In this issue: a Christmas audio shopping list

December

High Fidelity

The Magazine for Music Listeners 60 Cents
NOW . . . a truly professional quality audiotape for EVERY sound recording need and EVERY recording budget!

PLASTIC-BASE AUDIOTAPE, on 11/2-mil cellulose acetate, meets the most exacting requirements of the professional, educational and home recordist to excellent advantage, providing unsurpassed recording quality at minimum cost. This is the Standard Audiotape, which has already been sold in billions of feet. Series 51, in the red and black box.

AUDIOTAPE ON 11/2-MIL MYLAR* is a premium-quality tape that provides the utmost in mechanical strength and immunity to extremes of temperature and humidity. Assures freedom from breaking or stretching under stresses of super-fast rewind, instant stops and starts or poorly adjusted clutches. Will not dry out or embrittle with age, even under unfavorable storage conditions. Series 71, in the green box.

TYPE LR AUDIOTAPE on 1-mil "Mylar" gives you 50% more recording and playback time — eliminates reel changes and permits uninterrupted recording of program material that exceeds conventional reel capacity by up to 50%. The 1-mil "Mylar" base is actually stronger at high humidity than the standard 11/2-mil plastic base, assuring long tape life even under unfavorable conditions of use or storage. Series 61, in the black and red box.

PLASTIC-BASE LR AUDIOTAPE provides 50% more recording and playback time per reel, on a low-cost 1-mil cellulose acetate base. Hence it affords maximum economy for extended-play applications where high mechanical strength is not required. Series 41, in the blue box.

SUPER-TIN AUDIOTAPE on 11/2-mil "Mylar" gives you twice as much recording time per reel as standard plastic base tape. 1200 ft on a 5" reel, 2400 ft on a 7" reel. Suitable for extended play applications where tape tension is not excessive. Series 31, in the yellow box.

These five types of Audiotape differ only in base material, tape thickness and footage per reel. Whatever type best meets your particular requirements, you can be sure that there's no finer recording tape made anywhere, at any price. That's because there's only one Audiotape quality — the very finest that can be produced. Its fidelity of reproduction and consistent, uniform quality have made it the first choice of critical professional recordists the world over. Now amateur and home recordists can get this same professional-quality Audiotape at no extra cost. There's no need to go elsewhere or accept substitutes. You can meet all your requirements with genuine Audiotape.

For the complete story on all 5 types, ask your Dealer for a copy of the new, 5-color Audiotape Bulletin No. 250. Or write to Audio Devices, Inc., Dept. H

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444 MADISON AVE., NEW YORK 22, N. Y.
IN HOLLYWOOD: 1006 N. Fairfax Ave. • IN CHICAGO: 6571 N. Olmsted Ave.
Export Dept.: 13 East 40th St., New York 16, N. Y., Cables "ARLAB."

* The DowTrade Mark for polyethylene film
This Issue. This magazine is now five years old going on six (our birthday comes in midsummer, when no one notices institutional birthdays), and has grown rather fantastically, along with the public, the art, and the industry it serves. Chance is not to be regretted (and it cannot be fought), but it poses editorial problems. Record reviewers nowadays, for instance, take note of a record's sound chiefly when it is not good. Sonic merit is almost uniform today; most of 1956's LP's would have seemed aural marvels in 1951. Audio equipment, too, has changed for the better, however gradually, and the criteria whereby it is judged — by customer as well as by professional tester — have altered also. When High Fidelity, Vol. 1, No. 1, came out, at least one major audio distributor still was offering "complete high fidelity" rigs, including tuners, for less than $150. The dollar was worth more then than now, of course, but not that much more. The fact is, what was considered adequate "beginner's kit" then would not now be thought acceptable at all. The equipment consisted largely of modified public address components, and sounded like it. Adequacy, 1956, comes higher in price. But it comes also lower in distortion. And even the untutored now have become particular on this score. Hence a series we began this issue, which could have been titled (but isn't) How to Take a New Look at High Fidelity. It starts on page 38.

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Main Office — Claire Edgington, The Publishing House, Great Barrington, Mass. Telephone: Great Barrington 1300. Subscription: $6.00 per year, in the United States and Canada. Single copies: 60 cents each. Editorial contributions will be welcomed by the editor. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage. Entered as second-class matter April 27, 1951 at the post office at Great Barrington, Mass., under the act of March 3, 1979. Additional entry at the post office, Pittsfield, Mass. Member Audit Bureau of Circulation. Printed in the U. S. A. by the Ben Franklin Press, Pittsfield, Mass. Copyright 1956 by Audocom, Inc. The cover design and contents of High Fidelity magazine are fully protected by copyrights and must not be reproduced in any manner.

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A Jewel In A Plastic Trough, by J. Gordon Holt
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December 1956
GRAY opens new frontiers in SOUND with
The DYNAMIC RANGE AMPLIFIER

Here is an Amplifier that REALLY passes the LQ* TEST

* LISTENING QUALITY

Like the American cars of 1956 the Gray Dynamic Range Amplifier has reserve power when you need it. Make sure your System has "AUDORAMIC SOUND".

1. 50 Watts of Power with less than 1% I.M. distortion.
2. Exceptional Stability for both High and Low frequency operation is assured through use of a newly created circuit and a Dynaco output transformer.
3. Transients controlled through critical damping prevent oscillatory surges from pulse type signals.
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Cables: ARLAB

SUBSIDIARY OF THE GRAY MANUFACTURING COMPANY

Briggs at Carnegie

As he did in 1955, G. A. Briggs of Wharfedale Loudspeakers gave a concert on October 3 of "live and recorded music" in Carnegie Hall. It was a well-worthwhile evening for the 2,500 enthusiasts who attended and though some may have been uncertain as to how well recorded sound fared in the tests, no one could help admiring Mr. Briggs for his courage in undertaking again so sizable a project. Mr. Briggs was assisted by sundry recordings and by live performances by E. Power Biggs, Morton Gould with a percussion ensemble which included the tap dancer Danny Daniels, and Teicher and Ferrante, duo-pianists.

It is perhaps unfortunate that a good many people in the audience came with the expectation that they would hear, for example, Haydn's Concerto for Trumpet and Orchestra so reproduced that they could close their eyes and be unable to tell if it were reproduced or live. The possibility of such an achievement is, as a matter of fact, remotely conceivable—but to expect it of the equipment used by Mr. Briggs, and in Carnegie Hall, is little short of ridiculous. What is remarkable about the demonstration is that it came as close as it did to this ultimate achievement.

Mr. Briggs used three Wharfedale corner systems most of the time; on some occasions (guitar solo, for example) he switched to a pair of bookshelf speakers. We sat in a box in the first balcony—goodness knows how many feet from the stage. From this position, there was little doubt which was which in the live versus recorded comparisons. The reproduced sound, in general, did not have the bigness of the original. To describe precisely the difference is most difficult; "bigness" is perhaps as good a word as any because it can mean

Continued on page 8
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1. Advanced Audio Design. The exclusive patented McIntosh circuit is world-renowned for virtually perfect amplification.
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There's a prestige and thrill in owning a Rondine! But remember too — you purchase a Rondine with peace of mind . . . assured the one shipped to you performs like the one at your dealer . . . assured it will be quiet for keeps! Admire its colorful styling . . . then look it over closely. Lift the turntable free of the wall, and listen for the “pop” that tells you here is the ultimate in machining and self-lubrication for lifelong balanced rotation. Underneath is a motor so smooth . . . soundless . . . you'll not find its equal in other turntables.

Several things, in several dimensions. The reproduced sound did not have the depth, the apparent dynamic range, nor the breadth of the original. On the other hand, the similarity was remarkable. We had the silly feeling that if the speakers would just take one good deep breath to expand their chests, everything would be wonderful. Remember: this is our impression from the balcony, from almost as far away as it was possible to get.

One of the people sharing the box with us said with considerable conviction that he could do better at home. Of course. That is exactly the point, and an important one.

Mr. Briggs used three "domestic" speaker systems. Each one is more or less capable of handling a large living room. Three of them should handle three living rooms. And that is about what they would have had to copy with if Mr. Briggs had turned them around, faced them into the back of the stage, and dropped the curtain. Instead, he aimed them into the cavernous maw of Carnegie Hall, populated with close to 3,000 highly sound-absorptive objects.

If these factors are kept in mind, then Mr. Briggs's efforts were a grand success simply as a demonstration of how close home systems can come to concert hall sound even in a concert hall.

To find out how important the factor of proximity might be, we went downstairs and sat much closer to the speakers. The difference between live and reproduced sound was still noticeable, but not as pronounced as in the balcony.

