto di Susanna*, if it can be called a plot, is taken from a French farce, and usually (as in these recordings) sung in Italian outside of Germany. There are three characters: Count Gil; his young wife, Susanna; and Sante, their servant. Since Sante is a mime role, any recording begins with one strike conceded. All the record listener can do is follow the stage directions—or (horrid thought) develop a Sante routine for the amusement of guests.

At any rate, they are caught by the curtain just at the start of a crisis. Susanna hurries in, slips a package to Sante, and dashes off. Then Gil rushes in. Heading home from his club, he had spotted Susanna on the street. Why? And what is this smell? Tobacco smoke! Susanna must have a secret lover. He talks around the point. Susanna has a secret. She? Well, yes,

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maybe. But he stays at the club so much, and a girl has to amuse herself somehow . . . Gil storms at the brazen creature, threatens her; he will tell her mother; that noble woman . . . But Susanna sniffs; the old lady herself probably, once in a while . . . All told, a good deal of crockery is broken before he slams out of the house and Susanna settles down to rest her frayed nerves. But Gil bursts in again. That smell! What is she hiding behind her? He grabs, and burns his hand. The secret is out. Susanna is the smoker. So all is well, and Gil lights a cigarette, too. And after seeing his master and mistress to their room, Sante tries a puff.

Neither recording is any sort of ultimate in polish of style. Ester Orell and Elena Rizzieri both have average-good lyric voices and adequate techniques, but Miss Rizzieri is surer vocally. Similarly, Mario Borriello has his points of special effectiveness, but Giuseppe Valdengo has a better voice, and, if not the most brilliantly amusing of singers, gets more out of the text by singing it with care than Mr. Borriello does by exploding words and phrases in an attempt to seem animated. Both conductors, both orchestras are satisfactory. The Cetra sound is typical—close-to on the voices, with fifty-fifty balance between them and the orchestra, the total effect that of a roomy studio. The Decca (a Deutsche Grammophon product) is very strange. The instruments sound medium close, quite crisp and clean; the voices sound as if they might have been recorded entirely separately—in some huge, empty loft, or inside a bass drum. I found it impossible to get used to this perspective and impossible to change it. Cetra provides an Italian-English text, Decca just an English one, which may not prove of much help. Recommendation: Cetra. J. H., Jr.

RECITALS AND MISCELLANY

HILDE GUEDEN Operatic Arias

Puccini: *Gianni Schicchi*: *O mio babbino caro*. *Turandot*: *Signore, ascolta*; *Tu che di gel sei cinta*. Verdi: *La Traviata*: *Ah, fors'è lui* and *Sempre libera*. *Falstaff*: *Sul fil d'un soffio esteso*

Hilde Gueden, soprano; Orchestra of L'Accademia di Santa Cecilia, Rome, Alberto Erede, cond.

LONDON LD 9165. 10-in. \$2.98.

If not the most vivid European singer to have come here since the war, Hilde Gueden is certainly one of the most charming. The voice is a clear, even lyric soprano, bright and flexible but of no great size or richness of timbre, with an oddly characteristic flicker—more a flashing than an unsteadiness—about certain kinds of sustained top tones. Her singing is pure and containedly musical—the sort of singing that makes its points through feminine grace rather than dramatic bite.

And so it is here. Her *scena* from *La Traviata* may leave some deeper emotions untouched, but it is beautifully vocalized, with coloratura that is fleet and sure, and the fairy music from the last act of *Falstaff* (done without chorus and, barbarously enough,



Roland Hayes: something beyond artistry.

sandwiched between the two *Turandot* excerpts) spins and glitters as it ought. Of the Puccini bands, the one given to "*O mio babbino caro*" holds the best singing—delicate, graceful, with just the hint of a pout, and (what so few sopranos can manage in this aria) with a poised A-flat. Of Liu's two arias, the second, which needs a certain self-sacrificing nobility as well as pathos, comes off less well than the first, in which Miss Gueden is touching and her voice very lovely all the way up to the end, at which point she makes a quite gratuitous crescendo on the B-flat and pays the fine of a pushed tone and an ugly release for trying to second-guess Puccini. Alberto Erede's accompaniments are all satisfactory, and rather better than that in the *Falstaff*. Engineering: Typical of the company and good of the kind. No texts; lucid notes by Robert Boas. J. H., Jr.

ROLAND HAYES *The Life of Christ*

The Life of Christ, as Told Through Afro-American Folk Song: Prepare Me One Body; Three Wise Men to Jerusalem Came; Lit'l Boy; Live a-Humble; He Raised Poor Lazarus; You Hear the Lamb a-Cryin'; Plenty Good Room; One of You Shall Betray Me; Who Betrayed My Lord?; They Led My Lord Away; He Never Said a Numberlin' Word; Did You Hear When Jesus Rose?; Were You There?

Roland Hayes, tenor; Reginald Boardman, piano. VANGUARD VRS 462. 12-in. \$4.98.

This telling of the life and Passion of Christ, in terms of the great literature of spirituals that has grown up among the Negro peoples brought to this country in the days when men owned other men as slaves, is not a random gathering-together made to fill up an LP but a seriously considered, connected narrative-commentary arranged some years ago by Roland Hayes, who has sung it as a cycle, an integrated work of creative-interpretative art, countless times. It is somewhat excessive to compare it, as the jacket notes do, to the Passion narratives of the late Renaissance, and actually rather beside the point; for this is a selection from the music of a whole people, not in the fullest sense a composed

entity. A truer thing to point out is that the selection and ordering, and the setting—for these songs are not at all in their natural state, tunes to be sung chorally, with improvised harmonies—has been done with such superior taste and feeling that they become, in performance by Mr. Hayes, art that is sophisticated yet art that never either loses contact with its heritage or polishes it artificially. It is quite impossible to separate the settings and the singing; they are of a piece. But anyone who knows the spiritual literature in all its various states, and all its various unbecoming guises, cannot help but hold these settings, this cycle, in the deepest awe and respect.

The explanation, and at the same time, the conclusion, has to be that Roland Hayes is a great artist, and, something even less frequent in the world, a great artist whose true greatness comes from the sureness of his faith in a greatness at once of man and infinitely beyond him, a faith in God, a faith held in humility, without parade. The singer is no longer young, and his voice is no longer fresh, but in music of this sort, where he can draw assurance from within and does not have to concentrate on problems of technique that he once solved so effortlessly, the performances are in essence as heartbreakingly communicative as they ever were. Reginald Boardman's accompaniments are worthy of the singer. The engineering is true and delicately responsive. J. H., Jr.

LOVE DUETS FROM THE OPERA

Bellini: *La Sonnambula*: *Preni l'anel ti dono*—Lina Pagliughi (s), Ferruccio Tagliavini (t). Cilea: *Adriana Lecouvreur*: *La dolcissime effigie*—Carla Gavazzi (s), Giacinto Prandelli (t). Giordano: *Andrea Chénier*: *Udite! Sono sola; Vicino a te!*—Renata Tebaldi (s), José Soler (t). Ponchielli: *La Gioconda*: *Laggiù nelle nebbie remote*—Fedora Barbieri (ms), Gianni Poggi (t). Puccini: *La Bohème*: *O soave fanciulla*—Rosanna Carteri (s), Ferruccio Tagliavini (t). *Manon Lescaut*: *Tu, tu, amore*—Clara Petrella (s), Vasco Campagnano (t). Verdi: *Rigoletto*: *E il sol dell'anima*—Lina Pagliughi (s), Ferruccio Tagliavini (t). Various orchestras and conductors.

CETRA A 50178. 12-in. \$4.98.

For listeners who do not insist that every record they own be the greatest ever, this is a pleasant enough sampler drawn from complete operas in the Cetra list. It holds no great rarities, but the unusualities are sensibly chosen, and the commoner excerpts are generally justified by the performances of them. The gap between the most distinguished singing and least good is fairly wide, but there is a high enough average of communication to make a favorable balance. No texts, but usable notes. J. H., Jr.

MASTERS OF THE HARPSICHOORD

Durante: *Toccatas in D minor and A minor*, *Della Ciaja*: *Toccatas in G minor*; Greco: *Balletto di Mantua*; Marcello: *Sonata in C minor*; F. T. Richter: *Toccatas in D minor*; Sarabande in D minor; Froberger: *Variations on the popular air Auf die Mayerin*; Pachelbel: *Fantasia in C major*; Kuhnau:

Gigue luthée; Handel: Allemande, Capriccio, Minuet, Aria

Ruggero Gerlin, harpsichord.
L'OISEAU-LYRE OL 50043. 12-in. \$4.98.

A fine selection of unfamiliar pieces, beautifully played and clearly recorded on practically noiseless surfaces. The Italian composers represented on Side 1 are roughly contemporary with Bach. While their pieces are all in the minor mode, which imparts to them an air of gentle melancholy, they are nicely varied in form. The "toccatas" of Durante are really fuguelike constructions; Della Ciaja's, however, has the improvisational and imaginative style normally associated with the term. The Greco is a lovely set of variations on a highly embellished dance tune, and the Marcello an embryonic fast-slow-fast sonata. The biggest and weightiest of the German pieces is Froberger's Suite of Variations on *Die Mayerin* (which is a more accurate title than the one quoted above) but the others each have points of interest. Gerlin's Pleyel harpsichord has a variety of colors, of which he takes full advantage. N. B.

MUSICAL ORGAN CLOCK

Sterl: Concerto. Mozart: *Veilchenstrauss*; *Vergiss mein nicht*, K. Anh. 264; Theme and Variations. Polledro: Allegro. Haydn: *In native worth*, from *The Creation*. Liszt: Allegro. (Anonymous): Waltz; Andante and Allegro; *Ecoisaise*
VANGUARD VRS 7020. 10-in. \$3.95.

The eighteenth-century musical organ clock recorded here is from the Richard Huebner collection in Vienna and is a fancy version of the barrel organ or calliope still heard today. A set of miniature pipes, worked by a mechanical bellows, is made to play when valves to the pipes are opened by pins on the surface of a revolving wooden cylinder. The instrument plays music of sufficient complexity and elaboration to be interesting, but the performances will amuse rather than edify. They sound like those of bad, unmusical executants of the human variety — with missed notes, strange accelerations and retards, wild dashes through cadenzas, abrupt, mechanical phrasing, particularly in final cadences. It would have been nice if more documentation on the music could have been given: two of the works attributed to Mozart are unaccounted for in the Köchel catalogue; the Liszt referred to here is obviously not Franz, but a late-eighteenth- or early-nineteenth-century musician.

All the operational sounds of the organ are faithfully recorded to make this disk a real curiosity, which most music-lovers will be fascinated to hear once, but probably not more than that. R. E.

JOHN CHARLES THOMAS
Songs You Love

Heyman-Harmati: *The Bluebird of Happiness*. Trad.: *Ev'ry Time I Feel the Spirit*. Straus: *Song in My Heart*. Trad.: *Swing Low, Sweet Chariot*. Rasbach: *Trees*. Beethoven: *In questa tomba oscura*. Donaudy: *O del mio amato ben*. Trad.: Lord Randall. Gatty: *Bendemeer's Stream*. Duparc: *Chanson triste*. Thompson: *Softly and Tenderly*. Kern: *The Last Time I Saw Paris*. Guion: *Home on the Range*. O'Hara: *There Is No Death*

John Charles Thomas, baritone; orchestra.
CAMDEN CAL 208. 12-in. \$1.98.

As a complete artist, John Charles Thomas may have had his shortcomings, but as a singer he had few equals in his time, and as a putter-over of songs he was truly fabulous, as anyone who has heard him put over a Wolf group in a 5,000-seat city auditorium can testify. Miscellaneous though it is, this record is easily worth the price, not because all of it is good, but because all of it is so characteristic of the singer. J. H., JR.

THE BEST OF JAZZ

by John S. Wilson

ANNOTATIONS OF THE MUSES

Orchestra conducted by Johnny Richards; Johnny Smith, guitar; Julius Baker, flute; Robert Bloom, oboe; Vincent J. Abato, clarinet; Harold P. Goltzer, bassoon; John R. Burrows, french horn; Joe Wilder, trumpet; Jack Lesberg, bass; Saul Gubin, tympani and drums.

LEGENDE 1401. 10-in. \$3.85.

If jazz and serious music are to be successfully joined, the common ground is likely to be found in such an unpretentious but knowledgeable piece as this Johnny Richards composition. Richards has worked as a composer in both fields and gives evidence here of feeling at home in both. *Annotations* has taste, wit, charm, and a consistent wholeness — it is not a mere alternation of styles. There is, in fact, such a sense of

unity that the woodwinds which may be said to represent the classical side of this composition, and Joe Wilder, as the standard bearer for the jazz element, serve as complementary forces, with guitarist Johnny Smith working a sort of middle area which has characteristics of both.

The group which Richards conducts is made up of topnotch men who seem to relish the chance to play an imaginatively constructed piece that takes them beyond the limitations within which they are accustomed to work. The recording is excellent.

THE AUSTRALIAN JAZZ QUARTET

A Foggy Day; *Little Girl Blue*; *Loose Walk*; *Flaxen Hair*; *You Are Too Beautiful*; *Lullaby of the Leaves*; *The Things We Did Last Summer*; *Fascinatin' Rhythm*

Dick Healy, bass, tenor, and alto saxophones, flute, piccolo, clarinet; Errol Buddle, tenor saxophone, bassoon; Jack Brokensha, vibes, drums; Bryce Rohde, piano.

BETHLEHEM BCP 1031. 10-in. \$4.00.

The scope of Australian jazz, which has generally started and ended with Graeme Bell's two-beat group, is extended, in a manner of speaking, with the appearance of the Australian Jazz Quartet. The Quartet's instrumentation and approach is several ages removed from Bell's but since the group is led by an American (Healy), was organized in Canada and so far has played only in the United States and Canada, it is questionable whether it should properly be considered Australian even though three of

Continued on page 61

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A Pre-Selected Diet for the Jazz Gourmet

LAST FEBRUARY ads began appearing announcing the Jazztone Society, a club which would offer jazz records by mail. As an introduction, the club prepared a ten-inch LP *Jazz Sampler* which was available to prospective members for \$1. The *Sampler* turned out to be a compilation of reissues largely from the Dial and Commodore catalogues, plus two selections newly recorded by Jazztone. It was an excellent and often exciting potpourri of jazz sides and, in a limited way, a good cross-section of jazz styles.

Since then, the Jazztone Society has sent out two of its monthly selections and alternates. The first release offered a choice of Coleman Hawkins and His All Stars or Rex Stewart's Dixielanders. The second paired Paul Barbarin and His New Orleans Band against the Art Tatum-Erroll Garner *Kings of the Keyboard*.

In both cases, name value and talent value are high. The Tatum-Garner disk is made up of reissues from the Dial and Comet labels, the rest are new recordings.

The Hawkins disk is excellent. It offers one of the greatest of tenor saxophonists in a relaxed, inventive mood, swinging easily in very good company. It is, in fact, somewhat amazing to hear Emmett Berry and Eddie Bert, two quite disparate musicians, playing together so well.

Rex Stewart doesn't fare quite so well. The onetime Ellington star is not a particularly convincing Dixieland trumpeter. However, Albert Nicholas is a superb clarinetist in this vein; there are some good contributions by the infrequently heard trombonist, Fernando Arbelo. Apart from their efforts, the interpretations tend to be mechanical.

Barbarin's band plays highly authentic New Orleans jazz, with proper emphasis on ensembles, a rude, raucous trumpet which may sound a little shrill to unaccustomed ears, a wonderfully mellow clarinet and a grand exuberance whenever the tempo goes up.

The Tatum-Garner reissues are fine examples of the two pianists' styles. Tatum's practically classic manner of playing had long been set by the time these sides were cut in the middle Forties. Garner was in a highly creative period, establishing the approach which now identifies him. Rarely was he recorded so well, during that time, as he was on these Dial disks.

The records themselves are clean and well-pressed. The recording of the new material maintains a generally high level, although the Rex Stewart set, recorded in a night club, is of less than studio quality. But I have never heard a veteran New Orleans group recorded with the fidelity achieved on the Barbarin disk and the Hawkins numbers, too, have great vitality. Being reissues, of course, the Tatum and Garner recordings are somewhat lacking in tonal range, but this is only to be expected.

One very noteworthy feature of the Jazztone releases so far is the amount of playing time per disk. The Hawkins record runs almost an hour, and all the others are much longer than the usual commercial twelve-inch jazz LPs.

The Society's June releases, not available

at this writing, were a group of new recordings by Sam Price and his Kansas City Band and reissues of material by Charlie Parker and Dizzy Gillespie, originally issued on Dial. For July there will be new recordings by a Chicago group led by Max Kaminsky and including Pee Wee Russell, Miff Mole, and Joe Sullivan, and reissues of some of Billie Holiday's Commodore recordings.

For the future, Jazztone has recorded new sets by Mary Lou Williams, in which she reviews her career as a jazz pianist, by Ruby Braff, and by the Omer Simeon trio. It has acquired the mail order and foreign rights to the Commodore catalogue, the rights to all recordings made in this country by Dial, and all rights to the Pax catalogue (which also includes the Session catalogue).