The smoothness with which the evening's entertainment proceeded was indeed remarkable. Mr. Briggs opened with a delightful short talk about the objectives of the evening and then proceeded to put on a series of nineteen short selections. Columbia had made tape recordings (last July, to be exact) of the duo-pianists Teicher and Ferrante, who reappeared on this evening to alternate with the tapes. The timing and synchronization was nothing short of remarkable!

An even more difficult live-recorded comparison was made by Morton Gould with a group of percussionists and the tap dancer. This is one selection in which the sound was so good and the switching done
so rapidly and so fluently that which was live and which reproduced became almost impossible to tell.

Many are due words of thanks and public acknowledgment for their efforts. In addition to Mr. Briggs, Harold Leak and E. Power Biggs gave short talks; behind the scenes were the staffs of British Industries (importers of Wharfedale, Leak, and Garrard products) and, last but definitely not least, the Columbia engineers who produced the remarkable tapes.

Klipsch at Bushnell

October, this year, was the month not only of high-fidelity exhibits but also of hi-fi demonstrations. G. A. Briggs, of Wharfedale, took over Carnegie Hall in New York City on October 3; six days later Paul Klipsch, in conjunction with Gray Research and Development Co. and the Audio Workshop of West Hartford, Conn., filled nearly every seat in Hartford's Bushnell Memorial Hall. Although one's first reaction to Bushnell is that it is considerably smaller than Carnegie, that is an illusion. It does not have the great height of Carnegie, but it seats 3,277 compared to 2,760 for the New York hall.

Mainstay of the evening's entertainment was Paul Klipsch, who rode through a number of "technical difficulties" with good humor and a quick wit which delighted the audience. But by no means in a secondary role was the Hartford Symphony Orchestra under Fritz Mahler; the evening was a fine demonstration of the orchestra's excellent ability... and most of the evening, it was live music.

After a fine Egmont Overture, by the orchestra, a disk recording of Danse Macabre seemed a trifle weak and out of balance by comparison. A planned FM broadcast relay did not materialize because of technical problems, much to the concern of Mr. Klipsch and the amusement of the audience.

The stereo-taped versus live performance of parts of Britten's Young Person's Guide was exciting if much too short for the tastes of most people. The orchestra went through it all, first; then it was AB'd — and A + B'd — by a pair of Klipschorns, and it appeared as if the reproduced sound might well have been a surprisingly close facsimile. But... there was too

Continued on page 12
GREAT NEW COMPONENTS FROM...

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Sculpture and paintings courtesy Museum of Fine Arts, Boston. Accessories courtesy Talisman Shop, Boston.

AM-FM STEREOPHONIC TUNER (MODEL 3308)
Most advanced tuner ever produced, its features will keep it current for years to come.

FM Section: Some features as 311B FM tuner shown at right. AM Section:
- Unique AM circuitry lets you hear audio frequencies beyond 10 kc, an octave above what has heretofore been practical
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- Tape recorder, multiplex and stereo outputs
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$199.95

ACCESSORY CABINET PRICES:
Dimensions in wood cabinet:
Traditional or blond mahogany (all models) . . . $19.95
Leather-finished plastic covered metal (all models) . . . $9.95

All Tuners Meet FCC Radiation Specifications. All Prices Slightly Higher West of Rockies.

FREE send for H. H. Scott catalog HF-12 just off the press!

FM TUNER (MODEL 311B)
Rated tops by leading high fidelity publications. Features include:
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- Signal strength and tuning meter for precision tuning on weak stations
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Now everyone in your family can operate your high fidelity system! All they do is set controls on the Green Dots... adjust volume... and play.

All important operating features are retained... no controls have been eliminated. But Scott designers have labeled all controls so your high fidelity system is easier to operate than your TV set.

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**GREEN DOT CONTROLS**

Just set controls to the green dots and PLAY!

**"THE 99" (MODEL 99C COMPLETE AMPLIFIER)**

22 WATT CONTROL & POWER CENTER

- Green Dot controls
- 2 magnetic inputs
- 5 position record compensator that includes special NABTB tape curve
- Separate in-out switches for scratch and rumble so even old 78 records sound good
- Loudness control for perfect sound at any volume setting
- 2 tape outputs, one for recording, one for monitoring
- Separate bass and treble tone controls
- Output connections for any speaker impedance
- Frequency Response:
  - Flat 20 cps — 30 kc.
  - Harmonic distortion less than 0.8%
  - First-order difference-tone inter-modulation distortion less than 0.3%
  - Hum Level: 80 db below full output.

$99.95

little of it, and while \( A + B \) can be dramatic, it makes a comparison difficult.

Once again, we were impressed by two things: the courage of Klipsch, Gray, and Audio Workshop in undertaking so large an experiment, and for that alone all deserve a most hearty commendation, with lots of urging to do it again on, if necessary, a smaller scale and with perhaps a bit more time given to the reproduction of sound.

Our second impression, which we have never had before, was of the small size of a Klipschorn! That two of them, pushed to the sides of the stage, should be expected to be the equal of the seventy-odd members of the orchestra, seemed ridiculous. How does one K-horn compare in size with one bass viol, for example? Or look at the size of one of Klipsch's midrange squawkers, as he calls them. And compare the relative size of the instruments it is supposed to reproduce!

Whose Pictures?

We sent out a questionnaire to a small sample of our readers several months ago, asking for descriptions of equipment owned. One reader was kind enough to send us photographs to supplement his answers and asked that the pictures be returned. Unfortunately, there was no return address on the questionnaire nor on the pictures. We have been holding on to them for some time with the thought that we would get a strong letter suggesting that we were the essence of rudeness for not returning the photographs. That would have cleared up the problem quickly, and simply. But "Audiomaniac," as he signed himself, is a gentleman and no letter has been forthcoming.

So, on the chance that he may see this item, would he please step forward and identify himself. Pictures are \( 2\frac{1}{4} \times 2\frac{1}{4} \) and show a fine array of equipment including a Klipschorn, television chassis with Garrard chang

er below, and a Scott 121 above. Also a nearly housed Concertone tape recorder—and a fine looking test bench around the corner and to the left of the television set.

***************

HIGH FIDELITY MAGAZINE
For High Fidelity That Grows
One Economical Step at a Time

Electro-Voice

SPEAKER
BUILDING
BLOCK PLAN

Hear the difference Electro-Voice 'Listeneering' makes in your enjoyment of high-fidelity music—before you spend a dime! Unique E-V Speaker Systems Selector lets you listen to the improvement as you dial from a single speaker to a multi-speaker system. You hear in advance how each new speaker component enhances the illusion of musical reality!

Electro-Voice Building Block Plan lets you improve your basic system a step at a time, fitting your purchases to your budget. Here's just one example:

**REMEMBER,** the Aristocrat cabinet is pre-cut and fitted for each new speaker, each new crossover unit. Just bolt them in place in minutes.

START with the Electro-Voice Aristocrat corner folded-horn speaker enclosure (you'll get an extra octave of bass response) and the E-V Model SP12B coaxial loudspeaker (frequency response, 30 to 13,000 cps).

STEP UP your enjoyment by adding driver, crossover and level control. Now you will hear silky highs, as you step up with Model T35B VHF driver, Model AT37 level control and Model X36 crossover. Prefer more mid-range response? Then step up with Model T10A HF driver with Model 8HD horn, Model AT37 level control and Model X625 crossover.

COMPLETE your integrated Electro-Voice reproducing system by adding all components listed to your basic coaxial speaker in the Aristocrat enclosure. Separate controls for the Brilliance and Presence ranges compensate for room acoustics and individual tastes.

Every step of the way, you'll be enjoying high fidelity with a difference—the built-in difference that has made Electro-Voice famous.

**SEE YOUR ELECTRO-VOICE DEALER TODAY.**
**LOOK FOR THE E-V SYSTEMS SELECTOR.**
Even though our name is steeped in the tradition of the high fidelity field, we would now like to introduce ourselves as the newest and freshest face around. We still hold tenaciously to our tradition, but a few new ingredients have been added.

Progressive styling for one thing. Our styling department was given full rein on these new models and what has evolved is simply exhilarating. A form that is freshly alive, rich warm woods, fine finishing, extremely functional—an incredibly handsome line, indeed.

Engineering, too, was given the full treatment. Some old hands in high fidelity circuitry shut themselves in the lab for months looking for something new. One day they walked out of the lab with some prototypes brimming over with new circuit ideas. We didn't feel that we could keep them a secret for long, so we've used them in all of our new models.

You will want to see and hear our new models when they start gracing the shelves of our dealers. In the meantime, we've reserved a brochure for you giving full details on all of our new tuners and amplifiers. Just drop us a note with your name and address and the word "brochure" to

SR
SARGENT-RAYMENT CO.
4926 East 12th Street, Oakland 1, California

ON THE COUNTER

NATIONAL has announced a new speaker system measuring only 8 by 14 by 9 in. Frequency response is said to be essentially flat from 90 to 12,000 cycles; available in several finishes; cost is $29.95.