These catalogues will provide the Society with reissue material to supplement its new recordings. Most Jazztone releases will be sold through stores on the Concert Hall label in ten-inch LP format (as opposed to twelve-inch on Jazztone) and at a higher price (\$3.98 for a ten-inch Concert Hall as against \$2.75 for a twelve-inch Jazztone), but reissues from the Commodore catalogue will be available only to members of the club, since Commodore has retained the rights to retail distribution in this country.

Commodore material scheduled for reissue by Jazztone includes the Jelly Roll Morton *New Orleans Memories* set (with four additional numbers) and sides by Chu Berry, Lester Young, and Bunk Johnson. From the Pax and Session catalogues, the Society will reissue material by Jimmy Yancey, Cripple Clarence Lofton, George Lewis, James P. Johnson, and Omer Simeon. The Dial catalogue will provide recordings by Buck Clayton and Red Norvo along with more works by Charlie Parker and Dizzy Gillespie.

The Society says it plans to provide its members with recordings which will cover the whole story of jazz, avoiding emphasis on any school or dogma. On the basis of the disks issued so far and the plans for the immediate future, the club is hewing to this aim admirably. It is offering records by important jazz figures, records which are well played, well recorded, and intelli-



Art Tatum, co-monarch of the keyboard.

gently selected (with excellent liner notes, incidentally) and at a price that is definitely a bargain. There seem to be no catches to membership, either: There are no minimum purchase requirements, any record can be returned even after it has been opened and played, and membership may be canceled at any time. The record collector, it would seem, can scarcely lose.

JOHN S. WILSON

COLEMAN HAWKINS AND HIS ALL STARS

Improvisations Unlimited

Get Happy; If I Had You; Lullaby of Birdland; Out of Nowhere; Blue Lou; Stompin' at the Savoy; Ain't Misbehavin'; Cheek to Cheek; Just You; Just Me

Coleman Hawkins, tenor saxophone; Emmett Berry, trumpet; Billy Taylor, piano; Eddie Bert, trombone; Milt Hinton, bass; Jo Jones, drums.

CONCERT HALL CHJ 1201. 12-in. \$4.98.

JAZZTONE J 1201. (Subscribers only) 12-in. 55 min. \$2.75.

REX STEWART AND HIS DIXIELANDERS

Dixieland Free-for-All

my Benford, drums.

That's A-Plenty; Basin Street Blues; High Society; Tin Roof Blues; Dixieland One-Step; South Rampart Street Parade; Weary Blues; Apex Blues; Wolverine Blues; When the Saints Come Marching In

Rex Stewart, trumpet; Fernando Arbelo, trombone; Albert Nicholas, clarinet; John Dengler, baritone saxophone; Herbert H. Nichols, piano; John L. Fields, bass; Tom-

CONCERT HALL CHJ 1202. 12-in. \$4.98.

JAZZTONE J 1202. (Subscribers only) 12-in. 50 min. \$2.75.

ART TATUM, ERROLL GARNER

Kings of the Keyboard

Flying Home; The Man I Love; I Know That You Know; On the Sunny Side of the Street; Dark Eyes

Art Tatum, piano; Tiny Grimes, guitar. Slam Stewart, bass.

Pastel; Play Piano Play; Love Is the Strangest Thing; Blues Garnie; Loose Nuts. Fantasy on Frankie and Johnny; Trio

Erroll Garner, piano; Red Callender, bass. Harold West, drums.

JAZZTONE J 1203. (Subscribers only) 12-in. 42 min. \$2.75.

PAUL BARBARIN'S NEW ORLEANS JAZZ BAND

New Orleans Jamboree

Gettysburg March; Screamin' the Blues; Lillies of the Valley; First Chance; Tiger Rag; L'il Liza Jane; Careless Love; Mon Chère Amie; The Second Line; When the Saints Come Marchin' In

John Brunious, trumpet; Bobby Thomas, trombone; Willie Humphrey, clarinet; Lester Santiago, piano; Danny Barker, banjo; Paul Barbarin, drums.

JAZZTONE J 1205. (Subscribers only) 12-in. 47 min. \$2.75.

Continued from page 59

its members come from Down Under.

In any event, their playing is varied and, in general, off the beaten track. There is much emphasis on Healy's flute and Buddle's bassoon, an odd pairing. Healy is as fluent a flautist as has yet turned up in jazz, and his piping often achieves an impressively blue coloration. The bassoon is not the most graceful instrument for jazz purposes, but Buddle's buoyant burping makes it ingratiating, particularly when he goes swinging away on something like *Loose Walk*. Although the group sometimes works its way into tempos fairly well removed from jazz, this is more than offset by the Quarter's adventurousness and infectious sense of fun. Recording is good.

BEST FROM THE WEST, Vol. 1

Santa Anita; Hooray for Hollywood

Harry Edison, trumpet; Herb Geller, alto saxophone; Bob Enevoldsen, trombone; Lorraine Geller, piano; Joe Mondragon, bass; Larry Bunker, drums.

Culver City; Blindfold Test No. 1

Conte Candoli, trumpet; John Graas, French horn; Charlie Mariano, alto saxophone; Marty Paich, piano; Monty Budwig, bass; Stan Levey, drums.

Santa Monica; Blindfold Test No. 2

Conte Candoli, trumpet; Buddy Collette, alto saxophone and flute; Jimmy Giuffre, tenor and baritone saxophones, clarinet; Gerry Wiggins, piano; Howard Roberts, guitar; Curtis Counce, bass; Stan Levey, drums.

BLUE NOTE BLP 5059. 10-in. \$4.00.

BEST FROM THE WEST, Vol. 2

Arcadia; Blindfold Test No. 3

Group 1, above.

Van Nuys Indeed!; Burbank Bounce

Group 2, above.

Here's Pete; No Love, No Nothing

Group 3, above.

BLUE NOTE BLP 5060. 10-in. \$4.00.

The familiar—by now, overly familiar—lines of thought common to the clique of West Coast musicians who seem to dominate the recording scene around Los Angeles are repeated on these two disks. It is a capable representation of this school of playing with several points of more than passing interest. The group which includes Buddy Collette and Jimmy Giuffre has been the most successful in providing some variety in sound and attack. Collette's flute is particularly interesting in a duet with Conte Candoli's trumpet on *Blindfold Test No. 2*. Giuffre's breathy, hard-lined clarinet is used to good effect on *No Love, No Nothing* and *Blindfold Test No. 2*.

The two sets are also noteworthy for the presence of Harry Edison, the onetime Basie trumpet star who is heard infrequently on records these days. His bright, swinging muted trumpet in *Arcadia* and *Blindfold Test No. 3* provides an enlivening change of pace from the regular Coast trumpet style. All three groups have been recorded with care.

RALPH BURNS AMONG THE JATP

Perpetual Motion; Spring in Naples; Music

for a Strip Teaser; Sprang; Pimlico; Early Awedom; Chuck-a-Luck; Taxco

Orchestra conducted by Ralph Burns.

Roy Eldridge, Bernie Glow, Lou Oles, Alfred De Risi, Al Porcino, trumpets; Bill Harris, Hal McKusick, trombones; Sam Marowitz, alto saxophone; Flip Phillips, Alvin Cohn, tenor saxophones; Danny Bank, baritone saxophone; Jimmy Hamilton, clarinet; Oscar Peterson, piano; Ray Brown, bass; Louis Bellson, drums.

NORGRAN MG N-1028. 12-in. \$4.98.

The list of Ralph Burns's accomplishments apparently is going to be endless. What he has done on this disk is notable: he shows that it is not really necessary for the resident geniuses of the Jazz at the Philharmonic troupe to play as ineptly as they usually do. Given something to play (Burns wrote all these numbers) and a firm and informed leader to guide them, Flip Phillips, Roy Eldridge, Bill Harris, and Ray Brown reveal that they are still capable of electrifying. The Phillips who plays *Spring in Naples* with lilting grace and charm is a positive revelation, so is the exuberant attack of Roy Eldridge on *Sprang*. Jimmy Hamilton, no JATPer, is featured in one of his typically polished performances in *Pimlico* and Oscar Peterson, an undaunted JATPer, is as agreeable as ever in *Perpetual Motion*. Much as the individual musicians stand out, it is obviously to Burns's credit that they are able to. Recording is good.

ART TATUM

The Genius of Art Tatum, Nos. 6-10.

No 6: *September Song; I Hadn't Anyone Til You; Night and Day; Jitterbug Waltz; You're Driving Me Crazy; Stars Fell on Alabama; Smoke Gets in Your Eyes; Blue Moon*

No. 7: *Someone to Watch Over Me; The Very Thought of You; I Don't Stand a Ghost of a Chance with You; I'll See You Again; Stardust; Where or When; Stay As Sweet As You Are*

No. 8: *I Cover the Waterfront; Fine and Dandy; All the Things You Are; I'm in the Mood for Love; Willow Weep for Me; When a Woman Loves a Man; Ain't Misbehavin'; Love Me or Leave Me*

No. 9: *Ill Wind; I'll See You in My Dreams; Blue Skies; Lover Come Back to Me; Would You Like to Take Walk; I've Got a Crush on You; Japanese Sandman; Aunt Hagar's Blues*

No. 10: *Too Marvelous for Words; Just Like a Butterfly That's Caught in the Rain; Gone with the Wind; Danny Boy; Blue Lou; They Can't Take That Away from Me; Tea for Two; It's the Talk of the Town; Caravan*

Art Tatum, piano.

CLEF MG C-657/C-661. 12-in. \$4.98 each

These five disks comprise the second batch of releases in one of the most fantastic of all jazz recording projects. With ten twelve-inch LPs of Art Tatum's piano solos now available and three or four more still to be released, the complete set will represent something which might well be called "The Art of the Jazz Piano." No other pianist has ever been recorded so exhaustively—it is doubtful if any other pianist could stand up creatively under such a

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recording program. Tatum, however, goes blithely on turning out a seemingly endless stream of brilliant and fascinating performances. These five disks are every bit as good in both performance and recording as the first five (see HIGH FIDELITY, August 1954) and one of the flaws of those first five—very short playing time for a twelve-inch LP—has been somewhat remedied by the addition of five or six more minutes on each disk. The notes, however, are—if possible—even less informative than in the earlier releases.

THE MUSIC BETWEEN

EVENING IN ROME

La Montarra; O sole mio; The Echo Told Me a Lie; Catari, Catari; Vieni sul mar; Anema e core; Funiculi, Funicula; Santa Lucia; Serenade in the Night; Mattinata; Luna rossa; Say That You Will Not Forget; Mamma; Come Back to Sorrento

Frank Chacksfield and his Orchestra.
LONDON LL 1205. 12-in. \$3.98.

It was Frank Chacksfield's bad luck a few months back to have followed Michel Legrand's *I Love Paris* with his own *Evening in Paris*. The situation, unhappily, is repeated again; Legrand's *Holiday in Rome* has just been issued by Columbia and, like its predecessor, it's a more imaginative offering than Chacksfield's. It should be added, though, that Chacksfield and his orchestra pull closer to Legrand's standard with this new record, and the Britishers have certainly been given the brighter, better-defined sound. R. K.

HOLIDAY IN ROME

Torna a Surriento; Non dimenticar; Mattinata; Grazie dei fiori; Vieni, Vieni; Fiorin, Fiorello; Dicitencello vuiei; Neapolitan Nights; Luna rossa; O sole mio; Aveva un bavero; Munasterio 'e Santa Chiara; Vola colomba; Luna lunera; Funiculi, Funicula; Addormentarmi cosi; Torna a Surriento

Michel Legrand and his Orchestra.
COLUMBIA CL 647. 12-in. \$3.95.

A medley of Italian songs, folk and popular, arranged by Michel Legrand and played by the same orchestra that did such a wonderful job on *I Love Paris* just a few months ago. The mood here is more sober and somnolent, perhaps, but this Roman offering nevertheless remains a handsome venture, musically and sonically. Highly recommended. R. K.

MUSIC FOR TIRED LOVERS

My Melancholy Baby; I Hadn't Anyone Till You; Let's Fall in Love; Moonglow; I Don't Know Why; You've Got Me Crying Again; If I Could Be with You; I'm Beginning to See the Light; As Time Goes By; After You've Gone; I'll See You in My Dreams

Sung by Woody Herman; Errol Garner, piano.
COLUMBIA CL 651. 12-in. \$3.95.

When Woody Herman and Errol Garner shared an engagement at New York's Basin Street in 1954, Herman formed the habit of delivering a group of songs at midnight

dedicated, tongue-in-cheek, to tired lovers. They were all slow, mellow, sometimes gloomy tunes; and, put together here on record, they show Herman in an unusually placid mood. They also show him to be one of the luckiest vocalists in the world for having Errol Garner in support, "feeding him"—as the saying goes at Basin Street—elegant, discreet musical ideas from his piano. A superior recording; very ably engineered, too. R. K.

A NIGHT IN SPAIN

Orquesta de Camera de Madrid, Augusto Alguero, cond.
MONTILLA FM 46. 12-in. \$4.98.

Augusto Alguero, a twenty-year-old Barcelonian, has listened well to Messrs. Faith, Gould, Kostelanetz, et al., and here meets them as equals on their own ground. Alguero's selections, to be sure, are all Spanish, but like his American models he uses all of his orchestra's sonic resources and keeps a careful eye out for impressionistic tricks. A chorus and soloist help out on one or two numbers. They and the orchestra get unusually brilliant sound, with the brasses, in particular, bright and ringing. R. K.

SONGS FROM NAPOLI — VOLUME I

Marechiaro; L'ultimi rose; Guapparia; Mandulinata a Napule; Torna Pulicene; Desiderio 'e Sole; 'A Bumbuniera mia; Fravula fra'

Roberto Murolo, tenor.
DURIUM DLU 96001. 10-in. \$2.98.

SONGS FROM NAPOLI — VOLUME II

Chi s'annammora 'e te; Tre cose; Napule senza 'e te; Luna Caprese; Aggio Perduto o suonno; Io te vurria vasà; Lacreme Napulitano; 'O Zampugnaro 'nnamurato

Roberto Murolo, tenor.
DURIUM DLU 96002. 10-in. \$2.98.

Another in the Durium series designed to introduce popular Italian artists to the American public. Roberto Murolo, the tenor who sings these Neapolitan songs, has a faraway, quavering sort of voice that is peculiarly Mediterranean and almost perfectly suited to its material, which derives nostalgically from the home, street, and entertainment worlds of Naples. Authenticity, in fact, is one of the prime qualities of this record and the series of which it is a part. Fortunately, too, the reproduction is first-rate. R. K.

STARRING SAMMY DAVIS

Lonesome Road; Hey There; And This Is My Beloved; September Song; Spoken For; Easy to Love; Glad to Be Unhappy; Stan' Up and Fight; My Funny Valentine; Because of You; Birth of the Blues

Sammy Davis, Jr.
DECCA DL 8118. 12-in. \$3.98.

Sammy Davis is one of the loudest shouters to be heard in the land today. It's possible, of course, to quibble with his haymaker approach to some of these tunes, but in general it's pretty much of a relief in these days of fancy interpretative work that often has trouble rising above a meaningless whisper. Davis' voice is both hard and

wide-ranging and he uses it to its best advantage on such naturals as *Lonesome Road* and *Birth of the Blues*. He also offers a series of take-offs (in *Because of You*) on Billy Eckstine, Vaughn Monroe, Frankie Laine, and a half-dozen others that are positively uncanny in their faithfulness to the source. Decca has given Davis the kind of big, resonant microphone sound sometimes to be found in the very nightclubs where he is so popular. R. K.

WINE, WOMEN AND SONG

Josef Strauss: *Aquarellen Waltz*; *Jockey Polka*

Johann Strauss, Jr.: *Artist's Life*; *Wine, Women and Song*; *Morning Papers*; *Frisch ins Feld March*; *Csardas from Ritter Pazmann*

Vienna State Opera Orchestra, Anton Paulik, cond.

VANGUARD VRS 457. 12-in. \$4.98.

Another choice assortment of music by the brothers Strauss in exhilarating performances by Paulik and his Viennese colleagues. Occasionally the waltzes seem to have acquired an overrhythmic accent, causing them to flow with less grace than those in previous issues by this group. But no fault can be found with the dashing, whip-cracking *Jockey Polka*, the sultry, gypsy-hued *csardas*, or the lively stepping march. The recorded sound is scintillating. J. F. I.

FOLK MUSIC

by Howard LaFay

CAUCASIAN FOLK SONGS AND DANCES

Volume 1: *Azerbaijan*

Rashid Beybutov, tenor; other soloists; National Azerbaijan Folk Orchestra of Baku
Arsbin Mal Alan

Comic Folk Opera by U. Gadzhibekov
Highlights, sung in Russian and Azerbaijani

COLOSSEUM CRLP 174. 12-in. \$3.98.

Exciting, vivid, intensely nationalistic music from Azerbaijan sung and performed by Azerbaijanians. Included is a liberal sampling of the work of the young Azerbaijanian composer, Fikret Amirov, who has carved out a substantial reputation in Soviet musical circles. Snatches of Gadzhibekov's folk opera *Arsbin Mal Alan* are also presented in a linguistic patchwork of Russian and Azerbaijani. The whole is tuneful and very, very Oriental.

Colosseum's sound is barely acceptable. Better listen before buying.

ONCE OVER LIGHTLY

Folk Songs (and 2½ that aren't)

A Knave is a Knave; *Kisses Sweeter Than Wine*; *Tom With-a-Grin*; *Crawdad Song*; *Colorado Trail*; *The Mad Count*; *So Early in the Morning*; *Tobacco Union*; *I'm Gonna Marry in the Fall*; *Great Grand-Dad*; *Lavender Cowboy*; *Ann Boleyn*

Alan Arkin, with guitar accompaniment
ELEKTRA EKL 21. 10-in. \$3.50.

Elektra advertises this release as ideal summer listening fare. And that is a reasonably apt description. Young Mr. Arkin—

twenty years old—has a pleasant voice and a pleasant repertory, neither of which is calculated to start pulses to racing. The recording is close-to and very hi in the fi.

SIN SONGS—Pro and Con

Pro-Sin: *The Jolly Boatsman*; *How Happy is She*; *1 Once Had Virtue*; *The Gambler's Song*; *The Good Boy's Song*; *Good Old Mountain Dew*; *Rye Whiskey*
Con-Sin: *Tobacco is an Indian Weed*; *Three Pretty Maids*; *Young People Who Delight in Sin*; *Poor Polly, the Mad Girl*; *Gambling on the Sabbath Day*; *John Adkin's Farewell*; *An Address to All Concerning Death*

Ed McCurdy, baritone, with guitar.

ELEKTRA EKL 24. 10-in. \$3.50.

This album deals with a subject of universal interest—sin. Ed McCurdy's husky baritone, though wanting in flexibility, is an excellent vehicle for the folksongs that have been chosen to (1) support and (2) attack the sinner and his transgressions.

The "pro" group is amusingly ribald and manages to paint sin in all the attractive hues that frail humans know so well. But nevertheless the anti-sin forces have all the best of it, at least musically. McCurdy has had the good taste to refrain from burlesquing the somewhat vulnerable "con" songs. As a result, his straight, deep-throated delivery lends a real power to the hoary old exhortation, *Young People Who Delight in Sin*. And quite the finest thing on the record is *An Address to All Concerning Death*, a stern, granitic comment on the futility of pomp, power, and worldly aspiration. The sound is impeccable.

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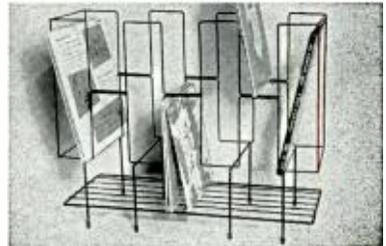


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AN AARON COPLAND DISCOGRAPHY

by Arthur Berger

BRITISH CRITICS take it as their responsibility to advance British music. I am astonished, as a matter of fact, at the way they will use the epithet "masterpiece" for the most mediocre product of a fellow countryman. But this is healthier than the state prevailing here, where critics take the public's part against the composer, instead of mediating between the two. Our sense of cultural insecurity is nowhere more manifest than in the realm of serious music, and our heartiest appreciation of a native work has the undercurrent of feeling that it is "pretty good for an American."

This makes it important to state at once that there is no doubt in my mind as to the capacity of Aaron Copland's music to stand up against the finest being written anywhere in the world today. His artistic aims, to be sure, are less exalted sometimes than they are at other times. At the age of twenty-three (he was born in 1900), emerging from his formative period, he started looking into possibilities of jazz as a valid source for an American idiom, and his expressive scope was circumscribed by it for a while. Around 1930 his materials became more complex, and the results more abstract and profound. Then, in the mid-Thirties, he concerned himself with reaching a wider audience. In the Twenties jazz had provided a recognition factor, helping to make listeners feel at home in an otherwise confusing new world of tones. And now again, in this third stage of his evolution, various segments of American folklore, brilliantly explored one after the other, have fulfilled somewhat the same role in his music. On the other hand, from this point onward, he has also remained aware of his responsibility to those listeners who rallied around him in the early Thirties. From time to time he has written for them more substantial works that did not openly have recourse to folk material.

But whether he has been engaged in rapidly executing an assignment for a movie or ballet or has been fortunate enough to find leisure for immersing himself in a lofty

project, he has always brought artistic distinction to his task. Not only the average record-buyer but the discriminating one as well may be absorbed by *Appalachian Spring* or *Billy the Kid*. It is, of course, as regrettable as it is inevitable that his most widely appealing works should oust his weightiest products almost completely from the concert hall, and that such major works of the early Thirties as *Statements* and the *Short Symphony* should be unavailable even on records. But in our musical society, which has failed to keep abreast of progress, Copland's path was the only one capable of bringing him to his present influential position where he has been able to do his share to raise creative American musical standards.

Except for the two works of the early Thirties I have mentioned, Copland's contribution is surprisingly well represented on LP. One important work not listed below, a song cycle of 1950 with words by Emily Dickinson, has been recorded by Martha Lipton for Columbia, but was not released in time for inclusion. Another, *Viebsk*, a trio of 1929, has been issued by a noncommercial agency of the University of Oklahoma, but I was unable to obtain it. Two children's pieces in a miscellany recorded by Menahem Pressler for M-G-M and *Ukelele Serenade* (1928), recorded by Louis and Annette Kaufman for Concert Hall among other violin pieces, struck me as being of too little consequence for treatment below. In accordance with the precedent established for these discographies, different recorded versions of a work are listed in order of preference. But it becomes clear from the text that this order cannot always be determined conclusively.

A few of the records mentioned here are no longer to be found in the current LP catalogues. Contemporary music, unfortunately, is subject to limited pressings. But such discontinued items, even though no longer listed in Schwann, are often still available in record stores; also they can be heard in libraries and over the radio.



1922

PASSACAGLIA FOR PIANO

I zealously resist the pleas of announcers who urge me "for only one dollar . . ." to become the privileged recipient of monthly radio listings that will inform me in advance when my "favorite work" is to be heard over the air. For it is much more fun, and good discipline as well, to tune in and try to determine the composer of the work in progress. The Passacaglia would probably suggest some such name as Fauré to the most expert style-detector. Though more than a student effort — well planned and cleanly made — it is one of the very few Copland works without his highly personal stamp. It is well played, but see below for the main comments on this LP. —Webster Aitken, piano. WALDEN LP. 12-in. \$4.95 (with *Variations* and *Sonata*).

1923

RONDINO

This jaunty piece for string quartet is available on records only in the string orchestra version made in 1928 (see below). But it should be mentioned here, for in it — under the influence of the flourishing Parisian scene — Copland's creative instincts took shape and all at once there was a Copland style. His interest in jazz as a source of inspiration is reflected in the asymmetrical division of the eight eighth-notes of a measure into groups of three and five. This, he observed, was what distinguished jazz from traditional music, where the normal grouping was into two balanced segments of four and four.

—See below: *Two Pieces for String Orchestra* (1928).

1925

AN IMMORALITY (for women's voices)

The piano accompaniment has freshness, but Copland had not yet developed distinction in choral writing. A performance that showed more feeling for Pound's words would, of course, do much to redeem the work.

—Vienna State Academy Chorus, Ferdinand Grossmann, cond. VOX PL 7750. 12-in. \$5.95 (with other American works).

MUSIC FOR THEATER

This "Suite in Five Parts for Small Orchestra" is a typical product of the boisterous period of F. Scott Fitzgerald and of Milhaud's *Création du Monde*. The appealing blues-like middle movement, with delicate nuances of glockenspiel and piano, is a simple example of the division of the measure I discussed above (three plus five). In the Dance, the five-eighths are abstracted entirely from the fox-trot meter, so that any allusion to ballroom dancing (if indeed any was intended) becomes remote. The free polyphony of ragtime is conveyed through rugged polytonal devices.

Copland had just emerged from his student days with Nadia Boulanger, but this work reflects a full-fledged composer with compelling personality. He merely evokes here, as the title suggests, the atmosphere of the theater in which he was later to prove himself a master.

The suite requires but eighteen players, whose number is increased accordingly

when it is played by symphony orchestras. I like the way Solomon's performance preserves the chamber quality, which is so essential to its nature and to its evocations of the jazz band. This forceful American conductor deserves high praise for his penetrating and authoritative reading. The absence of reverberation does its share acoustically to preserve the chamber orchestra quality, and those who know the work from the old 78-rpm version of Hanson or the American Recording Society subscription LP conducted by Hendl will find this one by Solomon infinitely better.

—M-G-M Orchestra, Izler Solomon, cond. M-G-M E 3095. 12-in. \$3.98 (with *Weill: Dreigroschenoper Suite*).

1926

CONCERTO FOR PIANO AND ORCHESTRA

Much of what was said about the jazz elements in the above work applies here; but the polyphony is more intense, and the two movements played without pause accumulate wild momentum. It has been called Copland's *Jazz Concerto*, and for my taste it is a more arresting achievement than either of Gershwin's works in this vein for piano and orchestra. After a blues-like opening movement, a piquant solo piano passage introduces a purposely tantalizingly willful rubato evocative of the Twenties — as if someone were holding back the pianist's arm at the beginning of each phrase, or as if the performer were weaving under the effects of liquor. All of a sudden he gets going with a vengeance. There are many canons, in some of which the entrances are as close as one eighth-note apart. The instrumentation and deliberate off-focus entrances in the "wrong" key are often humorously effective.

It is regrettable that the fine performance by Smit, with the composer conducting, exists only in limited edition. Made in 1952, it is good acoustically, too. It should be made available for more general consumption. If at times the piano might have been better balanced, so many difficulties are overcome in the performance that any other group of performers would be enormously challenged to surpass it.

—Leo Smit, piano; Rome Radio Symphony Orchestra, Aaron Copland, cond. CONCERT HALL LIMITED EDITION F 4. 12-in. (with *Bloch: Four Episodes*).

1928

TWO PIECES FOR STRING ORCHESTRA

With the concerto, Copland felt he had done all he could with jazz. He realized "all American music could not be confined to two dominant moods: the 'blues' and the 'snappy number.'" The *Lento Molto* of 1928 and the *Rondino* of 1923 (see above) with which he coupled it (in that order) each represents one of these moods, but they come off successfully because their simple nature is such that it does not occur to us to ask any more from them. The *Lento* begins to show Copland's process of absorbing the elements of the blues into a more general personal idiom. Each piece exemplifies Copland's admirable economy of means, his capacity to exhaust sparse materials and keep up the interest without introducing irrelevancies.

It is especially good to have these very

agreeable pieces on LP since they are among Copland's least played works, and once again we are indebted to Solomon both for their choice and his outstanding execution. The strings were reproduced with slight edginess in the high range, but the sound is generally clean.

—M-G-M String Orchestra, Izler Solomon, cond. M-G-M E 3117. 12-in. \$3.98 (with other American string works).

1930

PIANO VARIATIONS

With the Variations, we enter a new phase of Copland's development. His music becomes less accessible, more unique, and consequently more absorbing and enduring for those who regard a work of art as a challenge, who are not content with a few titillating hearings but want to live with the product of the artist's most thoroughly explored imagination. The compelling first four notes, punctuated by a percussive chord, engender the rest of the theme. Out of this, in turn, most of the chords and figurations of the variants are devised — another instance of Copland's economy, his shrewd way of saying only what is necessary and relevant and then extracting the most out of it.

Those who have heard Copland play this work, either in person or on the old 78 rpms (with their painful woe), will recognize the limitations of Aitken's conception. This is a pity. For taken by itself, his fluent, refined pianism is just what the music needs to make it sound natural where it is so likely, at the hands of other pianists, to sound driven and tortured. He is often too casual to convey the ominousness of gloomy prophecy, the deliberateness that rendered the work so suitable in the Thirties for Martha Graham, whose memorable *Dithyramb* did much to widen the sphere of the music's admirers. In addition to this, there is a misreading of a prominent note in the sixth measure — a D instead of the pungent D-sharp. Rests and holds are rushed, too.

Copland's use of the fewest notes to achieve his effect makes it necessary for the performer to give full emphasis to each of them, to wrench every bit of sonority from them. Very little is "merely ornamental" or dependent on the large general effect alone, as in the figurations of Romantic music. The impact derives from the accumulation of one bold sonorous impulse after another. However, it may be said in Aitken's favor that he gives clear sound to chords that can easily sound muddy, and the excellent piano reproduction preserves their proper values. —Webster Aitken, piano. WALDEN LP 101. 12-in. \$4.95 (with *Passacaglia* and *Sonata*).

1933

SHORT SYMPHONY

This work is not recorded in its original form but only in the arrangement for sextet made in 1937 (see below). Doubtless, Copland's sextet arrangement was greatly motivated by the doleful circumstance that this symphony (except for a Mexican performance under Chávez in 1934) accumulated dust on the shelf for over a decade and after a poor New York broadcast was again restored to its familiar niche — where

it has remained since. More than one prominent conductor has scheduled it and then been obliged to cancel the work's performance—owing to insufficient rehearsal time—as the scheduled date drew near. It is odd that there should not be somewhere a subsidy for the proper preparation (and recording) of so vital a work by so prominent a composer. Copland put many of his most striking inspirations into this symphony. Without entering into what seem to many the "stratospheric realms" of the most advanced twelve-tone music, Copland has here created for performers problems that are soluble only under ideal conditions.

—See below: *Sextet* (1937).

1936

EL SALÓN MEXICO

Disappointments like the one connected with his *Short Symphony* made Copland feel that composers "were in danger of working in a vacuum." He decided to address himself to a wider public and "felt it was worth the effort to see if I couldn't say what I had to say in the simplest possible terms." *El Salón México* was the first all-out attempt in this direction. It succeeded.

Sections of it recall his ingenuities of the early Thirties. He has skillfully transformed materials he brought back from the fertile country of the dance hall after which the work is named. One motif, an elision of elements of two themes, is carried to dizzy heights in the exciting development that closes the work, and there is much orchestral invention. It is not a work I can hear with pleasure often. Its material is too highly colored, and the slow dance section is almost literally quoted from its colloquial model. But among "pops" pieces it ranks high.

It is not easy to determine a "best" version; the Vanguard, however, may be readily dismissed. Though made from 78 rpms, Koussevitzky's version has elements in its favor—the elegance of his orchestra and the demands he made on it. Bernstein has a decided affinity for this music, but the loud sounds—especially of percussion—tend to hit one squarely in the face, and so active a work thus becomes all the more difficult to listen to. My preference is for Mitchell's version; for though it is a bit deliberate and he seems at times to be pulling his orchestra along, it is on the whole quite clear and the reproduction is so fine that one can enjoy the details of Copland's fertile scoring.

—National Symphony Orchestra, Howard Mitchell, cond. WESTMINSTER WL 5286. 12-in. \$5.95 (with *Appalachian Spring*, *Billy the Kid*, and *Panfare*).

—Boston Symphony Orchestra, Serge Koussevitzky, cond. RCA VICTOR LCT 1134. 12-in. \$3.98 (with *Appalachian Spring*).

—Columbia Symphony Orchestra, Leonard Bernstein, cond. COLUMBIA ML 2203. 10-in. \$2.98 (with *Milbaud: Création du Monde*).

—Vienna State Opera Orchestra, Franz Litschauer, cond. VANGUARD 439. 12-in. \$4.98 (with *Appalachian Spring*).

1937

SEXTET

This work is a reproduction of the *Short*,

Symphony of 1933 (see above). Taking into account the high quality of the music and the rarity with which the work is performed, I should be inclined to consider this one of Copland's most important recordings. The luminous diatonic dissonances, often achieved through brilliantly calculated distribution of the fewest possible notes, are powerful and incisive. A somewhat frantic motif covering wide pitch range immediately commands attention at the start. There is much use of the toccata style characteristic of Copland. The Lento maintains lovely immobility in contrapuntal lines vertically well spaced (there are canonic entrances one note apart), the momentum gathering slightly with a bucolic clarinet motif distantly evocative of Beethoven's *Pastoral Symphony*. Excitement returns in the finale, and as in the first movement there is an uninhibited drive that gives the impression nonetheless of being well disciplined.

It is significant that even in this period of the mid-Thirties, when he had decided to address a wider audience, Copland considered it a worth-while project to transcribe his *Short Symphony*. For he recognized that there would always be an audience for really serious music among those who admire chamber music and that this audience was eminently worth reaching.

The recording is good both acoustically and interpretatively, but other groups should not be discouraged from attempting to surpass it if they are willing to put a great deal of time into the attempt. I wonder whether some of the jumpiness could not be avoided if skips were negotiated more surely and each note were not left before due emphasis had been given it. —Leonid Hambro, piano; David Oppenheim, clarinet; Juilliard String Quartet. COLUMBIA ML 4492. 12-in. \$3.98 (with *Kohs: Chamber Concerto*).