AMPEX has been creating quite a stir with its stereophonic system consisting of a two-speed tape recorder which reproduces two-track stereophonic and records half-track, as well as playing back standard half- and full-track tapes. The system also includes an AM-FM tuner, record changer, two 10-watt amplifiers and two speaker systems. Price is $1,470.00. Also announced are several basic tape recorders. The model A112 records and plays back half-track at 3½ and 7½ ips. Price is $395.00. The A121 tape recorder is a stereophonic unit, the same as the one used in the big music system described first in this item. Price of this model is $495.00.

ELECTRO-VOICE is offering a special on their model 857 equipment console. If you buy the preamplifier, amplifier, speaker enclosure, and loudspeaker (total cost $269.50) you'll get the $200-value equipment console for only $82.50 extra. The console looks pretty snazzy, by the way.

ROGERS of England has quite a series of amplifiers, all matching with a single preamplifier. The Oxford preamplifier can be used with the Cambridge (15 watts) amplifier, the Oxford (25 watts) amplifier or the Eton, which is rated at 35 watts. Not room here for detailed specifications, but they are all excellent.

METZNER has announced a Starlight transcription arm featuring "double wrist action" head. Looks like a very simple yet unusual arrangement, judging by the photograph. Price is under $25.00.

BOGEN has announced a whole catalogue! There are eight tuners, four of which are basic units. Two tuners have built-in preamplifiers and two have both preamplifiers and amplifiers. There are also eight amplifiers ranging in power from 60 to 70 watts. Add to that a stereophonic tape playback unit and a series of transcription players and record players and you have a

Continued on page 16
For the Musical Thrill of Your Life!

GRUNDIG

AM - FM

The ideal second set.
Choice of Mahogany, Pastel Green, Ivory.

Pastel

4 loudspeakers. In light Walnut cabinet only.

Ivory

AM - FM - SHORT WAVE
with Automatic Phonograph
6 loudspeakers. Mahogany or light Walnut cabinet.

4 loudspeakers. Cabinet in luxurious Pumice finish.

"Mystic Maestro" A Grundig Majestic Exclusive!
Converts any room into a concert hall by transmitting middle and high frequencies throughout the room in equal values. The tones completely envelop you, as perfectly true and clear as if the orchestra and conductor were right there with you. Truly, the ultimate fulfillment in 3D Stereophonic Sound!

AM - FM - ULTRA HIGH FIDELITY
Music Instruments For The Home

Music that Lives... Here, from Europe's largest manufacturer of radios, are the most true-to-life, self-contained high fidelity units available today.

With the magnificent Grundig Majestic, every sound from every instrument or voice is at the command of your fingertips—the low moans of an alto saxophone, the rich, mellow tones of a violin, the soaring highs of the flute—all are reproduced with amazing brilliance and clarity.

Best of all, Grundig Majestic Hi-Fi is ready for concert hall performances immediately. No expensive, time-consuming installations, no complicated separate parts, but perfect life-like sound reception from a Continental-crafted furniture piece that will enhance your home with its timeless beauty.

See, Hear the Incomparable Grundig-Majestic soon,
from $39.95 to $1,495, at Better Stores, Everywhere.

Write Chicago Office for Free Illustrated Brochure and Name of Nearest Dealer

MAJESTIC INTERNATIONAL CORPORATION
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Subsidiary of WILCOX-GAY CORP. Mfrs. of RECORDER Magnetic Tape Recorders

DECEMBER 1956
even with moderate-priced speakers...

KARLSON

TRANSDUCERS*

attain higher performance ratings than any other speaker system!

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<tr>
<th>KARLSON TRANSUDCER</th>
<th>KARLSON 8</th>
<th>KARLSON 12</th>
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<td>SPEAKER</td>
<td>8&quot; Utah GBJ</td>
<td>12&quot; Axiom 22</td>
<td>15&quot; University 315</td>
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<tr>
<th>PRESSURE FREQUENCY RESPONSE (high end limited by speaker performance only)</th>
<th>40-12000</th>
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<td>SPEAKER EFFICIENCY</td>
<td>20% above 40 cps</td>
<td>30% above 30 cps</td>
<td>33% above 20 cps</td>
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<td>Covers complete range of sound on records today!</td>
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<td>TRANSIENT RESPONSE (attenuation rate on interrupted steady state signal)</td>
<td>-35db from 40-1000 cps</td>
<td>-40db from 30-1000 cps after 10 milliseconds</td>
<td>-35db from 20-1000 cps</td>
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<td>Clean sound without blurring or hangover. No other system meets these performance ratings!</td>
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<td>attenuation rates above 1000 cps are in excess of these values.</td>
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<th>DISPERSION</th>
<th>Minimum of 120° for all speakers regardless of tweeter design.</th>
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<td>HARMONIC DISTORTION</td>
<td>Less than 10% at 40 cps</td>
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<td>Provides clean fundamental bass.</td>
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These Karlson Ratings are the result of research on comparative performance of speaker systems. They are not equalized by performances of any other enclosures tested — nor do they represent the fullest capabilities of Karlson enclosures with still finer speakers.

*Karlson Transducers $18.80 to $174 net
AT YOUR DEALER OR WRITE

KARLSON ASSOCIATES INC.
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ON THE COUNTER

Continued from page 14

full line to meet every requirement in all price ranges.

SHERWOOD has announced a pair of matching cabinets. One houses the Forester speaker system and the other serves as the equipment console. Each cabinet is 42 by 16 by 27 in. Finishes are either natural hand-rubbed walnut or dark mahogany; price of the speaker system in cabinet is $239, and for the equipment cabinet, $149.50.

BELL has announced the BT-76 tape recorder which features monaural recording and playback as well as stereophonic playback through staggered heads. The No. 1 head feeds into the recorder's self-contained power amplifier and speaker; a cable is furnished for connection between the No. 2 head to the phono input of a second power amplifier and speaker system. Also announced was the 3-DTG two-channel amplifier. By a simple switch control, it is possible to use the two speaker systems as a stereophonic system or to use both for monaural reproduction. And finally: a matching console cabinet is available for the tape recorder.

ACOUSTIC RESEARCH has announced the AR-2 which is an 8-ohm system having three times the efficiency of the AR-1. Frequency response is stated to be ±5 db from 42 to 14,000 cycles. Price is $190.00.

GENERAL ELECTRIC has added to its line of high-fidelity equipment a high-frequency speaker ($17.95), a 2-way crossover network ($13.95), and a transistorized preamplifier ($21.95). The crossover is for use with 8-ohm speakers and has a nominal crossover frequency of 1,500 cycles. The transistorized preamplifier operates from 8 millivolts and provides either flat amplification for use with microphones or RIAA equalization for magnetic cartridges. Three input jacks match different input sensitivities.

CABINART now has a series of prefinished speaker kits, available in either Korina or mahogany hardwood veneers. Two modified corner horns match 12 or 15 in. speakers. Then there are a series of four Klipsch speaker systems: the KR4-12, the KR4-15, the KR3, and the Klipsch Rebel. Prices range from $259.95 to $72.00.
Sir:
Your editorial "How To Make Friends And Save Money" in the September issue of HIGH FIDELITY is one of the first acknowledgments by the industry press that there is much beyond watts output that determines the sales price of hi-fi components. You are to be congratulated. The realization that there are "hidden costs" which vary with the manufacturer, depending upon his manufacturing standards, and which can greatly affect a person's happiness with a product has been almost universally overlooked by writers in the [trade]...

This has made it possible for several manufacturers to concentrate on the appearance of hi-fi and still offer very little if any more actual perfection than obtainable from conventional mass production radio and phonograph manufacturers. By cutting these "hidden costs," the lower priced product having all the superficial appearance of true hi-fi merchandise but selling at less money quickly earns a "best buy" rating. This degradation of the price which permits the kind of production care that differentiates true hi-fi from mass produced merchandise, if continued, will result in the forfeiting of this business to conventional producers at a genuine loss to the public...

The future of the hi-fi components business lies in the difference in superior craftsmanship. The deep in-built perfection of product which should characterize hi-fi components can only be assured by manufacturers willing to shoulder many "hidden expenses" for which, to date, few have ever received any bouquets from the press.

In the interests of the future of the hi-fi components business, your remarks are among the first to be voiced that give value to some of those expenses that go to build a manufacturer's reputation but which he must pay for and which are bound to show up in the price of his product. Busi—

Continued on page 28
A frank statement of high fidelity facts

The variety of claims, concepts and products offered to today's audiophile is truly outstanding in both quantity and credibility. Many of the devices are actually new. Many are merely a re-presentation of developments long since discarded in commercial sound applications.