1938

BILLY THE KID

Much of the fascination of Copland's ballet scores based on traditional material arises from his devices for transforming folk tunes—clipping them, broadening them, twisting them, etc., somewhat in the way a skilled painter consciously distorts a face or object to bring out some special quality either of the object or in his mind. One of the most notable examples of this practice is the episode at the end of Sc. 2 of *Billy* where some notes from the tune *Good-by Old Paint* provide, in diminution, an ostinato accompaniment for the full unfolding of the melody itself.

Billy has an affecting score. The scenario provided considerable scope—a shooting scene, among other things, where the composer could exploit possibilities of the percussion section, and an epic treatment that called for commentary in an eloquent opening and closing theme. While Copland was later to achieve in *Appalachian Spring* a more substantial symphonic score, *Billy* has continued to exert the charm of its informality and ingenuous pathos.

The Capitol version is described on the front of the sleeve as a "ballet suite," whereas on the back we are told it is the "complete ballet score except for minor cuts." This latter is rash overstatement, for the recording presents merely the suite plus the waltz and some traditional material. West-

minster also misrepresents when it claims that its LP includes the suite, since an important long section between "The Open Prairie" (the introduction) and the "Mexican Dance" is omitted. It is tempting, therefore, to favor the Bernstein version of the suite, old though the recording is, for Bernstein knows Copland's mind very well and the sound—derived from 78s—is still acceptable. But the superior reproduction of the others, coupled with good performance, is a factor to be considered. The Westminster sound is especially remarkable, and the passion hi-fi enthusiasts have for well-reproduced percussion (a passion excessively indulged nowadays) will be eminently satisfied by the shooting scene. The other miscellaneous excerpts from the suite that are listed below are inconsequential.

—Ballet Theatre Orchestra, Joseph Levine, cond. CAPITOL P 8238. 12-in. \$4.98 (with *Schuman: Undertow*).

—RCA Victor Symphony, Leonard Bernstein, cond. RCA VICTOR LM 1031. 12-in. \$3.98 (with *Gershwin: An American in Paris*).

—National Symphony Orchestra, Howard Mitchell, cond. WESTMINSTER WL 5286. 12-in. \$5.95 (with *Appalachian Spring*, *El Salón México*, and *Panfare*).

—"Prairie Night" and "Celebration Dance." New York Philharmonic-Symphony Orchestra, Leopold Stokowski, cond. COLUMBIA ML 2167. 10-in. \$2.98 (with music by Gould and Griffes).

—Three excerpts. Whittemore and Lowe, duo-pianists. RCA VICTOR LM 1705. 12-in. \$3.98 (with other contemporary music).

—"The Open Prairie." Oscar Levant, piano. COLUMBIA ML 2018. 10-in. \$2.98 (with other contemporary music).

1940

OUR TOWN

Having explored Mexican folk music in *El Salón México* and cowboy music in *Billy the Kid*, Copland now turned to New England hymnody. (Later, as we shall see, he addressed himself to further areas of American folklore.) A commission to write music for the Hollywood version of Thornton Wilder's play provided the immediate impetus. But it fitted into the scheme of things, since Copland was one of those figures from several different artistic fields who had formed a movement under WPA influence to revive interest in our traditions. Soberness and immobility pervade the *Our Town* music. The concert piece Copland made out of it by smoothly eliding excerpts requires, if it is to hold our attention, a performance delicately balancing its sonorities and making the most of inner voices. Scherman's performance falls short of these aims, and the reproduction is not spacious enough to deploy precise sonorous values. The three pieces for piano, more frankly separate excerpts and differing somewhat from the orchestral version, are quite successful. They are simple pieces that an interpreter like Smit is capable of making warm and appealing. His Concert Hall LP was made from 78-rpm records that did not enjoy the benefit of new techniques of reproducing piano sound, but it is still enjoyable.

—Little Orchestra Society, Thomas Scherman, cond. DECCA 7527. 10-in. \$2.98

(with *Thomson: The Plow that Broke the Plains, suite*).

—Leo Smit, piano. CONCERT HALL CHC 51. 10-in. \$3.98 (with *Three Blues* and *Danzón Cubano*).

QUIET CITY

The material for this gentle, nostalgic work was some incidental music for an Irwin Shaw play of the same title. Scored for trumpet, English horn, and strings, it provides the occasion for a trumpet player to display both lyricism and virtuosity, which is precisely what Harry Glantz does on the Capitol LP. The recording engineers were evidently so taken with his undeniably moving playing that they exaggerated the trumpet sound at the expense of everything else. The work is a simple one. Hanson's straightforward reading gives a good account of it, but the extra elements of dramatization render Golschmann's version somewhat more arresting.

—Concert Arts Orchestra, Vladimir Golschmann, cond. CAPITOL P 8245. 12-in. \$4.98 (with American string orchestra music).

—Eastman-Rochester Symphony Orchestra, Howard Hanson, cond. MERCURY MG 40003. 12-in. \$4.98 (with American music for solo winds with strings).

1941

PIANO SONATA

Though Copland's orchestral works during these years were addressed to a wider public (or written for media that inevitably brought them to the attention of this public), he did not lose interest—as I have said—in those listeners who welcomed having demands made on their attention. But he felt it more prudent to reach such listeners through solo or chamber works so as not to come into conflict with the conditions of limited rehearsal time under which orchestras operate. The Sonata thus stands out as a work of quite different aspirations, profounder aims, from anything he had completed in over five years (considering the Sextet as essentially a product of 1933). It shares some features with the Variations: the prophetic manner, the statuesque sonorities, and—in the allegro section of the predominantly sustained first movement—the wiry, springy playfulness with its element of the grotesque. The Variations, however, have a starkness—and by this no criticism is implied, for this starkness is their quality, the source of their strength. The Sonata, on the other hand, has a certain warmth even in its gloomiest pages—in the beautiful elegiac close, for instance, of which I have written elsewhere, "It is indeed the restrained, beatific New England sorrow of the *Our Town* score that seems to be the chief source of this elegiac mood."

My general remarks on the Walden version of the Variations apply here as well. An instance of Aitken's willfulness is his regrouping of the five-note patterns of the second movement into threes and twos, instead of playing them as twos and threes. Curiously enough, Bernstein has also taken liberties, but they are in character with the basic improvisatory aims of the music and the moods are impressively projected rather than glossed over. His tone is rough in spots, and the old 78s from which this LP

was made seemed blurred and dark even when they first appeared. But he invests the notes with their meanings.

—Leonard Bernstein, piano. CAMDEN CAL 214. 12-in. \$1.98 (with works of Ravel and Bernstein).

—Webster Aitken, piano. WALDEN LP 101. 12-in. \$4.95 (with *Passacaglia* and *Variations*).

EPISODE FOR ORGAN

In this innocuous little work, written for a series of commissions by the publisher H. W. Gray, Copland falls back on a favorite device: the melodic interval of descending third. The performer seems intent on demonstrating the uncanny dynamic range of the John Hays Hammond organ of Gloucester, Mass., and makes a travesty out of the contrasts between the quiet and intense static values by pitting an almost inaudible pianissimo against an excruciatingly loud registration.

—Richard Ellsasser, organ. M-G-M E 3064. 12-in. \$3.98 (with other contemporary organ pieces).

1942

LINCOLN PORTRAIT

Of all Copland's works there is probably none that enjoys wider public acceptance. The piece is obviously suitable for public occasions. I admire certain things in it, but it is not the sort of thing I care to hear over and over, partly because its spoken dialogue becomes very predictable after several hearings. (This is true of many works with narration.) The Koussevitzky version seems to me the more desirable of the two, though Rodzinski did a very efficient job.

—Melvin Douglas, speaker; Boston Symphony Orchestra, Serge Koussevitzky, cond. RCA VICTOR LCT 1152. 12-in. \$3.98 (with works of Stravinsky, Sibelius, and Fauré).

—K. nneth Spencer, speaker; New York Philharmonic-Symphony Orchestra, Artur Rodzinski, cond. COLUMBIA ML 2042. 10-in. \$2.98 (with *Gould: Spirituals*).

RODEO

This is, in a way, a sequel to *Billy the Kid*, with more of Copland's ingenious exploitation of and commentary on cowboy tunes. The ballet for which the music was written—a rather bumptious and humorous one by Agnes de Mille—called for a rowdier score, a score noticeably less distinguished than the earlier *Billy the Kid*. The performance under Joseph Levine's direction is expert and perceptive, and the sound is live; but it would have been better if more attention had been paid to the *pianos* and *pianissimos* where they occur. The Dorati LP was made from 78s that appeared in 1948; it is, accordingly, limited acoustically. The "Hoe-Down," recorded by Louis and Annette Kaufman, is a fairly literal embodiment of the traditional country dance that has, understandably enough, lent itself to transcription as an effective fiddle piece of the encore type.

—Ballet Theatre Orchestra, Joseph Levine, cond. CAPITOL P 8196. 12-in. \$4.98 (with *Bernstein: Fancy Free*).

—The same. CAPITOL L 8198. 10-in. \$2.98.

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—"Hoe-Down." Louis and Annette Kaufman, violin and piano. CONCERT HALL CHC 58. 12-in. \$4.98 (with other Americana).

FANFARE FOR THE COMMON MAN

Eugene Goossens commissioned a series of fanfares expressing wartime sentiments of the period, and Copland responded with this one for brass and percussion, which he later incorporated in his Third Symphony. The listener who knows this symphony will find the fanfare on its own to be no more than a curiosity, since it is so much more satisfying in its later context. The sound is excellent.

—National Symphony Orchestra, Howard Mitchell, cond. WESTMINSTER WL 5286. 12-in. \$5.95 (with *Appalachian Spring*, *El Salón México*, and *Billy the Kid*).

DANZON CUBANO FOR TWO PIANOS

There is Mozartean neatness in the way Copland has embodied the qualities and phrase-form of the conventional Cuban *danzón*. The listener has the sense of motion that is paradoxically in a state of suspension. One of our bright young duo-piano teams would do well to include this little work in a recorded collection; but until that is done, the present version made from 78s is much more than just adequate. —Leo Smit and the composer, pianists. CONCERT HALL CHC 51. 10-in. \$3.98 (with *Our Town Suite* and *Four Blues*).

SONATA FOR VIOLIN AND PIANO

Though this is not so profound or soul-searching a work as the Piano Sonata, it is an achievement of comparable stature. In the finale a welcome new element comes into Copland's music—a somewhat classical flexibility and continuity that provides relief from his characteristic immobility, freely declamatory style, and what may be described as rapid motion on a horizontal plane. If I may be permitted to quote myself again, "It is as if Copland, who had often hugged the ground in the manner of the 'modern school' of American dancers, suddenly took flight like a ballet dancer." I have already alluded to the manner in which Copland's experience with evoking folk material for specific extramusical subjects (such as movies or ballet scenarios) left its impression on his general style. Thus, anyone who is well acquainted with the *Our Town* music or the *Danzón Cubano* will recognize traces of their influence on the Violin Sonata, though no allusion is intended. These evocations, now idealized and fused with the more personal aspects of Copland's style and with the generally "abstract" material that traditionally goes into a sonata, account in no small part for the essential character of the work.

In the list of recorded contemporary chamber works, the Decca LP containing this sonata stands very high indeed. Joseph Fuchs and Leo Smit perform with maximum efficiency and superb artistry, and the sound quality is ample and clear. The efforts of the young people on the acoustically inferior Allegro LP, even with the most charitable intentions, cannot be described as being any more than commendable by comparison.

—Joseph Fuchs, violin; Leo Smit, piano.

DECCA DL 8503. 12-in. \$3.98 (with *Stravinsky: Duo Concertant*).

—Fredell Lack, violin; Leonid Hambro, piano. ALLEGRO AL 33. 12-in. \$5.95 (with *Hindemith: Sonata in D major*).

1944

APPALACHIAN SPRING

This was originally scored for only thirteen instruments—a fairly large chamber group for Martha Graham, for whom the work was written, since modern dancers do not normally enjoy the luxury of the orchestra in the pit that we take for granted at the ballet. Yet the concert version that Copland made from the score of his *Ballet for Martha* has been, in the last few years, probably the most widely performed of his works for large orchestra and has certainly been the most frequently recorded. Hearing its orchestral version (in which some of the transitional passages of the ballet are omitted), I find it hard to imagine this music in any other way. I do seem to recollect, however, that it was capable of sounding well in its original chamber form too, and that its occasional failure to sound effective was due to the inadequacy of the pick-up theater ensembles that played it. Perhaps its rather special qualities of serenity, gentleness, and clarity are owing to its chamber music conception.

The simplicity of *Appalachian Spring* is deceptive, for it is compounded of many, many inner details and subtle instrumental touches that a fine performance may make manifest—the proper balancing of a well-spaced chord, the subdual of triangle, harp, or glockenspiel. An approach that lingers affectionately over each sonority (something I mentioned in my discussion of the Variations) is very important here too. The recordings made in Europe are hopelessly inadequate precisely because general impressions are conveyed at the expense of detail. Arthur Rother was so little aware of the music's nature as to misread the metronome mark and play the first section twice too fast. The inept oboe playing and the vulgar trombone in the variations on the Shaker tune, among other things, equally invalidate Litschauer's reading.

The Westminster reproduction does justice to the fragile details of scoring, but Mitchell has not always achieved the proper balancing of the various instrumental choirs in chords; also, in the third variation the brass almost completely obliterates the punctuating runs of the strings. (In this variation, too, there are extraneous low notes, like the timpani tuning up or like freak combination tones created by the



overtone of the brass.) On the whole, the exhilarating fast passages, which have the bracing character of sober, athletic outdoor life, are quite well executed under Mitchell's direction; but I miss the abandon and confidence with which the strings negotiate the exciting descents over a wide pitch-range in the Koussevitzky version (which dates from

78-rpm days). I am not sure whether the fault in the Westminster recording for the absence of this element lies most with the orchestra, conductor, or engineers; but however this may be, I must admit that Mitchell's version has much to recommend it despite my reservations. For, among other things, Koussevitzky made a cut in the concert version and took his customary liberties with the score.

I suspect that the problem of choice between the Westminster and Victor versions will be eliminated when Columbia issues (probably some time next year) Ormandy's recording of the complete ballet score, which includes everything in the concert version with the addition of some transitional episodes. This will be the seventh *Appalachian Spring* on LP; for in addition to those listed below, there is the subscription recording made in Vienna under Walter Hendl's direction for the American Recording Society. I have been unable to obtain a copy of the Allegro version for comparison.

—National Symphony Orchestra, Howard Mitchell, cond. WESTMINSTER WL 5286. 12-in. \$5.95 (with *El Salón México*, *Billy the Kid*, and *Fansfare*).

—Boston Symphony Orchestra, Serge Koussevitzky, cond. RCA VICTOR LCT 1134. 12-in. \$3.98 (with *El Salón México*).

—Vienna State Opera Orchestra, Franz Litschauer, cond. VANGUARD VRS 439. 12-in. \$4.98 (with *El Salón México*).

—Symphony Orchestra of Radio Berlin, Arthur Rother, cond. URANIA URLP 7092. 12-in. \$3.98 (with *Piston: Incredible Flutist*).

(—Hastings Symphony Orchestra, Bath, cond. ALLEGRO 4056. 10-in. \$2.95.)

1946

THIRD SYMPHONY

This work, which occupied Copland for about two years, represents him at the height of his creative powers and at a point in his career where he has attained maximum technical command. It is a lofty achievement that came as an answer to those who doubted his capacity to move with the greatest ease and distinction within the realm of the most substantial and—as they are commonly called—"absolute" forms. After having drawn much of the thematic material for his orchestral music from folk sources for over a decade, Copland wanted it known that his symphony "contains no folk or popular material," by which he meant that no pre-existing folk tunes had been deliberately incorporated. But since his concern during so many years with such material had inevitably, as I have pointed out, become fused with his musical personality (a circumstance of which he was not unaware), he was careful to add that "any reference to jazz or folk material in this work was purely unconscious."

Since these unconscious references are not only numerous but natural, and since they invest the final product with an unmistakably American character, there is no danger in my saying that the all-embracing model for this symphony—where its broad conception is concerned—was Mahler. There are, on the one hand, the gray, wistful, quiet moments for woodwinds or subdued strings that have the intimacy of

chamber music, and on the other, the bold assertions of the brass, as in the development (a bit too much for my taste) of the *Fanfare for the Common Man* (see above) which Copland absorbed into his Third Symphony. And most of all, after the fashion of Mahler, there is the fully extended dimension and the over-all seriousness of a massive symphony work.

Dorati has performed a very laudable service to music in following with such care the stipulations of the score, and the recording engineers have done an extraordinary job in conveying the unusually wide range of loudness, pitch, and timbre encompassed by the work. One or two of the solo passages suggest that the instrumentalist may not have been quite first-rate or may have been a bit nervous when the spotlight was thrown on him. Also, Mercury's "living presence," which gives excellent perspective acoustically to many complex massed sonorities, tends to exaggerate the highs, so that piccolo and flute, for example, occasionally stand out unduly. But these are minor matters in terms of the generally superb results and the tough challenge that was met so well. (The sound is readily equalized with a little adjustment of the treble control.)

—Minneapolis Symphony Orchestra, Antal Dorati, cond. MERCURY MG 50018. 12-in. \$3.98 (recorded under the auspices of the Koussevitzky Music Foundation).

1947

IN THE BEGINNING

I have never considered this a major work, and in England, where choral tradition is far more developed than here, I was reproached by one reviewer for not having discussed it in my book on Copland. What disturbs me are some impure harmonic clichés of choral writing and a certain innocence with regard to religious ideas that makes me think of *Green Pastures*, though I suspect that a really elegant performance, in which the more interesting sonorities were carefully blended and the clichés were not emphasized by obvious interpretation, would go a long way toward disposing me more favorably to the music. But a *cappella* singing being what it is in our country, this is a Utopian aspiration. The soloist in the present recording is a soprano rather than a mezzo, and her timbre is too light in color, while at the same time her voice has been overamplified in relation to the chorus. The chorus has obviously worked hard and well, but its tendency to emphasize equally each note and syllable makes the listener aware of a laborious counting of beats. There are a few rough entrances of the men singers, some tentativeness on dissonant chords, and, occasionally, questionable departures from indications of the score.

—Gloria Surian, soprano; San Jose State College Chamber Chorus, William Erlendson, cond. MUSIC LIBRARY RECORDINGS MLR 7007. 12-in. \$5.00 (with choral works by Corsi, Tallis, Gallus, and Villalobos).

1948

FOUR PIANO BLUES

In 1948 Copland wrote a fourth blues to round out a pleasant little group dating

from 1926, 1934, and 1947. For the quality of the Smit recording, see remarks on the *Our Town* pieces. The piano sound is better on the London LP, and it is nice to have this memento of the composer playing his own music, very sensitively.

—Aaron Copland, piano. LONDON LPS 298. 10-in. \$2.98 (with instrumental music by Bloch and Barber).



—Leo Smit, piano. CONCERT HALL CHC 51. 10-in. \$3.98 (with *Our Town Suite* and *Danzón Cubano*).

SUITE FOR "THE RED PONY"

This music, from the score of one of the least successful movies for which Copland ever wrote, has special appeal for young listeners. However, Scherman and the Decca engineers display the same shortcomings that afflicted their recording of the *Our Town* music (see above).

—Little Orchestra Society, Thomas Scherman, cond. DECCA DL 9616. 12-in. \$3.98 (with *Thomson: Acadian Songs and Dances*).

CONCERTO FOR CLARINET

This work—in which the accompaniment is for strings, harp, and piano—marks a temporary reversion for Copland to his jazz preoccupations of the Twenties. But now his textures are greatly refined and he no longer dwells on the percussive effect of dissonance. The breezy, rapid passages are quite exciting, and the slow ones, delicately ornamented by the harp, have Satiesque repose and tenderness. Written for Benny Goodman, the work understandably evokes the typical virtuosity of that ingenious clarinetist's fine sextet of bygone years. If Goodman seems a bit self-conscious executing the quiet passages at times, he hits his stride very impressively indeed when he arrives at the virtuoso passages. Copland, in one of his earliest conducting assignments (he has been on the podium very little since a few isolated occasions of the Thirties), does surprisingly well; and it is an admirable recording all in all. For my taste, the clarinet is amplified out of proportion, but the acoustical results otherwise are generally good.

—Benny Goodman, clarinet; Columbia String Orchestra, Aaron Copland, cond. COLUMBIA ML 4421. 12-in. \$3.98 (with *Piano Quartet*).

1950

OLD AMERICAN SONGS

Copland has disinterred some rare (mostly traditional) items and arranged them for voice and piano with unusual appreciation for folk style, which renders them so much more congenial than they are often likely to be when served up with a Brahmsian dressing in the average American folk song collection. Their success induced him recently to arrange a second set, which no doubt will find its way into the Schwann catalogue before long. Warfield has a little

roughness in his voice at the start, but in general his fine artistry prevails. If you can get your hands on the version released under the HMV imprint (78 rpm, though a product of recent years), you may be amused by the elegant English accent of Peter Pears in this rugged American stuff. The Symonette version is quite inferior.

—William Warfield, baritone; Aaron Copland, piano. COLUMBIA ML 2206. 10-in. \$2.98 (with sea shanties arranged by Dougherty).

—Randolph Symonette, bass-baritone; Leslie Harnley, piano. COLLOSSEUM CLPS 1008. 12-in. \$3.98 (with other arrangements of American folk songs).

1950

QUARTET FOR PIANO AND STRINGS

It was usual in the Thirties to talk seriously of a sharp cleavage between the two major schools into which composers tended to divide, following the examples of two dominating figures of the century: Stravinsky (who discovered new possibilities in traditional diatonicism and reacted against late-nineteenth-century chromaticism) and Schoenberg (who, with his great disciples, Berg and Webern, considered traditional tonality exhausted and realized in one big jump the ultimate consequences of infinite chromatic expansion by developing the twelve-tone techniques and what is commonly known as "atonality"). In recent years this cleavage has tended more and more to disappear and the two tendencies that were once thought by naïve observers to be hostile and irreconcilable have given many indications of somehow coming together. Stravinsky, while writing neither twelve-tone nor "atonal" music, has lately explored certain possibilities of row-technique; and, in his Piano Quartet, Copland clearly indicated that he too was caught up in the current. Curiously enough, it becomes clear that Copland was merely developing further certain devices that were present in his music as far back as 1930, when he wrote his Variations. There, however, the basis was strongly diatonic (with skilled chromatic interference), whereas now it becomes frankly chromatic.

Starting from an eleven-tone row, Copland has evolved motivic permutations by resorting to some of the hallowed methods of serial technique, but without abiding by it strictly. While it is not quite so successful a work as the Sextet as far as I see it, the Piano Quartet of 1950 belongs in a class with Copland's most substantial chamber works, among which the sonatas and the Variations are included. The difficult score has been well prepared by Messrs. Horszowski, Schneider, Katims, and Miller of the New York Quartet. But as in the case of the Sextet, there may be room for improvement. Works of this nature have difficulties on two levels: first, there is the novelty of the idiom; and second, there is the kind of intricacy that we find in a late Beethoven quartet. Even the most accomplished group that prepared a late Beethoven quartet for the first time would readily admit that playing such a work from time to time over a period of, say, ten years would render them capable of giving a much better account of it.

—New York Quartet. COLUMBIA ML 4421. 12-in. \$3.98 (with the *Clarinet Concerto*).



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Stan White "Le Sabre" Speaker

SPECIFICATIONS (furnished by manufacturer): a small enclosure using curled (not folded) exponential horn; two cone speakers, 5 and 8-in. **Frequency response:** 40 to 16,000 cycles. **Dimensions,** including legs: 11 7/8 in. deep, by 15 1/4 wide, and 23 1/4 high. **Price:** \$79.50. **Manufacturer:** Stan White, Inc., 727 South LaSalle St., Chicago 5, Ill.

Stan White speaker systems range in size from 19 by 12 by 9 to 60 by 36 by 24 — and in price from \$49.50 to \$994.00. The one reported on here is really one of the little babies; very compact, attractive, and with wrought iron legs (they are part of the acoustic system, so cannot be left off). It uses two speakers, both cones. The sound is nice, with better than average projection, and good smoothness; highs are clean without being brittle (though the unit received for test purposes had a buzz somewhere in the highs that we are certain is abnormal; probably a defective tweeter cone).

The lows are clean; as it is to be expected with many small enclosures, the sound power output cannot be compared with big speakers. Le Sabre seems to start its downward slide at about 100 to 120 cycles, drops sharply and then levels off, maintaining reduced-level response for another octave with little doubling. Since, to our way of thinking, balance is important, this is why a mild tweeter is good here: a vigorous tweeter would unbalance the sound.

All in all, a nice job, notable for its presence and life-like liveness. — C. F.

MANUFACTURER'S COMMENT: The bass response of the Le Sabre model is predicated on room placement. For optimum results, the unit should be placed somewhere near a corner. For the manufacturer's specifications the unit should be placed near a flat wall. The response is affected adversely if Le Sabre is used in very large rooms or out of doors. As the voice coils will burn out before the unit normally distorts, it is not recommended that Le Sabre be connected to amplifiers of more than 14 watts capacity, unless caution is exercised in regard to the volume control.

EDITOR'S COMMENT: Good point. We tested the unit in a room 24 by 26 by 10 ft.



Le Sabre—fine results in a moderate-size room.

Electro-Voice A 20C Amplifier

SPECIFICATIONS (furnished by manufacturer): A power amplifier combined with preamp-equalizer and control sections, all on one chassis. **Inputs:** one high-impedance phono (crystal or ceramic); one magnetic phono; one high-impedance microphone; two high-level tuner, tape, or TV inputs. **Controls:** input selector switch; 7-position record equalization switch; concentric level-set and loudness controls; concentric treble (+15 to -20 db, 10,000 cycles) and bass (+20 to -15 db, 50 cycles) controls. Power on-off switch is combined with bass control. Damping factor control (0.1 to 15) at side of chassis; two hum adjustments top of chassis. **Outputs:** 4, 8, or 16 ohms to loudspeaker; 600-ohm takeoff inside chassis; medium-impedance output to feed tape recorder. One switched and one unswitched AC power outlet. **Rated power:** 20 watts; 40 watts on peaks. **Response:** ±1 db, 20 to 20,000 cycles overall at 20 watts. **Distortion:** less than 0.5% harmonic or 1% IM at 20 watts; less than 0.3% IM at 5 watts. **Noise:** 55 db below rated output on magnetic phono channel; 70 db on other input channels. **Tubes:** 3-12AX7, 12BH7, 2-6V6GT, 2-5Y3GT. **Dimensions:** 10 1/4 in. wide by 11 1/4 deep by 7 3/8 high. **Price:** \$110.00. **Manufacturer:** Electro-Voice, Inc., Buchanan, Mich.

"Impressive" is the word for the A 20C amplifier. It is impressive in its well-built, well-finished appearance; in its electrical design, which achieves high power output at low distortion from tubes that normally produce about 10 watts; in its uncomplicated but flexible control setup; in its excellent sound; and (far from least in importance) in its quite reasonable price.

In construction and appearance, the quality is what we have come to expect from Electro-Voice. Electrically, the power amplifier section is quite unconventional; it is called the Wiggins Circlotron circuit. Because no DC flows through the output transformer, the output tubes can be operated Class B without the usual disadvantages of such operation. With Class B biasing the output tubes pass very little current under no-signal conditions; this in turn means smaller, less expensive output tubes for a given power capability; more efficient and cooler operation; less stringent (therefore less expensive) design requirements for the output transformer.

With the damping factor control you can achieve critical damping with just about any speaker in any enclosure. Its operating range is adjustable between 0.1 and 15, which means simply that the amplifier output impedance is variable between 10 times the loudspeaker impedance to 1/15 of it. This is accomplished by varying the ratio of current to voltage feedback; but the total negative feedback remains substantially unchanged at 33 db, which is important.

The front end of the amplifier is more conventional.

There are five input channels—one each for microphone, a magnetic phono cartridge, and a ceramic or crystal cartridge, as well as two high-level inputs for tape, tuner, or the like. There is a seven-position equalizer switch, marked Flat, Ortho-RIAA, NAB, Eur 500, Eur 300, 78 500, 78 300. Variable equalization is effective on both phono inputs; our workbench checks showed equalization on the magnetic phono channel to be somewhat unusual. All the curves had rolloff in excess of that required—the European curves from 8 to 13 db, and the others 2 to 3½ db, at 10,000 cycles. The curve of the Flat position matched the old AES curve fairly well on the low end but had 7 db too much cut in the treble. No old LP curve is furnished; we found that the position marked Ortho-RIAA was a pretty fair match for old LP but had inadequate bass boost for RIAA. These discrepancies could, of course, be corrected by using the tone controls in addition to the equalizer.

Cheers are in order for the loudness-volume control setup. There are two individual but concentric controls: one is a standard uncompensated gain control, the other—limited in range to about 21 db cut at middle frequencies—is compensated for Fletcher-Munson hearing curves. You turn the loudness control all the way up, set the gain control for big-as-life sound, then adjust the loudness control for the desired listening level. The range of compensation is from zero at maximum clockwise rotation to 20½ db (50 cycles) and 8½ db (10,000 cycles) at minimum setting.

Bass and treble controls are standard in operation. We found that they met specifications closely and that the true flat positions corresponded with the indicated positions. The tape output jack, at medium impedance, is affected by all the operating controls; this is sometimes desirable, but often not.

Sound in general is very clean and satisfying; excellent.—R. A.

MANUFACTURER'S COMMENT: We would like to append that it is the exclusive Electro-Voice Circlotron circuit that allows production of high power from standard receiving tubes. Because of the very high efficiency of the Circlotron circuit, the achievement of unity coupling, and the complete elimination of switching transients, as well as the lower turns ratio of the output transformer, the benefits of extremely low distortion and high power output are passed on to the consumer as low initial cost and low replacement cost of output tubes.



The A 20C amplifier gives 20 clean watts from low-cost tubes.

Scott 310-A FM Tuner

SPECIFICATIONS (furnished by manufacturer): an FM-only broadcast tuner. **Input:** 300 ohms; negligible mismatch for 72-ohm line. **Sensitivity:** 2 microvolts for 20 db quieting; 4 microvolts for 40 db quieting. **Spurious responses:** at least 85 db rejection of spurious responses due to cross modulation. **Capture ratio:** better than 2½ db. **Controls:** main tuning bar; fine tuning knob; AC on-off switch combined with interstation noise control (squelch); output level. **Meter:** precision tuning and relative signal strength meter. **Audio output:** 4 volts maximum for 75 kc. deviation (full modulation), at very low impedance; 7-ft. output cable supplied, but 70 ft. can be used with no signal degradation. **Tubes:** 6BQ7A, 6U8, 4-6AU6, 6BN6, 2-12AU7, 6X5, 3-CK705A germanium diodes. **Dimensions:** 13 3/8 in. wide by 10 deep by 4 7/8 high. **Price:** \$149.50. **Manufacturer:** H. H. Scott, Inc., 385 Putnam Avenue, Cambridge, Mass.

In designing the 310-A FM tuner, Scott engineers outdid themselves—and that's saying a lot, considering several of their other recent products. This tuner combines some of the best features of previous tuners with new design concepts that are really worth while. The result is a tuner that seems as close to perfection as is practical at this time.

First, the sensitivity is extremely high; we haven't worked with any tuner that was better in this respect. Com-

A new FM tuner from H. H. Scott that has about everything.



bined with this is a well-engineered input section and an excellent AGC (automatic gain control) circuit that prevent overload distortion and spurious responses by automatically reducing the tuner's sensitivity when it receives a strong signal. If you are close to a transmitter (as many city-dwellers are) you won't pick up that station at several places on the tuning dial. And the following sections are designed so that you can pick out a weak station between two strong ones—this is a result of a very selective IF section and "wide-band" limiter and detector sections.

The wide-band limiter-detector, possibly the most significant feature of the tuner, has several other advantages. It is of primary importance in establishing a low capture ratio; that is, the ratio of desired to undesired signal needed to obtain interference-free reception of the desired signal. This ratio need be only 2½ db in the 310-A, while in conventional narrow-band tuners it may be 20 db or more. The advantage is not just theoretical; it is very helpful in eliminating interference among stations closely grouped on the dial. It means also that noise and interfering signals of any type that are only slightly weaker than the desired signal are eliminated entirely. Noise that is slightly stronger than the signal will be slightly louder than with narrow-band designs. It's a case of getting the station well or not getting it at all—no in-between! Further, because of the wide-band design, detector distortion is reduced to insignificance even on a fully-modulated signal. And finally, with good drift compensation, it eliminates the need for AFC circuits.

The tuner has also an interstation noise suppressor, or squelch circuit, with a front-panel control to adjust its operating level. You tune to a spot on the dial where no station is picked up, and turn the control until the interstation rushing noise just disappears. After that you can run down the dial and stations pop up out of a silent background. Very weak stations may be passed over, but their presence will be indicated on the tuning meter; if you want to hear them, simply back off on the noise suppressor control a bit. Many will be thankful for this control, since the roar between FM stations can be quite distracting.

There are two ways to tune the 310-A. The dial is clearly readable, accurately calibrated, and illuminated by the cursor—but it is well spread out too. With the standard tuning knob it takes a lot of turning to traverse the dial. So you can make a fast sweep by grasping the exposed plastic cursor and moving it directly; then, if you need to, use the knob for fine tuning.

The audio output circuit is of low impedance. You can replace the 7-ft. cable supplied with one of any reasonable length, up to 70 ft. And there is a volume control on the front panel; once set, it will seldom have to be readjusted. The AGC minimizes volume variations.—The tuner is quite compact and is enclosed in a metal cage, so that it can be used without an enclosure. But if you want to build-it-in a suitable escutcheon is available!

In short, the 310-A has everything; we can't think of any change that would make it better.—R. A.