Perhaps the most misused words in high fidelity today are "Professional" and "Laboratory Standard." With few exceptions there are no professional amplifiers available or practical for use in the home. The words "Laboratory Standard" are meaningless without a definition of the laboratory and the standards which they represent. A professional amplifier must have many costly facilities not needed in a high fidelity home system. A typical professional amplifier is the Altec 128A 30 watt Amplifier.

- Its facilities include an expensive stepped gain control, complete tube testing facilities, an accurate plate current meter, circuit checking arrangements and a wide variety of impedances to fit its many professional applications. Its cost is $234; nearly twice that of a high fidelity amplifier of the same power.

Altec Lansing Corporation is the world's largest manufacturer of professional sound equipment. More than 60% of all motion picture theatres equipped for stereophonic sound use Altec equipment. One third of the nation's large stadiums and arenas are equipped with Altec Lansing public address systems. More than 90% of the recording, motion picture and broadcast studios use Altec microphones, consoles or loudspeakers.

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High Fidelity Magazine
The function of a loudspeaker enclosure is to load the loudspeaker cone in such a manner as to assist its low frequency response and to take advantage of the sound power generated by the back-side of the speaker cone. Many of the well-engineered folded horn and tuned pipe enclosures achieve an excellent bass response, a bass response superior to that of a bass reflex enclosure. This excellent bass response, however, is achieved at the expense of the mid-range frequencies and often results in the introduction of a pipe or "tubby" sound to the bass which is not inherent in the material to be reproduced. The best of these folded horn and tuned pipe enclosures provide good reproduction up to 400 cycles, beyond that range the internal phasing of the horn or pipe creates serious interferences which result in extreme irregularities in frequency response within the range which contains the basic pitches of the human voice and the majority of solo instruments.

These deficiencies in the mid-range are not readily discernible on full orchestration due to the mass of instruments with their hundreds of pitches and harmonics. On voice and solo instruments, however, these mid-range problems are easily noted by the thinness and lack of realism in the reproduction.

If it were technically feasible to design a 400 cycle high frequency horn, small enough for use in the home, such a horn working in conjunction with a well designed folded horn enclosure would provide a truly outstanding system. However, at the present state of the art such a 400 cycle horn and driving element would be approximately three feet in length, a size that is hardly feasible for use in the home. The folded horn could also be effective if a mid-range speaker were used to cover the frequencies above 400 cycles and a high frequency tweeter for the upper end of the audible spectrum. But in such a system we again encounter the insurmountable problem of phasing multiple crossovers. With these reasons in mind it is easy to see how the use of a bass reflex, which is free from interferences, will provide the smoothest and most realistic reproduction.

In our effort to achieve faithful reproduction it is our firm belief, and a belief backed by years of measurement and listening tests on all types of systems and enclosures, that an efficient two-way loudspeaker system using a bass reflex enclosure provides the smoothest frequency response and most nearly duplicates the original sound.

Next time you visit your high fidelity dealer may we suggest that you closely compare the specifications of Altec tuners, preamplifiers and amplifiers with all others; that you look closely at the workmanship, at the size and quality of the components; that you ask the dealer about the theoretical ability of the power tubes in whatever amplifiers interest you; and that you listen closely to an Altec speaker system reproducing full orchestra, small groups, solo instruments and vocal music or the spoken voice. We believe you will see and hear the quality that has made Altec Lansing Corporation the leading manufacturer of both electronic and acoustic devices for the audio frequencies.

Altec Fidelity Is Highest Fidelity

9356 Santa Monica Blvd., Beverly Hills, Calif.
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There's one in every group that stands out ... that is literally at the head of its class. Among moderate priced 3-way systems, the SENIOR is the outstanding example of what superb audio engineering can achieve.

Each component of the SENIOR has passed the most rigid tests and has earned its right to be part of this outstanding system. The result is a thrilling sensation of sound which seems to surround you... amazing in a system of this size.

Treat yourself to the full-bodied lows of the powerful 12" woofer, the undistorted mid-range of the "reciprocating flare" horn speaker and the brilliant highs of the super-tweeter, all kept in perfect balance by the Acoustic Baton network with its "Presence" and "Brilliance" controls.

The SENIOR enclosure is a beautiful piece of furniture that will enhance any room. Rigid, completely braced construction and the finest acoustic principles of phase inversion, direct radiation and rear horn loading result in a smooth, natural reproduction of music and speech.

Don't wait... ask to see and hear the sensational SENIOR at your Hi-Fi center. A delightful experience is in store for you!

UNIVERSITY LOUDSPEAKERS, Inc., 80 So. Kensico Ave., White Plains, N. Y.

LETTERS
Continued from page 21

ness is too competitive today for any manufacturer to charge more than his product is worth. Neither can he charge less than it costs to maintain the standards he has set for himself. A much lower price in today's highly competitive picture more than likely means "hidden sacrifices" for the buyer seeking something distinctly superior to mass produced conventional phonographs and radios. . . .

Robert Newcomb

SIR:
If wishing could make it so, the electrostatic loudspeaker would have ceased to be a factor to be considered in high fidelity after Mr. Hartley disposed of it so neatly in his letter to the editor in the September 1956 (you'd better watch out or you may buy a pig in a poke) issue of HIGH FIDELITY. It seems almost a shame to bring up the subject again. I really have no quarrel with the prophets, for they operate in an area in which every man is his own expert, although I would like to inquire of Mr. Marsh what formula he used in arriving at his ecstatic judgment in his article entitled, "Walker's Little Wonder," in the June issue. Nor do I wish to take issue with any of the purely subjective judgments that have been expressed. There have been instances, however, in which statements and implications have been made concerning objective performance and engineering design. I would like to chide the authors gently about those instances in which these have been or seem to be at variance with demonstrable fact.

It seems to me that one of the chief reasons for the deviations from editorial factfulness lies in the tendency to treat electrostatic loudspeakers as if all of them were alike. Differences between moving-coil types and electrostatics have been emphasized, but little has been said about the differences in the design and performance of various electrostatics. This seems quite natural, since the authors have been interested in pointing up the dissimilarities. But to say or imply that all electrostatic loudspeakers are more or less alike is like saying that giraffes and horned toads are more or less alike because they both have tails. In
or have fun...save money

The SENIOR speaker system is the outstanding example of what expert audio engineering can achieve...it stands out of the class of its elan, producing a thrilling sensation of sound that's amazing in a system of this price. It was the powerful 125 watt mid-range, the 160 watt bass driver and mid-range, and the new "annealed" Drive horn speaker for mid-range the Hi-Fi's super tetrode to keep them in perfect balance. Enclosure is a beautiful piece of furniture emblematic; the finest principles of piano construction, deep radiation and rear horn building. Mahogany $165.00. Blond $185.50.

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The Senior

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d

Continued.

fragility is a... or metal is in loudspeakers, that current can have plastic dia
doing-coil speakers... plastic diaphragms of paper or metal. Basically so. To illustrate Briggs to bring any available moving-coil loudspeaker a test. The only requirement for this loudspeaker have a frequency response up to an 8-10 KC. I will bring one JansZen loudspeaker. This radiator in its finished of course, has its diaphragm embedded in a protective grid structure which would prevent the sort of test that I propose. So the radiator will have had its protective grid removed, exposing the diaphragm. A golf ball will be dropped first on one and then the other of the moving elements of the two loudspeakers from successively greater heights until one or the other fractures. If this test is made, the results will be reported to the editors of High Fidelity. Of course, it probably will not be made, since it is ridiculous. Neither of the loudspeakers is made to function as a receptor for a hole-in-one. But I do hope that my point is clear, namely that whether a material will endure or disintegrate depends not only... the material but also on how it is used.

Mr. Fried is concerned about "arc-over" on severe pulses. Naturally, when a loudspeaker is driven hard enough, something's got to give. This is true of electrostatics as well as moving-coil types. What has to be added in fairness, however, is that electrostatics can be built so that the power level required to inflict permanent damage is very much higher than that required... damage to most moving-coil speakers that cover the same frequency range.

Mr. Briggs states and Mr. Fried implies that electrostatics are more directional than moving-coil types. The statement and implication would be valid if they had been qualified to say that some electrostatics are more directional than some moving-coil types. In both types, the directional characteristics can be made to corre-
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appreciates. She can have it anywhere she wants it... any way she wants it to look. Early American, transitional or advanced as mañana. And you, proud sir, can enjoy civilized chairside tuning at viewing distance, possible on the Fleetwood remote control models. Something else you'll like, if you're a stickler for sound quality, is the way Fleetwoods are equipped with audio outputs to play through a hi-fi system. See your Fleetwood dealer soon.