University BLC Outdoor Speaker

SPECIFICATIONS (furnished by manufacturer): a weatherproof coaxial speaker, supplied with adjustable mounting bracket. Low-frequency driver is in folded compression-type aluminum horn; wide-angle tweeter horn with individual driver is mounted coaxially. **Crossover:** built-in, 2,000 cycles. **Response:** 70 to 15,000 cycles. **Impedance:** 8 ohms. **Capacity:** 25 watts. **Dimensions:** 22½ in. diameter; 9 in. deep. **Price:** \$45.00. **Manufacturer:** University Loudspeakers Inc., 80 South Kensico Ave., White Plains, New York.

The University BLC is exactly what many readers have been looking for: an outdoor speaker that is small, easily portable, rugged, inexpensive, and capable of reasonably good hi-fi performance.

Consisting as it does of two complete horns and drivers, the BLC doesn't require any enclosure. It has an adjustable U-bracket attached; it can be mounted permanently on a porch, to an outside wall, or even in a tree. (If you do leave it out of doors permanently, be sure to use weatherproof hookup cable.) And, if you prefer not to leave it exposed to the elements, it is light enough to carry out each time you want to use it.

Sound is exceptionally good for a speaker of this type. Although not comparable to a fine large indoor system (what would be at this price?), it can fairly be called outdoor high fidelity. It isn't recommended for indoor use—most listeners would find the highs overbearing and the bass inadequate for close listening. Balance is much better



University's BLC speaker is fine for outdoor hi-fi.

outside, where the excess highs are soaked up by absorption and lack of reverberation. You can use some bass boost in your amplifier, too; the speaker will take it. All considered, even the perfectionist will find himself enjoying the BLC while sipping from a cool glass in the shade.—R. A.

Ronette Cartridge & Arm

SPECIFICATIONS (furnished by manufacturer): type TO-284-P cartridge is of the turnover crystal type, having separate non-interacting styli. **Response:** with constant velocity loading (120,000 ohms), from 30 to 13,000 cycles. **Output:** 0.15 volt at 1,000 cycles, for recording level of 3.16 cm/sec. **Compliance:** 3.64 microcm/dyne. **Stylus force:** from 2 to 4 grams, depending on tone arm construction. **Vertical sensitivity:** 25 db below horizontal. **Distortion:** less than 4% IM at recording level of 20 cm/sec. **Mounting:** fits standard heads with ½-in. mounting centers. **TONE ARM:** 12 and 16-in. models available; each has stylus force adjustment operative from 1 to 8 grams. Made of molded lightweight plastic (Polopas) and chrome-plated tubing. **Tracking error:** less than 2½°. **Prices:** cartridge alone, with sapphire styli, \$7.50; replacement 1.0 or 2.5 mil sapphire stylus, \$1.20; replacement 1.0 mil diamond, \$13.50; 2.5 mil diamond, \$15.00; 16-in. arms (including cartridge), \$16.50 with two sapphires, \$28.80 with 1.0 mil diamond and 2.5 mil sapphire; 12-in. arms (including cartridge), \$13.65 with two sapphires, \$25.96 with 1.0 mil diamond and 2.5 mil sapphire. **Distributor:** Ronette Sales Corp., 135 Front St., New York 5, N. Y.

Until I heard the Ronette 284-P I was unconvinced that a crystal or ceramic cartridge could sound as subjectively good as the average good-quality magnetic. (By magnetics I mean moving-coil and variable reluctance cartridges.) Now I am convinced; but because I am not sure that the Magazine staff *in toto* agrees with me, this is not a "we" but an "I" report.

The new high fidelity ceramic and crystal cartridges should, according to commonly-accepted methods of measurement, be as good or better than magnetic cartridges—both types considered as groups. They (ceramics and crystals) now have response over the entire useful audio range, their distortion is low, they track at comparable stylus force, and their compliance is as high as that of magnetics. They should sound as good, and undoubtedly they do to some listeners.—There are, to be sure, perfectly audible differences in sound among magnetic cartridges. But magnetics have in common a subjectively pleasing property that I haven't been able to find before in ceramics; the difference is slight but, to me, important. It has to do with an apparent absence of strain in the sound, an effortless definition. An easy separation of individual parts of a complex sound. It is a property that I detect also in the Ronette 284-P.

Having qualified in the elimination heats, what are its chances in the big race? That will depend on personal decisions; just as individual magnetic cartridges are now chosen according to subjective reaction to sound quality.

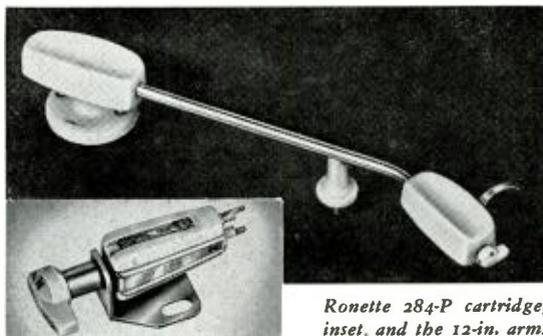
modified by considerations of cost and convenience in use, the Ronette will meet similar differences of honest opinion. I can't say how you'll like the sound compared to your favorite magnetic cartridge, but I can point out some of the more important use factors.

First, the 284-P has nearly constant-velocity characteristics with the recommended load of 120,000 ohms. This means that you can use it with a preamp-equalizer designed for magnetic pickups, and retain the variable equalization facilities, if you replace the input termination resistor. The Ronette has also a high output voltage; this makes for a high signal to noise ratio but may overload some magnetic preamps. If your preamp is susceptible to overloading easily, and if it doesn't have an input level control *before* the first tube, then you or your service man can easily install a 125,000-ohm control in place of the present termination. This will take care of the matching and level control problems at the same time.

Second, the 284-P is inexpensive; it will fit most tone arms; the styli are inexpensive too and are easily replaceable by the user; diamond and sapphire styli are available in both 78 and microgroove sizes.

Third, part of the uppermost octave is missing in the Ronette's response range. It is not reproduced by some of the standard magnetics either; and it cannot be heard by many listeners even when it is reproduced. Since the 284-P doesn't have exact constant-velocity characteristics you'll have to use some tone-control boost at both ends of the response range.

Fourth, it is a crystal — not a ceramic — cartridge. Crystals



Ronette 284-P cartridge, inset, and the 12-in. arm.

in general are more delicate than ceramics, and are affected adversely by abnormally high humidity and temperature.

Fifth, the 284-P has amazingly high compliance. It will track with lower stylus force than most magnetics, which would indicate reduced record and stylus wear.

The arms are of a most attractive and apparently good design, and are well built. Although the plastic material is strong and the base is reinforced, I would recommend care in its installation; plastic does crack. There is a stylus force adjustment screw on the back. The bearings are sturdy and free. It doesn't appear that it would be readily adaptable to other cartridges; in fact, the arms are not sold without Ronette cartridges. — R. A.

MANUFACTURER'S COMMENT: This cartridge is a Rochelle salt but, unlike all competitive crystal cartridges, ours is unaffected by humidity. We fully guarantee these cartridges for use in tropical areas. They have been used for some years now in Indonesia, South Africa, Brazil, and Argentina, and we have had not one problem or return as a result of the humidity factor.

Stromberg-Carlson RF-460 Speaker

SPECIFICATIONS (furnished by manufacturer): an 8-in. single-cone wide-range speaker. **Response:** 50 to 13,000 cycles. **Impedance:** 8 ohms. **Cone resonance:** 75 cycles. **Power rating:** 10 watts normal program material. **Magnet:** 6.8 oz. Alnico V; flux density 13,000 gauss. **Weight:** 3 lb. **Price:** \$20.00. **Manufacturer:** Stromberg-Carlson Company, Sound Equipment Division, Rochester 21, N. Y.



Although inexpensive, the RF-460 sounds very good.

The RF-460 speaker is deceptive. Just looking at it, you wouldn't think it could do much of a job in hi-fi reproduction; an 8-inch speaker, you'd say, couldn't produce any bass to speak of, and that simple rough cone couldn't put out any highs above 5,000 cycles. Surprisingly, you'd be quite wrong. Mounted in a small (4 cubic feet) bass-reflex cabinet of rigid construction, this

speaker produced better, deeper bass than we've heard from many a 12-incher; its treble response was subjectively more pleasing than the average wide-range single speaker.

There are good reasons for such performance, of course. Most important of them is the construction of the cone and

its suspension. It is a heavy cone and has a compliant suspension treated with Geon-latex; the result is a basic resonance frequency of 75 cycles, unusually low for a speaker of this size. Furthermore, the magnet air-gap is exceptionally long, permitting greater than normal cone excursion. Full bass response down to 50 cycles or so will be obtained in a reasonably good enclosure. According to the specifications such response can be obtained in an enclosure of at least 1.7 cubic feet, although we didn't try it in anything that small.

The cone is also graduated in hardness, becoming quite stiff at the center, and is shaped for good high-frequency propagation. Highs are not harsh, but relatively mild and sweet. There are no treble peaks evident that give a false impression of very wide range. This is a common practice, and we are pleased to note that it wasn't used on the RF-460. Many will want to use a tweeter to augment the highs — we tried it and were rewarded with excellent, clean sound all through the scale, which might not have been the case had there been such peaks. This is a truly fine speaker. — R. A.

MANUFACTURER'S COMMENT: Your remark on the absence of peaks that give the false impression of a very "wide range" is indeed pertinent. Response of the RF-460 is unusually smooth and wide even when comparing the speaker with coaxial and two-way speaker systems. A person who has become used to an artificial peak in the high-frequency region may feel the need of a tweeter to restore the familiar "peak brilliance." To extend the high-frequency end of the RF-460 would require a super tweeter that was very super indeed. The unusually high flux density coupled with the tapered-thickness cone gives the RF-460 an extremely broad range essentially flat to the upper limits of the human ear.

Superb control, beautiful styling,
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Readers of HIGH FIDELITY MAGAZINE are different! They do not buy claims, but performance. That is why, instead of devoting this page to advertising claims, BRAINARD ELECTRONICS decided to present a frank discussion of a very important problem in the high fidelity field. Of course, we like to sell our components, but we feel that technical performance is our best salesman. Let the equipment speak for itself! Meanwhile, we urge you to weigh seriously the problem set forth in this brief article.

THE SKELETON IN THE HIGH FIDELITY CLOSET!

The High Fidelity field has passed the stage of an uncommon hobby and is today a great industry. But with greatness should go responsibility. The time has come for the pioneers and leaders in this industry to produce not only fine equipment but complete listener satisfaction as well. It is perhaps a painful admission to make, but even today, many purchasers of expensive high fidelity equipment are dissatisfied with the sound they get in their homes.

"Of course it will sound different in your home" — How many times does the average audiophile hear this in the High Fidelity show room? But if it does sound different at home, what is he buying? Would you buy a piece of pastry that would taste one way in the bakery, another way at home? Of course not!

But in high fidelity equipment there are special problems. The two pre-conditions for a high degree of listening satisfaction are excellent equipment and ideal acoustical surroundings. Today, there is no doubt that excellent equipment is available and for sale. Unfortunately, however, it is seldom possible to find or buy ideal acoustical conditions for the home . . . the place where most high fidelity systems are installed.

The average living room is by definition a place to live in. Its interior appointments reflect the varying interests of the owner, showing scant regard for acoustical values. This is an unalterable fact, heretofore conveniently overlooked, but one we must face now or admit that our quest for true high fidelity in the home is a sham.

It might be acoustically desirable but few housewives will permit their husbands to transform the living room into a sound studio. Yet we know that *where* the sound is heard, is as important as *how* it is produced. Excellent sound equipment is an investment which must be considered seriously, and the ultimate choice must be as faithful to the original sounds in the home as in the dealer's show room.

We know that the properties of every room have an overwhelming effect on the quality of sound we hear. The height of the room, the cubic footage, the reflective and absorbent surfaces such as walls, windows, furniture, floors, rugs, drapes—all these compounded together determine the final listening quality of the sounds generated by any audio system. This is not a new discovery. The science of acoustics as applied to concert halls is extensive and fairly complete, but is obviously not tailored to the acoustic problems of the home. However, one ideal place for acoustic conditioning was found to be in the reproducing equipment itself. Over fifteen years ago several famous electronic laboratories started construction of special sound equipment which

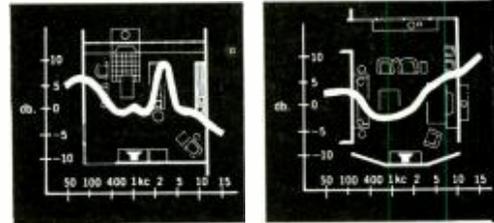
is now in use in the major studios. But again—the home listener cannot afford this expensive studio equipment.

Some years ago, the engineering staff of Brainard Laboratories began work on the design of a device that would be economical to manufacture, simple to operate . . . and practical as an acoustic balance control correcting for the acoustically distorted surroundings of the average home. After years of developmental work and many disappointments, Brainard engineers perfected ABC (Acoustic Balance Control) and subsequently incorporated this device into all the new Brainard Amplifiers.

The Brainard ABC control employs a basic cybernetic principle to provide an efficient means of correction for the acoustic imbalance unavoidable in the average home. The control has a selection of six different corrections which are chosen by the home owner after a careful analysis of the acoustic factors in his room, through use of the special Brainard ABC Guide Chart.

In preparing this chart considerable difficulties were encountered in evaluating the many factors that contribute to the total acoustic value. In attempting to build on the previously assembled and published data on acoustical treatment of special sound area, it was soon evident that only a small portion of this material was applicable to the problem of the average living room. For example: reverberation time is easily measurable in large halls, but it required specially designed equipment to measure the random peaks and exceedingly short time lapse found in home listening rooms. Again, small, unlike large sound areas, present the phenomenon of standing waves as created by the sounds reflected back upon themselves, resulting in peaks of certain tones which create the unpleasant effect often termed "listening fatigue."

Measurements of sound transmission indicated that an entirely new series of laboratory verified data was needed to correct acoustic distortion in the average living room. Lab tests were run measuring sound pressure as a function of frequency in typical listening areas. Oscilloscopes and damped meters were employed to measure the particularly rapid fluctuations and peak noises. As a result of the lab work, three representative rooms were chosen and used to test the conclusions embodied in the Brainard ABC Guide Chart.* In these rooms, power and directivity or non-directivity of source were measured with parabolic reflective enclosures and directional microphones using a calculation of directivity factor. The results of these tests helped establish the statistical weight of speaker position with reference to reflective or absorbent wall surfaces.



Diagrams illustrate typical acoustic distortion patterns before correction by Brainard ABC. In each room a sweep frequency from 50 to 15,000 cycles occurring 20 times a second was radiated. The extreme variations in the curves illustrate the relative amount of acoustic distortion produced in different listening rooms, and graphically display the need for an Acoustic Balance Control.

Because of the broad compass of the pressures measured in each representative room, sound pressure measurement was first expressed in decibels, then translated into Guide weights. A careful check was made of the experimental data for various kinds of surfaces as obtained from the National Bureau of Standards. After adjusting this data to the more complex situation of an average living room, the calculations employed the NBS co-efficient of absorption figures.

This is not the place, nor have we the space, to present a complete technical article on our experiments, discoveries and conclusions. However, such an article is scheduled to appear soon, in technical publications both in the United States and Germany.

We are anxious to make it clear that Brainard Amplifiers with ABC adjustments will not create a perfect acoustical room response because that is a scientific impossibility. However, by using ABC in conjunction with the Guide Chart, the listener can correct between 75-80% of the distortion caused by the peculiar acoustic properties of his listening room and its furnishings, thus permitting for the very first time, the ultimate in fatigue-free listening.

By removing, at last, the limitations of individual room acoustics, Brainard Amplifiers, with ABC, extend the horizon of listener satisfaction and approach the ultimate ideal of perfect sound reproduction.



HIGH FIDELITY MAGAZINE



LISTENER'S

by R. D. Darrell

BOOKSHELF

'WAY BACK in the not-so-good old days, when serious record collectors were exotically rarer birds even than the authentic hi-fi fans of just a few years ago, the notion of writing—to say nothing of publishing—a book devoted exclusively to music on disks was just about the ultimate in quixotry. A few bemused "gramophiles" may have indulged in wishful thinking, but only one man was rash enough to challenge the impossible. That was the late W. H. Tyler—the most imaginative and enterprising record salesman this country has ever known.

Nothing fazed him, least of all the incredulity and tightly buttoned check-books of all the business men to whom he broached his mad scheme. For the least discouraging reception he met was no better than an expression of personal sympathy sternly qualified by professional horror: the head of one great press (himself a noted connoisseur of the arts in general and of music in particular) reportedly exclaimed, "As an individual record collector I'd gladly pay \$20 or more for the book you have in mind, but frankly, as a publisher, neither I nor anyone I know would dream of tackling it!"

Well, that was only something over twenty years ago, yet by July 1936 the insane dream had come true after all. Tyler and his partner, J. F. Brogan, had to metamorphose an obscure young record reviewer into the prototype of that strange breed later dignified by the title of "discographers." They also had to perform another miracle in raising, themselves, the staggering preparation and printing costs. But they brought out *The Gramophone Shop Encyclopedia of Recorded Music*—almost incidentally establishing their shop's international renown and breaking the ice-jam for the more-or-less continuous flow of phonographic literature that was to come.

In retrospect, the business men of course were right in believing that any

catalogue-raisonné type of discography must be a commercially hazardous if not wholly impracticable venture. The now legendary first edition of the *GSERM* probably never paid off its investment—at least directly; Simon & Schuster did badly with Leslie's 1942 version; Crown only somewhat better with Reid's reanimated 1948 edition. And when the definitive work was finally achieved in Clough & Cumming's monumental *World Encyclopedia of Recorded Music* of 1952, the British publishers, Sidgwick & Jackson, cannily found safe shelter under the London Gramophone Company's angelic wings.

Meanwhile, however, the mushrooming growth of a record-conscious, advice-hungry public made a different kind of record book—the critically annotated comparative survey—eminently practicable. Haggin's *Music on Records* (Oxford 1938, Knopf revs. 1941-46) was the pioneer, but Kolodin's *Guide to Recorded Music* (Doubleday 1941, rev. 1947 & 1950) found wider general favor, while Hall's *Record Book* (Smith & Durrell 1940, rev. 1948) actually became—to everyone's amazement—a best-seller. Hall's later *Records: 1950* (Knopf) and the last revision of Kolodin's *Guide* were balked of comparable success, to be sure, but they were victims of the contemporary three-speed chaos of the whole record industry. For the next few years both authors and publishers wisely hibernated, awaiting the re-establishment of stability and the growth of the adolescent LP repertory into mature stature.

The harbingers of the present renaissance were Taubman's slim *How to Build a Record Library* (Hanover House 1953) and—more obliquely, since it is primarily a book on music, merely appending a selected discography—my own *Good Listening* (Knopf 1953, Mentor rev. 1955). But the first major fruits of current and

Continued on next page

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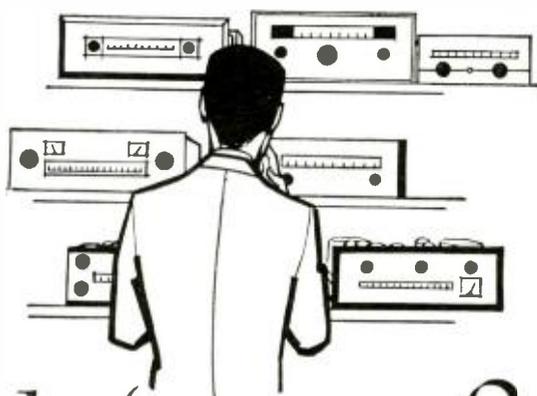
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LISTENER'S BOOKSHELF

Continued from preceding page

forthcoming harvests have just appeared in the impressive tripartite form of *The Guide to Long-Playing Records* (Knopf) written by three of phonomusic's wisest men working independently, however, rather than in direct collaboration: Irving Kolodin (Orchestral Music, \$3.50), Philip L. Miller (Vocal Music, \$4.50), and Harold C. Schonberg (Chamber and Solo Instrument Music, \$3.50).

Others are coming soon, among them the long a-borning Hall & Levin mammoth *Disc Book* and Myers's *Record Ratings*—but now I'm anticipating. Let's taste what's on our plates right now before we begin salivating over feasts to come . . .

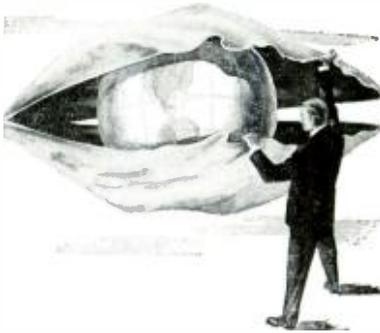
The Three-Dimensional Record

All this devious historical build-up hopefully has a better excuse than gratuitous reminiscence, for the nostalgic babblings of veteran discophiles often help to orient as well as bore the younger generation. Anyway it provides some ironical spices and a necessary disclaimer of objectivity in what hardly can be an impartial review of the present volumes.

As any old-timer may have guessed, the connoisseur-publisher who once wanted a record book, but wouldn't dream of issuing it himself, is Alfred A. Knopf. The once-young reviewer who never dreamed of becoming the pioneer discographer is—to no one's surprise except his own—typing these lines. And just to make my predicament of being caught publicly in a family way even more embarrassing, the current books not only stem from my own publisher, are edited and written by my close friends and associates, but quite possibly are not entirely untainted by some vague ideological theories of my, if not contribution, at least encouragement.

Fortunately or unfortunately (I've long since given up trying to figure out which), any real objectivity is as impossible for record-survey readers as it is for their authors and reviewers. For we are all concerned here only incidentally with verifiable or disprovable information, and primarily with aesthetic tastes and judgments,—which are invariably subject to controversy and the quirks of individual personality and experience. I can't say whether you'll subscribe unequivocally to any, a few, or most of Kolodin's,

the world is your oyster

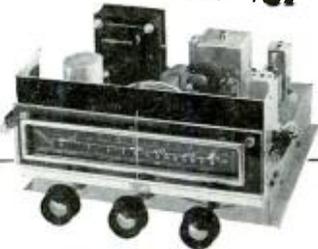


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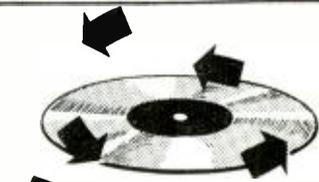
Miller's, or Schonberg's specific evaluations. I can only say that insofar as you find each critical personality congenial, you'll esteem it as an immensely useful and often invaluable illuminating mentor.

For each of these men, in his own distinctive way, displays what to my mind is the basic virtue of a reliable critic and guide: *self-consistency in applying rigorous standards*. So it really doesn't matter too much whether you utilize their recommendations and warnings positively or negatively: either way they represent clear guideposts which your own idiosyncratic predilections must interpret.

Actually, of course, there always is a large, coherent, central corpus of professionally informed opinion. In any given instance, you or I, well may differ with the K-M-S or any other pundits on the "best" (for us) choice of recorded performance. But wherever there any considerable latitude of choice exists, the chances are that we'll all agree on which two or three are pre-eminent and which two, three, or more must be stigmatized as inferior. Collector-readers can amuse (and instruct) themselves greatly by comparing the K-M-S evaluations with those in HIGH FIDELITY (or other) discographies and reviews. You'll encounter obvious diversities of course, some of them sharply irreconcilable, but you'll also be amazed how often the various "experts" either are in close agreement or frankly admit that any single choice is a toss-up which can only be made arbitrarily or on the basis of conceded personal prejudice.

Individually, the present books differ as widely in "tone" and style as do their writer's personalities. Kolodin is tersely decisive, fairly blitzing throughout the vast territory within his orchestral music domain. But if he disdains more works as unworthy of discussion than the others, he makes even greater efforts than they do to point out compromise choices based on cost or over-side materials. Miller writes far more warmly, as well as at greater length and in closer detail, and generally is more charitable than his colleagues in stressing the less obvious merits or special appeals of performances which he cannot himself wholeheartedly endorse. Schonberg is perhaps the most detailed and certainly the most exuberant of the three, and he interprets most freely the general premise that only the merits of the

Continued on page 81



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music
goes all
around

It Comes
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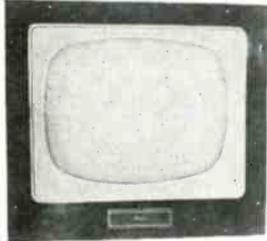
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LISTENER'S BOOKSHELF

Continued from page 79

performance and recording, rather than the artistic worth of the music itself, are under discussion (in his case not without some justification, since for the most part the solo instrumental repertory tends to be better known to executants and specialists than to the "general" listener).

Collectively, all three books are impregnated throughout with a virtue second only to that of critical self-consistency in my mind and for novice discophiles perhaps even more important: the ability to orient comparative judgments in a broad perspective of historically notable recorded (and concert) interpretations and traditions. For each author is not merely an outstanding specialist within the particular field in which he operates here, but possesses a rich background of amateur and professional experience in both these and larger musical domains.

Moreover, each demonstrates what either is the power of total recall of every record he's ever heard or—more reasonably—indefatigable industry in refreshing his memories for comparative judgments.

Turning from content to format, I am more dubious about the novel typography of the series. The "justified" vari-type text is easy enough on my eyes, but the caption and record-entry scheme strikes me as designed with more attention to visual attractiveness than to the needs of quick and accurate reference searching, and the failure to indent second and subsequent paragraphs in the longer entries is downright annoying. But in fairness it should be noted that it is only the use of the vari-type innovation that permits these volumes to be released at what are modest prices nowadays. Perhaps even more significantly, it is sure to facilitate the issuance of earlier and less expensive revised editions than normal "letterpress" publishing exigencies would ever permit.

On one point, however, let jubilation be unqualified. Whatever else may have happened in twenty-some years, there now exists a potentially insatiable and electrically responsive "record-book" audience, which would have delighted even more than it would have amazed their earliest apostle—Bill Tyler. I only wish that he could have lived to see his wildest dreams have become so phenomenal a reality!

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LIVING WITH MUSIC

Continued from page 33

printed. Now all that is needed is one performance in front of a tape-recorder—the reproducible sounds having a far greater chance of making converts than the most beautifully engraved plates or the most seductive critical praise. Two examples will suffice: we owe our contemporary knowledge of Bartók and Berlioz to the long-playing disk and Frequency Modulation—nothing else.

Sometimes the awareness that not a moment of the twenty four hours passes without the emission of musical sound makes one wonder whether the nation has not lost its mind. The vision of suburbanites in rows blowing into recorders, of lawyers and doctors quartetting over the bodies of Haydn and Mozart, of one million accordionists as breathless as their instruments and their listeners, of six hundred and sixty orchestral societies all waiting for the initial rap of the baton, of disk jockeys and domestic twirlers lowering simultaneously ten million pickups on the outer groove—all this appals and makes one ask: Why?

One reason, certainly, is an increasing resistance to words. We all hear and read too many of them in our daily round. This feeling is reinforced by the desire to move into a world of sensations remote from those of workaday life. The common faith in the reality, immediacy, and importance of business has dwindled. After the nineteenth-century fathers' orgy of work—and its verbal justification in the name of progress—the twentieth-century children want to play and simply to be. This is particularly noticeable among professional men and college students. It accounts for the lawyers' and the doctors' orchestras and chamber groups and for the students' record collecting. But it also informs the zeal for jazz and all its derivatives.



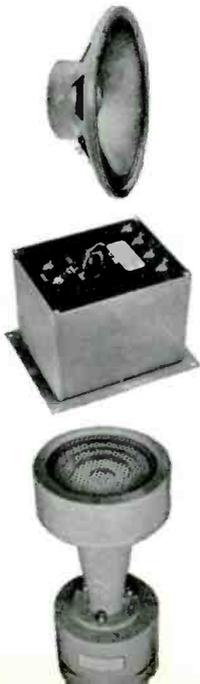
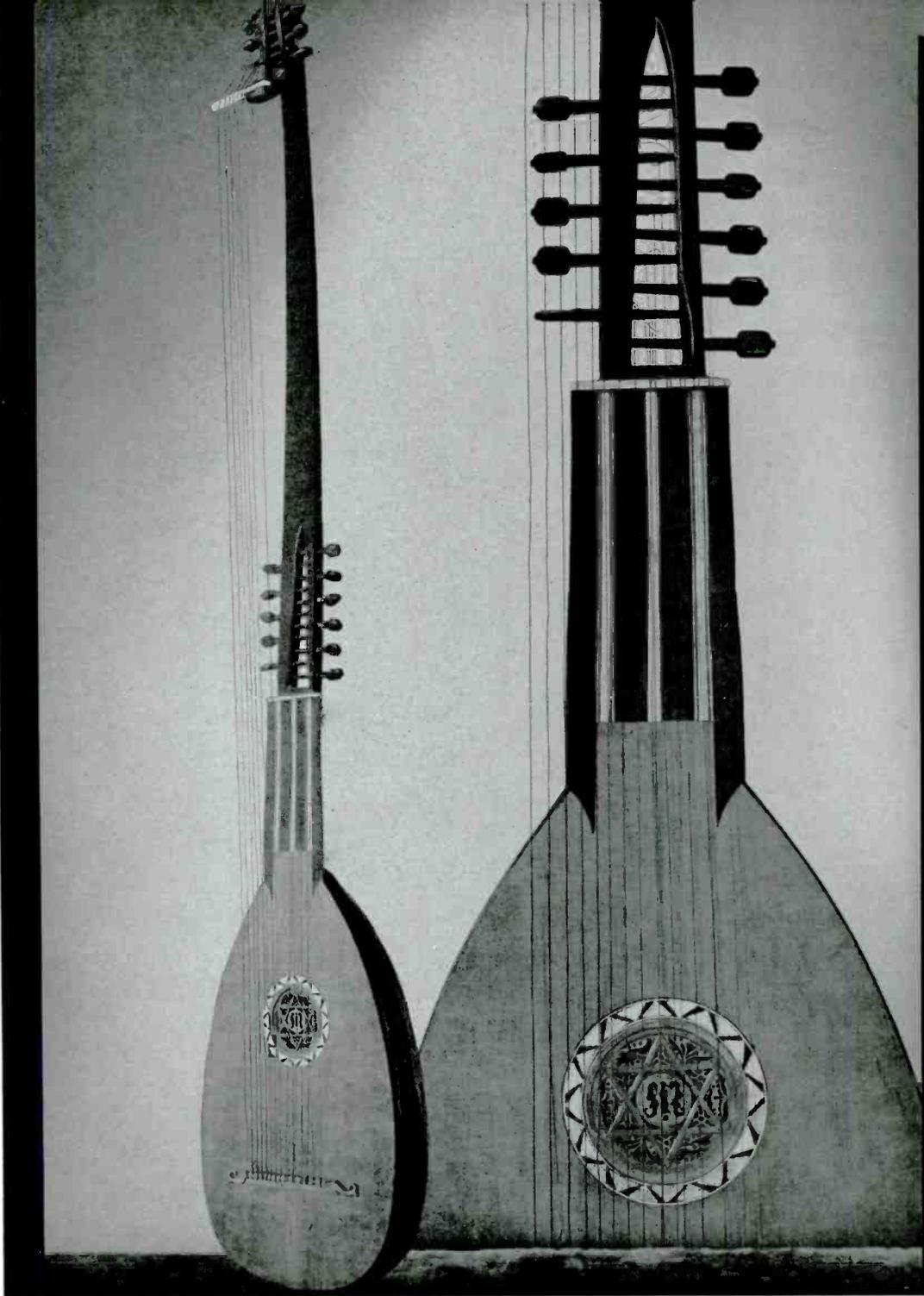
Through music the instinct for either gregariousness or solitude can find satisfaction.

And if gregariousness is the aim, it can in music be achieved as in physical sport, with a minimum of words. The new music-loving, then, is in part an expression of widespread dislike for our own times, for work as we know

Continued on page 84

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LIVING WITH MUSIC

Continued from page 82

it under technology, for one's fellow man as he afflicts us in his democratic-industrial guise. But what we want is not silence or sullen muteness, but rather the wordless sign, the inexplicit and inarticulate: "Don't tell me another thing, I can't stand it. Show me—or, better still, sing it to me."

NOMENCLATURE BLUES

Continued from page 37

Home. Moody, pardon, Moody also is responsible for Moody Speaks, Dizz-Moody, Mood's All Frantic, Moody's Mode, and Moody's Got Rhythm. It's not surprising that The James Moody Story has the most megalomaniac lyrics since Morton's Mr. Jelly Lord. Lester Young is the instigator of Lester Leaps In, Lester Blows Again, Lester Digs, Lester Leaps Again, Lester Swings, and Lester Gambols—never a minute's rest for that Lester. Dexter Gordon has inspired In-Dex, Dexter Digs In. Dexter Rides Again, Dexter's Cuttin' Out, Dexter's Deck, Dexter's Minor Mad, Dexter's Mood, Dexter's Riff, Dextivity, and, inevitably, Dextrose.

In a minor sub-category are what I call the "limited" titles: *For Adults Only, For Dancers Only, For Hecklers Only, For Europeans Only, For Fishers Only, and For Stompers Only.* As a footnote, I include some "because's": *Because of You, Because of George, and Because of Rain.*

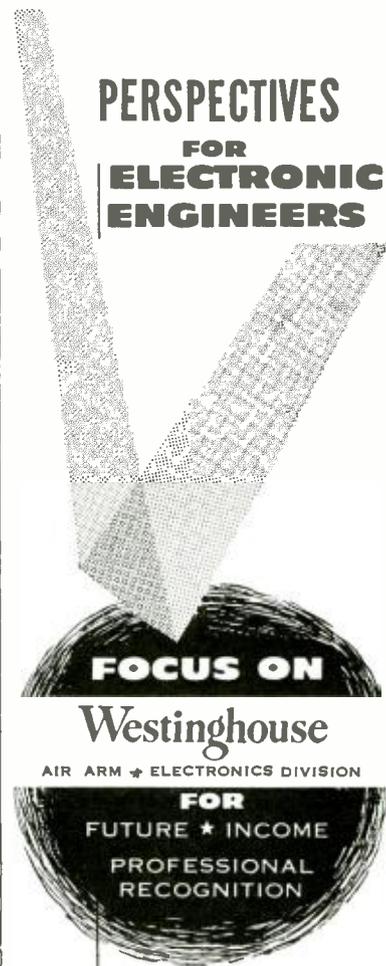
Fitting into no special category, but arousing my admiration, are such old and new titles as *Yard Dog Mazurka, Salty Dog, An Esthete on Clark Street, Dial "B" for Beauty, Gin for Christmas, Double Check Stomp, Skip the Gutter, Knee Drops, Bear Mash Blues, Send Me to the Lectric Chair, Blue Mama's Suicide Wail, and Buddy's Habits.*

Having explored the morass of jazz titles, I feel more than qualified to advance a few titles of my own to enrich the repertory. These titles are available, without cost, to any jazz band.