*See Tested In The Home Report, October 1955 High Fidelity.

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LETTERS
Continued from page 30

spend to what seems to be optimum for the greatest percentage of rooms. Obviously, no manufacturer can provide enough different models to meet exactly the requirements of every listening room.

Of all of the material that has appeared on the subject of electrostatic loudspeakers, the statement that puzzled me most appeared in Mr. Fried’s article, to the effect that “Some critics, indeed, seem to feel that electrostatic tweeters do not match electrostatic woofers, let alone low frequency radiators of conventional design.” Now I assume that what was intended to be said was that some critics think that electrostatic tweeters and electrostatic woofers are even more difficult to match than electrostatic tweeters and moving-coil woofers. I assume also that commercially available electrostatic woofers are referred to, since it would seem futile to comment on the performance of equipment that is not available in the market. So my question is, “Who is secretly manufacturing electrostatic woofers and marketing them secretly, and under what conditions were the tests made that led some critics to feel that they do not match electrostatic tweeters? Also, who were the critics?”

Arthur A. Janszen
Neshaminy Electronic Corporation
Neshaminy, Pa.

To set up his devastating punch line properly, Mr. Janszen has had to assume that mentions of electrostatic woofers must refer to models commercially available. They needn’t. Quite commonly, “critics” are given opportunity to listen to pilot models of forthcoming equipment. Thus sundry people in the industry have been privileged to hear the woofers secretely manufactured by Mr. Peter Walker, Mr. Harold Leak, Pickeing and Company — which demonstrated its version at the New York High Fidelity Show — and, last but by no means least, Mr. Arthur Janszen.

Mr. Fried’s reference to the possibility of electrical breakdown in electrostatic speakers referred, no doubt, to the fact that electrostatics do require a DC power source, whereas the cone-type loudspeakers used in high-fidelity applications are self-energizing. Obviously, the former will have more tendency toward power breakdown than will the latter. — Et al.

Sir:
Many compliments on your Bartók

Continued on page 36

HIGH FIDELITY MAGAZINE
THE BEST SEAT IN THE CONCERT HALL

It may be a difficult notion to accept at first, but most seats in a concert hall provide the listener with a compromised performance. For one seat, the violin is muffled; for another, a flute passage is lost. Even excellent halls suffer from unwanted reverberations and reflections, and frequently you must listen at a sound level substantially above or below that at which you listen best.

Were you free to shift from seat to seat in the concert hall, you would finally arrive at the one, uniquely best for you—the seat in which you could hear the music as the composer would wish you to.

Although it isn't practical to play concert hall "musical chairs," you can now effect that one best seat in your own home with Harman-Kardon high fidelity instruments. There, free of the acoustic limitations of the concert hall, untroubled by audience noise and the accident of seating location, you and the music meet under ideal conditions.

A high fidelity performance in your home is fashioned from a broadcast or recording created under ideal conditions. This material is faultlessly received or amplified, then reproduced with precise adjustment for the acoustics of the room and your own hearing traits. It is characteristic of Harman-Kardon high fidelity that these significant corrections are effected by operation of a small group of very simple controls.

The two high fidelity instruments seated atop the cabinets in our illustration are The Rondo AM-FM tuner, model T-120, and The Melody amplifier, model A-120. Each is only 12% wide by 3% high by 7½ deep. A total of seven operating controls and two slide switches provide: magnificent Armstrong FM with Automatic Frequency Control to insure accurate tuning automatically; sensitive AM with built-in whistle filter; dynamic loudness contour control to provide precise balance for your own hearing characteristics; separate bass and treble tone controls; record and FM rumble filters; built-in record equalization; remote speaker selector switch; and 20 watts of distortion-free, hum-free power output.

The Rondo tuner and Melody amplifier each sell for $95.00. The Recital, model TA-120 (silhouetted above), priced at $175.00, combines all the features of the Rondo and Melody in one compact, handsome unit only 14½ wide by 3½ high by 10-15/16 deep. Simply plug in a suitable loudspeaker and record player, and a high fidelity system of incomparable performance and unique good looks is yours.

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LETTERS

Continued from page 34

cover [HIGH FIDELITY, Oct. 1956]. As for the artist, Robert Bereny: born in Hungary, 1887; a painter of the "Expressionism" school; lived in Berlin, where he was associated with a group known as "The Eight," until 1928, when he returned to Hungary. The theme of his paintings was mainly nature, but he was quite well known as a commercial and "poster" artist. He was still living in 1936. This information furnished by Dr. Sándor Tarics, whose source was the Révai Kis Lexikona, Révai Publishing Co., Budapest (1936). . .

Verne E. Conder
San Francisco, Calif.

SIR:

Hans Vollmer's Allgemeines Lexikon der Bildenden Künstler des XX Jahrhunderts (vol. 1, pp. 175-6) gives a few lines on Robert Bereny, plus a number of other references. He was born in Budapest on March 18, 1887 (no death date given), studied in Budapest and Paris, was influenced by Cézanne, and was a member of a group calling itself The Eight . . .

Alan M. Cohn
Carbondale, Ill.

SIR:

I should like to say that I feel Mr. Frankenstein did a superior job on the fine Bartók discography [High Fidelity, Oct. 1956], not only in making such a thorough and discerning survey of the works, but also in calling attention to the too often neglected compositions such as Bluebeard's Castle, The Wooden Prince, and the Cantata Profana.

In view of Mr. Gelatt's comments about the paucity of actual Bartók performances available on disks and the importance of making available every possible one whether or not it might be classed as high fidelity, I was surprised that Mr. Frankenstein made no mention of the 10" disk (issued by Bartók Records) of Bartók playing a handful of his own works. Assuming that the record (Bartók 903) was still in the catalogue I checked with the company to learn the story. True, 903 had been cut out temporarily, but it is being prepared for release as a 12" record which will
contain the selections of the original 903 (Bucharest, No. 2, Burlesque No.
Rumanian Dance No. 1, Allegro Barbaro, and the Suite, Op. 14) plus
Concerto and the Bear Dance as well as four Scarlatti Sonatas,
Longo Nos. 50, 135, 293 and 286.
As this set is designated Volume 1, future volumes are to be expected con-
taining the Hungarian folk songs with Bartók as piano accompanist.

It would seem to me that in releasing these records Peter Bartók is per-
forming a service to the record collector as well as to his father. Pos-
sibly if we Bartókians really got be-
hind these releases as well as others in
the fine Bartók catalogue we might expect a definitive recording of—as
pointed out by Mr. Frankenstein—
the remaining unrecorded major work,
the First Piano Concerto.

Incidentally, the cover painting is
superb (but why was it overprinted,
being so perfect for framing?)

Edward Jablonski
New York, N. Y.

AUTHORitatively Speaking
Max de Schauensee, who reports this
issue on "Opera Tape! Where It Grew," himself grew (or at least began) in
the same locale. He was born in Rome, where
his father's father, Baron Leopold Meyer
de Schauensee, was commander of the
Papal Swiss Guards. Young Max studied
singing at the Curtis Institute, Philadel-
phia, under Emilio de Gogorza, and made
his operatic debut in the North American
premiere of Mussorgsky's Khovanshchina
on April 18, 1928, in Philadelphia. He
continued singing in opera for several
years. His repertoire included Aida (Ra-
lames), Rubinstein's The Demon, and
Madama Butterfly, and he met some of
the era's brightest stars—Eames, Mar-
tinelli, Boni. His reviewing activities he
began as assistant music critic on the
Philadelphia Public Ledger; now he is
critic and music editor of the Evening
Bulletin.

Murray Schumach, whose Music Between
column appears this month for the third
time, is a general assignment reporter on
the staff of The New York Times, where
since 1937 (with three years out for Navy
duty) he has covered stories ranging from
routine crime—his own term—to the
Korean War. His feature articles, mostly
for the Times Magazine, have dealt with
such subjects as Gen. Matthew Ridgway,
Elia Kazan, the Mississippi River, and a
Brooklyn juvenile gang. He wrote also
the first survey of Broadway show-albums
on LP. Brooklyn-born, Schumach lives
in Manhattan, has been married since 1954
(his wanted to travel first), and is a
Yankee rooter.