For the traditionalists, I suggest *The Weepin' Barrelhouse Blues, I Can't Shimmy But I Shake Rather Nicely, The Empty Boxcar Stomp, Struttin' Down to Alabam'* (or *Georgia, Mississippi, or New Orleans*, etc., as the case may be), *I'm Gonna Defrost My Ice-box, and The Botulism Rag.*

For the thesaurus crowd, how about *Meson. Ratiocination, Transcendental.*

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And how about these for twisted titles of standards: *Indian Love Gall, Bop Goes the Weasel, You're the Glean in My Eye, Why Was I Shorn, Where's When, These Foolish Swings, and It's a Long Way to Birdland.*

ACOUSTICAL HORN

Continued from page 36

and cat's hair.

Hack! Hack! Now hark! I am at the fulcrum of the whole hideous suffocating mass. I spy out of the greasy chaos of wriggling, intricately-twined hook-up wire, Laocöon-like, the death-point! Hack! Hack! I install a crank-wound turntable! *No more electricity!*

Z: (hoarse and ashen) Then?

L: (bellows fanatically) *Back to the acoustical horn!* (At this pre-arranged signal, the Judge and the

Continued on page 87

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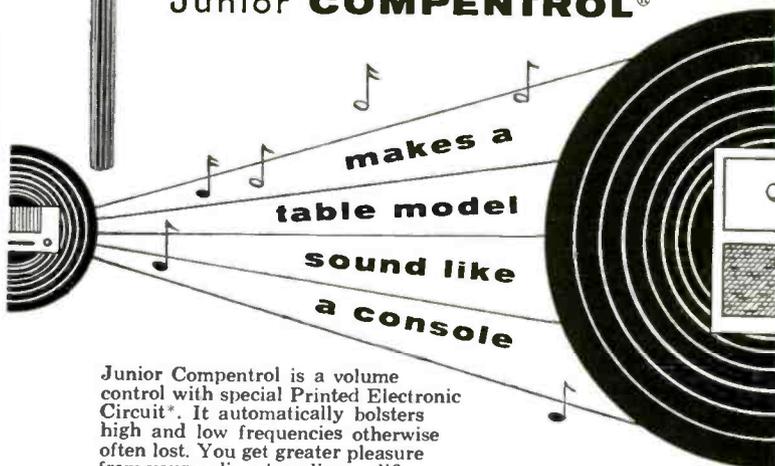
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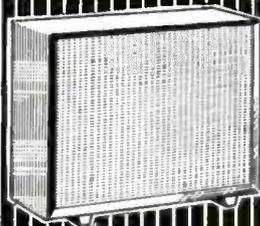
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ACOUSTICAL HORN

Continued from page 85

paid informers — both sides — rip off their disguises and are revealed as Flat-Earthers. And how! —)

ALL: *Back to the acoustical horn!*

The twentieth-century crumbles into ashes on an 80-million-trillion db 150-cycle note, less than 1% distortion, give or take a + or —. Z stuffs his papers into a briefcase and prepares to conform, humming tentatively the new Line.* All march out. As a final, unseemly gesture of defiance, they head for a *live concert*.

*In a subsequent issue we shall spell the new Line out in detail. Our readers are up on Things. Protect yourselves. Subscribe!

CONCERT

Continued from page 31

of approval and applause could not be adequate reward for such an extraordinary enjoyment. Liszt worked wonders. It was with this concerto he fascinated the world when he was young, and he does the same now again in his declining years. With Liszt there is no decline, this sun never sets. Liszt's playing is beyond the scope of virtuosity, it passes all traditional notions . . ."

Wagner's fears proved to be unfounded. He was not less applauded than his father-in-law. At the very last moment he passed over the conducting of the *Emperor* to Hans Richter, for he wanted to appear before the public first with his own works. Richter had composed a fanfare march in honor of Wagner, and the orchestra greeted him by playing it when he appeared on the platform. He was also honored with laurel wreaths and addresses of welcome, so that—according to one of the contemporary reports—he must have felt that Hungary was one huge Wagner Society. His performance of *Siegfried's Funeral March* was such a hit that he had to repeat it.

Other incidental details of the great concert: — Liszt appeared with the red ribbon of the French Legion of Honour in his buttonhole. The huge red silk handkerchief Wagner used for wiping his face hung out of his coat-tail pocket throughout the performance, flapping, waving, streaming with every movement of its owner.

The only sad aspect of the event was the absence of either a motion-picture camera or a tape-recorder. History sometimes seems badly synchronized, doesn't it?

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 alone is not
 enough
 an enclosure
 must be
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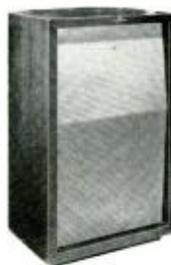
To bring out the best sound available from your Signature precision transducers, Signature enclosures are carefully engineered. It is necessary to match the acoustical impedance of the cabinet with the impedance of the speaker or network (and speakers) for optimum performance. Highly skilled craftsmen, working to the closest tolerances, use the most advanced methods of cabinet fabrication in constructing Signature enclosures. Durable, hand-rubbed finishes to match your home decoration are available. To hear everything your Jim Lansing Signature precision transducers can offer, install them in a Signature precision enclosure.

SIGNATURE C37 (shown above)
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A new "basis for comparison" is established with the introduction of the new Signature C37 low-boy reflex enclosure. This model is similar in dimensions and performance to the Signature C35, still the standard of the industry. Use with any Signature Extended Range Speaker, or with a Signature two-way divided network system.

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BACK-LOADED CORNER
CONSOLE HORN

The most popular enclosure in the Signature line, the C34 may be used either in a corner or against a flat wall. Use with either a D130 Extended Range Speaker or a 001 two-way system. Six foot exponential horn, driven by back of speaker adds an extra octave of clean bass. Above 150 c.p.s. front of speaker acts as direct radiator.



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A. C. Denny Radio Co. | Harrisburg, Pa.
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SIR:

I have a number of questions related to the technical side of my high fidelity system. My present system consists of a Garrard changer with GE cartridges, Pilot AA-903 amplifier, and an Electro-Voice SP-12 speaker in a Rebel IV corner horn which I have built from plans.

My .001 diamond stylus is not of General Electric manufacture and causes an annoying flutter through my speaker during the 32.7 cycle organ note of *Also Sprach Zarathustra*—Fritz Reiner. When I place a GE .001 sapphire stylus in the same cartridge this note comes through very clearly. Can you explain this situation?

There are three high-low filters that I know of: Scott, Fisher, and the new General Electric. I am interested in buying the one most effective for the money. Am I correct in saying that the GE filter completely cuts off the cycles above which the filter is set? And I believe that the Scott noise suppressor filters out only the scratch which is louder than the music. Which could you say is the best?

Could you make a simple sketch of how I could attach a 6-8 ohm headset to this set-up? I would not want the speakers to function while using the headset.

John Defenderfer
805 South Oneida St.
Green Bay, Wis.

The compliance and, indeed, virtually the entire performance characteristic of a reluctance cartridge such as the GE is determined by the stylus and stylus bar assembly. Obviously, the compliance of the GE replacement stylus was substantially better, at least in this instance, than that of the non-GE replacement. Therefore, it tracked the organ note where the non-GE assembly would not.

Your assumption that the GE scratch filter may cut off some music as well as the scratch is correct. It is also true that the Scott can, theoretically, pass through music that is louder than the scratch component while eliminating the scratch in the absence of highs. The Fisher filter works on the same idea as the GE.

However, in your particular installation the only filter you can use is the GE. This is because the GE will operate between the cartridge and the input to the preamplifier; the Fisher and the Scott filters are designed to operate after preamplification. Your preamp-control section and power amplifier are combined on one chassis in the Pilot model AA-903. It would be very difficult to use the Scott or the Fisher filter.

A very complete article on high fidelity listening with headphones was published in our May issue. This will answer all your questions about adding a headphone jack to your speaker system.

SIR:

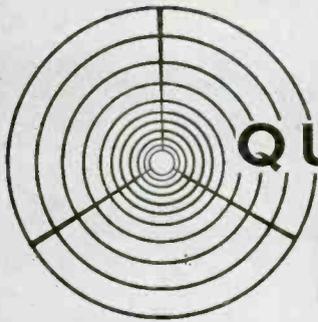
I wish to make a three-speaker system in which the bass unit is to be mounted in a rear-loaded horn, with room for the horn-type high frequency unit beside it. Below the bass speaker and its horn there is a wedge-shaped space of just under two cubic feet in size. If this could be employed to house the mid-range speaker all three could be in the one compact housing and the need for an additional enclosure would be eliminated. Can you tell me if the two cubic foot space would be sufficient for a 12-in. speaker carrying frequencies from approximately 300 to 2,000 cycles (a) as a closed infinite baffle and/or (b) an open-back enclosure.

Can you give me a diagram showing how to test actual crossover frequencies produced by home-made networks. Tolerances of large-value capacitors, even the paper variety, are so large that working frequencies can differ greatly from those called for even when using factory coils, assuming these to be correct, and with home-wound coils the gap can be wider still. It would be best if each coil-and-condenser could be tested separately as made up, then the completed network.

James R. Henderson
Tanquille, B. C., Canada

An enclosure of two cubic feet is entirely adequate for a speaker carrying a frequency range from 300 to 2,000

Continued on page 90



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CITY..... STATE.....

AUDIO FORUM

Continued from page 88

cycles. But it should be a completely closed baffle, and should be well filled with padding material such as Kimsul or glass wool insulation. You should not use a port of any kind.

It is quite futile to waste time making crossover network components exactly correct. A network crossing over exactly at the recommended frequency (2,000 cycles) sounds not one bit better, in the great majority of cases, than one crossing over at 2,500 or 1,700 cycles. Second, if you examine the response curves of signals fed to various speakers when you use a crossover network, you may very well be disheartened by what you discover. For instance, you will find that even with a crossover network using components that are perfectly correct in value, there will be bumps in frequency response at points near the crossover frequency, because of electrical resonance effects between the network components and the loudspeakers, and you will very likely discover also that the attenuation curves are not symmetrical and do not continue in their effect as far down in attenuation as they are supposed to.

Please don't assume that we are advising against the use of crossover networks. This is not true; they are quite essential, but don't waste time trying to make them perfect.

SIR:

Will you please tell me how to hook up three speakers to one amplifier. I have a Bogen PX-15 amplifier with 4, 8, 16, and 500-ohm taps. So far I have used two speakers, each 500 ohms. This was simple: I connected them to the 320-ohm tap. But now I want to buy a 16-ohm speaker; where do I connect this one? I am going to use one 500-ohm speaker in a bedroom and the other two in the living room. Is there any way I can get a proper impedance match without spending money for transformers?

Walter Heise
170 Elm St.
New Rochelle, N. Y.

No matter how you connect the proposed speaker system to your amplifier, you are going to get a slight amount of mismatch. This is true even if you use matching transformers.

However, mismatch up to about 50% is permissible with good quality amplifiers. We suggest that you leave

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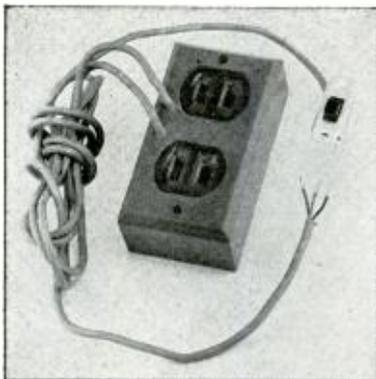
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your present 500-ohm speakers connected in parallel to the 320-ohm tap on your amplifier. Then, connect your 16-ohm speaker to the 8 or 16-ohm tap on the amplifier, whichever gives you the best balance of sound with the other 500-ohm speaker used in your living room. When you consider that a loudspeaker's impedance may vary from one-half to ten times its rated impedance, according to the frequency being fed to it, there is very little sense in splitting hairs about amplifier taps.

SIR:
 I found a product the other day that seems to eliminate signal attenuation on weak FM stations when the receiving transmission line is wet. It might be of interest to other listeners.

The product is a paste-like silicone substance which I got from Allied Radio at slightly over \$1.00 for a one-ounce tube. When it is smeared on the solid transmission line it will shed water and the listener will find no noticeable change in the signal during rainstorms. According to the manufacturer it is harmless to the poly line.

Elmer Gruwell
 2114 Seventh Ave.
 Bremerton, Wash.

The product is Amphenal Type 53-307 silicone compound.

SIR:
 When I first read a review of the Pentron 9T3-M and HFP-1 in the November '54 issue of HIGH FIDELITY I had just purchased those units, and I was certain the reviewer had deliberately spared the manufacturer's feelings. On the experience of one week's use I was dead certain that I had bought a real dud, incapable of anything but noise.

Gradually, by trial and error, I learned what a truly wonderful little machine it is, and I have found it far exceeds any claims of the reviewer or the manufacturer. It is like some people: bashful and very hard to know, but once one knows them they can be very wonderful. Here are the points that have changed my recordings from screeching, humming distortion to a very pleasing faithful reproduction of favorite radio programs:

1. Replace the control knob supplied on the HFP-1 with a numbered knob. This permits much more exact control, and with experience you can

Continued on next page

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AUDIO FORUM

Continued from preceding page

reset volume levels at any time. I use and recommend National's HRS-3 knob.

2. The greatest mistake you can make with this recorder is to let the needle average zero on the volume level indicator. The average level should be from -6 to -4 and at no time should the peaks pass the zero mark into the plus side. On my recorder, the plus side always means distortion.

3. There is some vibration in the motor. A small piece of rubber under each corner gets rid of this completely.

4. Threading and removing tape from the head space when there is a reel on each end can be difficult, as mentioned by HIGH FIDELITY's reviewer. This can be made easy by taking the long, thin, round handle of a painter's small brush or any other object of this shape and placing its end behind the tape just ahead of the last head. Gentle pressure at this point makes it easy to thread or unthread at all times.

5. The 9T3-M handles the new long-playing thin tape well; it has been my experience that this tape pro-

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duces an easily-noticed greater volume and slightly cleaner sound.

6. Always use the 7½ ips speed and flat position on the compensator, as recommended.

7. A slight increase in bass and decrease in treble improves the playback performance. Volume on playback on the HFP-1 should be wide open. Adjust the amplifier for correct level.

8. A reel is easily locked into place by holding the reel still with one hand while turning the center post with the other.

Julian S. Brock, M. D.
Rocky Mount, N. C.

SIR:

I use a single-play turntable and a GE (FA-21-A) professional transcrip-

Continued on page 96

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by Maximilian Weil

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The functions of the microphone and the phono pickup are the same — both have to deliver a modulated signal to the amplifier. The task of the pickup, however, is immensely more difficult. The pickup stylus must actually connect (mechanically) with the record-groove and the contact must be solid and unbroken, throughout its zig-zag course. Obviously, so long as the generating element — the part that transforms the recorded vibrations to electrical waves — is located within the cartridge, at a distance from the stylus, some form of linkage (metal shafts, etc.) between the two must be used. Unfortunately, a mechanical transmission line (linkage) with its own mode of vibrations, always produces intermodulation and other forms of distortion.

In all pickups, regardless of type, the generating element is still located inside the cartridge, at a distance from the stylus. . . . Recently, however, the quarter-century dream of those skilled in this art has, at last, been realized in the POLYPHASE type cartridge. In this magnetic cartridge the transformation of the mechanical vibrations to electrical pulses takes place directly at the stylus. This entirely eliminates the transmission line and explains the total freedom of this cartridge from phase-lag and intermodulation distortion.

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AUDIO FORUM

Continued from page 93

tion arm. The latter, as do many other tone arms, employs variable spring tension as a counterbalancing device. Because of this type of construction, the force of the stylus varies considerably depending upon the vertical position of the arm. For example, with my tone arm, the mass at the stylus is 3 grams at a position $\frac{1}{2}$ in. below the record surface and a surprising 14 grams at a position only $\frac{1}{2}$ in. above the record surface. If the gauge is used according to the manufacturer's instructions, all stylus-force data will be obtained at this latter height! It would appear that meaningful stylus-force data may be obtained only when the measurement is made with the stylus at the height of the record surface. The base of the gauge consequently must be placed *below* the turntable surface.

David V. Cohn, Ph. D.
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