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"JBL" means James B. Lansing Sound, Inc.
When some future historian evaluates the achievements of the microgroove era, there is a good chance he may minimize its technological "miracles" and its multiplication of versions of standard musical masterpieces, in favor of its gift of enduring life to countless compositions once known only through the reports of scholars and biographers—who themselves often lacked firsthand familiarity with the living, *sounded* music. Today even the casual listener can decide for himself, on the basis of direct experience, the actual validity of printed descriptions of ecstatically praised "neglected masterpieces" and contemptuously dismissed "minor works." Most serious music listeners are keenly aware of this metamorphosis in the means and scope of musical experience: the resurrection of baroque and ancient composers once known, if at all, by name only; the widespread circulation of modern works hitherto granted only an occasional hearing before comparatively small and specialized audiences; and the steady growth of complete disk editions of Haydn and Mozart. Yet there still remains the challenge of certain other repertories, notably those of the romantic composers, whose significance has not yet been fully explored. To some extent, Berlioz's claim has been met, but how completely the challenge has been ignored where the works of Liszt, for instance, are concerned. The fact is brought home to us particularly by a couple of current biographies which sharply remind us of the fantastic extent and variety of the fabulous Abbé's creative output.

And these two books—Walter Beckett's *Liszt* (Farrar, Straus & Cudahy, $3.00) and a revised edition of Sacheverell Sitwell's *Liszt* (Philosophical Library, $7.50)—themselves illustrate, by vivid contrast, the old and new (or pre- and post-microgroove) attitudes of biographers. For Dr. Beckett the revolution might never have occurred: he writes about Liszt's music as if he knew only segments of it and those apparently better by visual examination of the scores than by aural study, completely ignoring (save for a catalogue listing) such a revelation of the last years as the *Weihnachtsbaum* suite. For Sitwell, on the other hand, the prime need for revising his original publication of 1934 is the recent gradual change in the climate of opinion about Liszt—a change which he realizes is likely to be markedly accelerated as recordings continue to expand listeners' horizons, not only in Lisztian domains *per se* but in the "borrowings" or developments from his work in that of his colleagues and successors.

Sitwell disclaims any authority as a musician and explicitly states that he has endeavored to write of Liszt "as one might write of Rubens or Byron.... to treat of him as an artist and a man of action." Yet he is obviously an enthusiastic musical amateur, at least, and if his comments on the works are in no way technical, they do reveal an infectious relish for what he has heard and what he is avidly anxious to hear. Anyone who knows Sitwell's other writings will be quite prepared for a polished, yet luxuriant, style and a superb gift for depicting the flamboyant scenes and colorful "characters," among which Liszt soared rocketlike with the most dazzling and kaleidoscopic refulgence of them all.

No Sirwell admirer can be dissatisfied here, for he makes the most of his rich opportunities in organizing and dramatizing the huge panorama of titled personages, admiring and envious colleagues, and devout pupils clustered around the protean but always heroic protagonist. And any reader will be absorbed by Sirwell's obvious gusto, his eager explorations of both central and side issues, and above all by his ability to make issues as well as personalities magically real and vital. I am particularly grateful to him for the new light he throws on Liszt's religious convictions (which always had struck me before as anomalous if not spurious); for his revelation of the enormous gaps still to be filled in our knowledge of Liszt's life (especially in Budapest during his last years) as well as of his music (especially the vast number of church works); and for the finest choice of illustrations in any musical biography I know.

LP-mining the Liszt lodes may be seriously handicapped these days by a lack of virtuoso pianists able or willing to cope with the keyboard works, but surely there is no such barrier to discographic adventuring among the less well-known orchestral scores and songs, or the almost entirely unknown choral compositions.

Study the full catalogue for yourself. It's an amazing document. It also can be found, in somewhat different form, in Beckett's work, but this awkwardly written and deadly dull book cannot be remotely compared with Sitwell's. Yet in a negative way I'm able to point up once again the high standards of the "Master Musicians" series merely by citing the quite exceptional deficiencies of its latest, thinnest, and most ineffectual volume.

Romanticism's Plushier Side

Sirwell's appetizing comments on many of Liszt's unfamiliar piano works of course offer no guarantee that we would actually enjoy all this music once we were given the opportunity of making its acquaintance and subjecting it to the scrutiny of repeated hearings. Yet the chances surely are good that we would find most of it at least interesting and some of it highly rewarding.

That is true of the *Weihnachtsbaum* suite certainly, and it is also true for another of the great *fantoches* of music—Louis Moreau Gottschalk, who appeared briefly on the outskirts of the Liszt circle in his early days and undoubtedly learned something from him in digital technique and much more in that of overwhelming predominantly feminine audiences. The badly needed new book about Gottschalk has not been written, but his
BOOKS IN REVIEW

Continued from preceding page

name is irresistibly brought to my mind, both by the resemblance of his career to Liszt's and by the precedent for ecstatically palpitating worship set by his biographer, one Mary Alice Ives Seymour, writing under the pseudonym of "Octavia Hensel" with a pen dipped in heliotrope and honey.

That swooning Victorian schoolgirl surely is spiritually embodied in Marcel Brion who, despite a change in sex and an entirely new aspiration toward intellectual pretensions, is probably the first to match, if not transcend, "Hensel" in utter preposterousness. For the best comment on Schumann and the Romantic Age (translated by Geoffrey Sainsbury; Macmillan, $4.50), I must rob Jacques Barzun of one of his miraculously discovered epigraphs, drawn from a letter by Pushkin to Bestuzhev in 1825: "All I read about Romanticism is wrong."

Lest you think I am grossly unfair to M. Brion, let me quote a few sentences from his very first paragraph: "A great music, passionate and tender, was wafted through the romantic German forests at the beginning of the nineteenth century. Men were stirred by the unutterable joy of being and the intense ambition to justify that being by transforming it into prodigious rolling waves of becoming. Never before had the world been so young..."

The song of the winds, the colours of the seasons, the heartrendings of passion, and the boundless urge to create played on every fibre, plucked it, made it suffer the most intolerable ecstasy and pain."

Enough? If not, you must go to the book itself where you'll find some 370 pages, each with its equally worthy candidates for a Lush Beautiful Prose Department. You won't, however, learn much that is meaningful about poor Schumann and his music—a special pity in that Schumann's own writings about music are out-of-print or difficult to obtain in English translations, and the best-known biography in English, Robert Haven Schaffer's Florestan (Holt, 1945) is also, if far more tolerably, romanticized. Joan Chissell's study in the "Master Musicians" series, I have not yet had an opportunity to read. It seems criminal that, so far at least,
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BOOKS IN REVIEW

Continued from page 40

this centennial year has produced no worthy tribute to a composer whose recorded repertory continues to grow in both scope and excellence. But Schumann too has been slighted by record makers as well as publishers.

Last of the Romanticists?

Whether we consider Debussy a forerunner of the modernists or (as I prefer) a belated romanticist, there can be no including him in any way among the forgotten or neglected composers. Practically all of his works in all forms have been recorded, and by sympathetic and skilled interpreters, aided—lately, anyway—by engineering techniques which can cope adequately or better with the special difficulties their characteristic sonic textures present. And, if I dare prophesy from a single example (the Nocturnes by Monteux), I should predict that Debussy above all others, save possibly Delius, stands to profit most by the new medium of stereo sound.

Yet how much do even his most ardent LP collectors actually know about the man himself? In the past, his own recital and that of his friends after his death concealed or obscured many key facts, and while some of these are still far from clear (the circumstances of his birth, in particular), a surprising amount of fresh and highly illuminating documentary material has been unearthed by Victor Seroff in his Debussy: Musician of France (Putnam, $6.50). Perhaps so much of this material seems new to me simply because of my ignorance of earlier biographies, but more likely Seroff’s skill in organizing and pointing up established as well as novel data makes Debussy himself come alive for me for the first time outside the shimmering tonal fabric of his own music.

Certainly I had never realized before (as perhaps no one could realize from either the music itself or Debussy’s ironic pen in M. Groche, the Dilettante Hater, Lear, 1948) what a wretchedly contrary and difficult life he led, and what tragic frustrations his last years held for him. Reading Seroff’s magnificently objective, yet compassionate, book, I am for once

Continued on page 48

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BOOKS IN REVIEW

Continued from page 42

considerably shaken in my long-held belief that the best insights into musical genius always are to be found in a study of the works themselves rather than in the details of personal history. In this instance (as with Sirwell's Liszt), I must admit that my car pools for the music have been acutely sensitized by a better knowledge of the man who created it.

Seroff attempts no technical analyses of either Debussy's work or tonal philosophy (for those one must turn to volumes like E. Robert Schmitz's The Piano Works of Claude Debussy, Duell Sloan, 1950, and Leon Vallas' The Theories of Claude Debussy, Oxford, 1929), and without previous familiarity with the music, some readers may find this just another "life," however fascinating, of a singularly eccentric artist. Yet surely no one, even only partially grounded in the music, can read Seroff's account without what he has heard and what he now learns combining with reciprocal power to transform his whole Debussyan experience. An almost agonizingly moving story in itself, it is most significant for the permanently sharpened insights it adds to our aural sensibilities.

Haydn Symphonies: Preview

H. C. Robbins Landon, co-editor of the Mozart Companion, also appears currently on his own as the author of the Symphonies of Joseph Haydn (Macmillan, $20.00), about which I had intended to write this month— until I took a closer look and realized I would need at least a couple of months of assiduous homework before I even ventured a cursory review. For this is a magnum opus in every sense of the term: mammoth in bulk (some 8+9 pages, over 4 pounds in weight), fantastically detailed, lavishly illustrated and documented, with even the complete miniature score of a hitherto unpublished symphony tucked into the back cover. I shall report later on my explorations of so inexhaustible a gold mine, but meanwhile it should be drawn to the immediate attention of everyone willing to make a substantial investment which promises incalculably rich dividends.

R.D.D.
The Mozamb Year on Disks and Otherwise

by C. G. Burke

The SHELL of Mozart was thrown into a common trench and forgotten. One-hundred and sixty-five years later it was to be feared that the discovery of his dust might be effected by his turning in the grave, but that did not happen. 1956, devoted in homage to Mozart who was born two hundred years before, was musically well behaved and the preponderance of homage was genuine.

For in art the homage to a dead giant must be a homage to his work. It is decent and proper—and with Mozart and Schubert almost incumbent upon us—to shed tears if the work was silenced too early. Private tears, not the official tears that come too easily and are intended to serve the weeper before the wept. The Mozart Bicentennial was notable among such occasions for the profusion of Mozart played, in public and in private, and the economy of public lament and oratory. The politician and the "dignitary," capitalizing on the event, were no more than gnats on the tapestry of music. Even those in Austria, naturally more voluble than elsewhere, did little noticeable harm. Conductors, players, and singers were the true celebrants, and they let Mozart speak for himself.

No doubt more performances of music by Mozart were given in 1956 than in any other year, but however gratifying locally and temporarily these may have been, their cumulative vastness is a poor second in importance to the expansion of the Mozart repertory in use, a new diversity amounting in effect to rehabilitation, almost to disinterment. 1956 revealed the wonderful realm of the piano concertos and added seven or eight symphonies to the four in currency. It saw performances of at least eleven operas, and proved that the six quarters dedicated to Haydn were neither without precedents nor successors. It restored the best of the serenades and divertimentos, and a number of the sonatas, to an eminence unaccountably lost to a century and a half. It demonstrated that there are other quintets besides the G minor and the marvel for clarinet. It gave voice to an astonishing miscellany of smaller works silent for a hundred years.

Europe had a flowering of Mozart Festivals of great and little magnitude; and the spectacle of Germans, Bohemians, Italians, Hollanders, Swedes, Russians, Frenchmen, Spaniards, Belgians, Danes, and Englishmen all temporarily abjuring chauvinism to celebrate the universality of a composer who never truly had a homeland is not without potent implications unconnected with music. However, the music is more tangible than any implications, and in the tangible flood we find not only the public performances everywhere, but new editions of many scores, new editions of new and old books on Mozart, and most prominent of all a shining, endless influence of long-playing phonograph records, literally hundreds of them, permanent repositories of the Mozart creation.

Looking at these, and hearing their bold variety, we realize that they are the most significant result of the Bicentennial, and also that they and their predecessors shaped the Bicentennial’s course. The records issued before 1956 were an example that the year had perforce to follow. They were brilliant gadflies stinging sober music associations into action, and—further—into action of greater probity than the more powerful associations always had found it convenient to practice in the past.

In a practical sense the Bicentennial began in 1948. The footings were sunk, the preparations made, when Columbia Records exploited electronics to give an unprecedented impetus to the course of music by means of the long-playing, narrow-groove, soft-skin disk. For right after the beginning Mozart became the bread and butter of the smaller members of the suddenly pullulating family of record companies, who, for the nonce wary of competition in repertory, sought musical obscurities to record, in the hope that no one else would discover and record them. In 1948 five-sixths of Mozart’s music was in oblivion, but as fast as it could be given phonographic representation an avid public absorbed it. Many of those early LPs have been withdrawn, but they left their trace on history and influenced the future course of the larger producers.

It is hard to remember now that before Perlis issued it Bastien und Bastienne was no more than a silly title in a catalogue, that the voluptuous Concertante had to await exhumation by Westminster before most music lovers had ever heard of it, that the irresistible exuberance of the Teutsche and Kontratanz needed companies named Vanguard and Esoteric to sponsor a fair sampling of them, and that such masterpieces as Idomeneo and the Posthorn Serenade were shadowy in the public consciousness until the Haydn Society recorded them. Concert Hall made all the quintets, Vox and Westminster all the trios. Diversimentos, serenades, and above all piano concertos, gushed from all quarters.

It was not possible for the greater companies to remain aloof. They devoted their large resources in musicians to large pieces of the Mozart repertory, sometimes improving vastly, sometimes a little and sometimes not at all, on the work of their humbler predecessors. But almost uniformly they curbed vicious habits of their star performers, who in an age when comparisons were not available often had cut, altered, and expanded scores at the instigation of personal whims. That has become a rarity, along with the music lover who has never heard the Serenata Notturna.

It was the long-playing Continued on page 143
Opera Taped Where It Grew  by Max de Schauensee

Summer is when opera stars can forget to make recordings, and in a good many cases, Italy is where they forget. Here we have a look at two such sessions — one company making La Bohème, the other the Barber of Seville.

Nothing in the music world requires more patience than the recording of a complete opera; nothing can produce more wear on fast-fraying nerves than an assembling at close quarters of the greatly differing temperaments such a venture inevitably involves. Further, the invariant goal introduces its own set of tensions, as I realized when I attended recording sessions of Angel’s La Bohème, during August in Milan, and of London’s Barber of Seville in Florence during September. For the goal is always perfection, and nothing less. The conductor and those involved in the actual technical undertaking are hoping that their production will be hailed as the definitive version in a dramatically competitive field. The setting of so high a goal for an extremely complex job naturally produces a do-or-die atmosphere on everyone’s part.

I arrived in Milan from Lucerne in mid-August, armed with letters of introduction to EMI officials from Dario Soria, president of Angel records. He had told me that his company’s answer to seven already existing complete versions of Puccini’s opera would probably be initiated during the second week in August.

I arrived on schedule. I had completely forgotten that Italy’s great midsummer holiday, Ferragosto, dating back to pagan times, was upon us, quite capable of disrupting all effort in any branch of activity for an entire week. In vain I tried to contact John Lee of the Italian Voce del Padrone, and Walter Legge, artists’ director of English Columbia, officials in the exceedingly complex EMI setup. At Milan’s historic La Scala, where the recording was scheduled to take place, I was informed that the incisione would take place in five days. So, there was nothing left to do but fill in time with the very real delights of nearby Lake Como.

On the stated day, brimming with enthusiasm, I again presented myself at La Scala, to be told that both Mr. Legge and Mr. Lee were still enjoying Ferragosto, and that Maria Meneghini Callas, Giuseppe Di Stefano, and conductor Antonino Votto could not be assembled before 8:30 p.m., four days from the present date. Striving for variety of scene, I switched my allegiance from Como to Verona, but, in the meantime, I did manage to get in touch with John Lee, an agreeable man who promised to take me to the session on the scheduled night.

This time, events came off as planned. We reached La Scala to find singers, orchestra players, chorus, comprimari, and technicians, all gesticulating wildly and talking shop under the arcades of the venerable theater. A sense of expectancy was in the air.

John Lee introduced me to Di Stefano. I had met him on several occasions in New York, but his pleasant Sicilian face betrayed the fact that he didn’t have the slightest idea who I was. After some polite exchanges about his recent appearances in Verona, he asked me with an enigmatic smile if I had met Maria Callas. Pulling the sleeve of a slender girl, who had her back to us, he introduced me to the most talked-of singer of our day.

I have to confess that I had searched this chattering crowd for a glimpse of the diva, whose face I knew well from stunning pictures on record covers and from newspaper snapshots. I must further confess that my search had proved fruitless, and that, as I now faced la Callas, I would never have known her. In fact, I had a distinct sense of shock. To one like myself, brought up on such imposing and monumental prima donnas as Emma Eames (a dear friend of mine), the great Callas might have been a salesgirl in a bookshop or a university student.

Slim almost to the point of spindliness, the celebrated soprano was dressed in a simple orange skirt surmounted by an equally simple black bodice. Her hair was drawn back; she wore horn-rimmed spectacles; and she sported flat shoes such as ballet aspirants affect.

She told me that she had never sung Mimi, except to record the two principal arias in an album of Puccini's
excerpts, and that she was looking forward to the new role. I allowed that I had never had the good fortune of hearing her in person, to which she quickly replied that much of Mimi's music must be whispered over the microphone, and that I might not thus get a full impression of her voice.

As I charted with her, I became so conscious of her disturbingly intelligent eyes that I forgot the flat slippers, the slicked-back hair, and the costume earrings. Casual she might be in her appearance, in the indifference of her manner, but in what she had to say (she spoke in idiomatic American-English) there was nothing casual or slipshod. Here was a dominating mentality.

I also noticed that when she briefly addressed a friend, her rapid Italian was just as effortless and idiomatic as her English; you would never have suspected that she hadn't been born in the land of Verdi and vino. I complimented her on this, but she didn't seem to notice. When I asked her if she also spoke Greek, her eyes widened—"But of course," she replied.

Soon I found myself away from all this buzzing confusion, surrounded by a vacuumlike silence, seated in a second floor proscenium box that overlooked the vast stage of La Scala.

Against a backdrop that might have served for a Cherubini or Spontini opera, the orchestra of the famous theater—about eighty in number—was arranged in eight ascending tiers. The singers—Di Stefano, Rolando Panerai, and the basso Zaccaria—were placed practically in the footlights, facing one microphone. Mine. Callas was seated at one side, awaiting her entrance. I could see maestro Votto—austere, reserved, and precise—perched on a high chair that towered out of the gloom of the orchestra pit. Within easy range of his ever-active hands was a telephone. Stripped of all its orchestra seats for the summer, the dark void of the theater, vibrant with musical history, seemed to issue a challenge to those assembled on the stage.

Seated in the box with me was Anna Moffo, a young Philadelphia soprano, whom I remembered from a successful appearance at one of Eugene Ormandy's Concerts for Youth. This tall, good-looking girl had been enthusiastically engaged by Legge for the role of Musetta. She and I watched with fascinated attention the fateful moment when Votto tapped commandingly on his desk and the orchestra sounded the opera's thrice-familiar opening measures. The evening's action had begun.

Di Stefano and Panerai, warming to their task, properly cursed the winter cold of Paris' Latin Quarter of a forgotten era. All seemed well. Panerai, a big, dark man, sang with great vitality, projecting his resonant voice into the empty auditorium, gesturing forward with his hand. His enthusiasm for the text was unmistakable. Di Stefano, it seemed to me, was a little slower warming up.

Unexpectedly, maestro Votto's voice was heard—a long, drawn-out "Ah!"—as he looked with disapproval at the orchestra. A troublesome passage was played over three times, progress coming to a temporary halt. A rap on the wide open score: "We take it again—from the very beginning." And they did.

As the end of the section was reached, a bell sounded and a bright red light winked ominously at the conductor's desk. The phone shrilled, adding to the tension, and a short conversation ensued. Miss Moffo whispered to me that this was Legge, who was supervising things in a distant room. "His ear catches the slightest deviation, anything that is not right," she said.

"We will try an incisione," announced Votto. "Again now, miei signori—back to the beginning!" Callas, sitting well back in her chair, her chest high, her shoulders squared, raised her eyes to heaven.

They had proceeded no further than some sixty bars, before the phone cut through the music. "What is wrong?" asked Votto, annoyance in his voice. Di Stefano seized this opportunity to indulge in several stretching exercises of his jaw; when finished, he winked at the violas. After two more tries, patching this forward progress, bit by bit, the point of Schaunard's entrance was finally reached, and Legge apparently approved.

By this time, Callas, shrewdly surmising that Mimi would not enter Rodolfo's garret tonight, suddenly left the theater. "I knew she wouldn't stay," whispered Miss Moffo in my ear.

An intervallo was granted, and the bystanders, including me, drifted out to smoke on the warm streets. Votto and the singers were back with Legge, listening to the results of their labors.

The balance of the evening was devoted to the exceedingly tricky, give-and-take scene among the four Bohemians. They acted their parts quite freely, though they were careful never to move far from the microphone. Only maestro Votto remained serious during this gay scene. The evening ended in a monotonous pattern of "takes" and playback.

On my way out, Di Stefano asked me if I would join him and his wife for a snack at the popular Biñi-Scala, under the theater's arcades. I was glad to do so, and we sat out in the warm night air.
Di Stefano told me in the most voluble and colorful Italian of his differences with the Metropolitan. "I was not happy there, last year. To sing well, I must be happy." Then he enthusiastically touched upon his differences with Maria Callas in Vienna, where he felt she had insisted on taking applause not rightfully hers. "We have made peace now, so as to make this record," he said, "but I doubt we will sing in the theater together." His sudden smile made this last sound a little unconvincing.

Di Stefano is apt to intrude such American expressions as "I am a happy guy" into an Italian sentence. He is immensely likable, and much pleased when his opinions meet with approval. Give him the little things immensely likable, and much pleased when his opinions meet with approval. Give him the little things and he is yours. His pretty dark-haired wife is American-born.

At one point, when he spoke of a critic who had doubted the correctness of his breathing, he zipped down his scarlet sportshirt, revealing a sunburnt chest and a glitter of gold medals. Oblivious of the other customers, he proceeded to give me an extended technical demonstration. Later, he became unexpectedly pensive. "When

Di Stefano insisted on driving me to my hotel, though it was now two o'clock in the morning. "I live at night," he said, and I remembered that no one in Italy ever goes to bed. With immense pride he showed me his snow-white, chromium-plated Cadillac, which he felt was the envy of all Milan. Very probably it was.

Next day, I lunched with Walter Legge at the Biffi-Scala. I noticed that Legge, a man of much charm and wit, addressed our waiter as "Lohengrin."

I asked him about this. "That is quite a story," he replied. "Our man is one of three brothers, all of them waiters in this restaurant. Their father came from Parma, Verdi's city. This man had the courage to be the leader

of the select anti-Verdi faction in a Verdian stronghold. He advocated the music of Richard Wagner, and to support his position, he proceeded to name his three sons Tristano, Siegfried, and Lohengrin." Our waiter approached. "We will have more ravioli, Lohengrin," said Legge.

That evening, while a violent thunderstorm was beating down on Milan's dark streets, we gathered again under the shelter of the arcades outside the Scala. I greeted Callas, this evening very smart in a turquoise-blue sheath-dress. She still looked casual, but far chicquer than on the preceding evening.

"I hear reports from New York that there are great expectations over my opening the Metropolitan season in October," she said quietly. "What are they expecting of me? Just what is it they think I can do?"

"A good deal," I found myself murmuring. "It creates a rather uneasy feeling." Her eyes had a quizzical look.

The session began at the point where Rodolfo finds himself alone—"Non son in venia." An assistant to Votto tapped the conductor's desk to suggest Mimì's knock at the attic door, and the scene we had all been waiting for commenced.

Di Stefano, in snappy white sport clothes, sang Rodolfo's narrative in the original key, during which we were all startled by a clap of thunder, a detonation that rolled right on the roof of La Scala. As the beautifully sung aria reached its conclusion, the orchestra, for the first time, broke into spontaneous applause. After a slight pause, the tenor repeated the aria, this time even more beautifully. Again applause; and everyone seemed in high spirits. Callas now began her "Mi chiamano Mimi," phrasing with infinite care and attention to detail. She sang lightly, leaning forward. I had the impression of a mind constantly working with a probing awareness of the possibilities of characterization—a preoccupation with perfection. A wavering high A brought things to a halt, as Callas uncompromisingly demanded that Votto go back a few bars and repeat the phrase. The scene then proceeded with various retakes, the artists disappearing to hear the playbacks and to confer with the invisible Legge.

At the beginning of the love duet, Panari, Zaccaria, and Spataforo (Schunard) were placed far from the stage, almost at the entrance of the auditorium, in order to achieve the proper perspective of distance as Rodolfo's friends call him from the courtyard below. Away from the orchestra, the singers had a few moments of difficulty with intonation, but this was quickly overcome. Some workmen in overalls watched these maneuvers with interest.

After last night's disclosures, I couldn't help smiling as I watched Di Stefano encircling Callas' slim waist during the opening measures of the love duet, "O soave fanciulla!" This amorous pose was completed as la diva reached up and held her Rodolfo's free hand. . . .

At the close of the duet, Di Stefano and Callas turned sideways and took a step or two away from the mike for purposes of distance. With no lowering of key, the tenor sailed up to the high C with the prima donna. Both

Giuseppe Di Stefano reads the score during a playback.
voices rang out with superb effect, but Callas apparently was not satisfied with her contribution. At her request, this demanding passage was repeated four times, until Di Stefano said frankly that he was "through for the evening."

He and his wife hastened to their table at the Biffi-Scala, but the indefatigable Callas, thriving on hard work, persuaded Votto to go over some passages of Mi chiamano Mimi which had failed to please her. I did not see her again before I left.

IN FLORENCE, where I arrived on the first of September in a spell of beautiful weather, I found London (Decca, as it is known in Europe) recording a complete version of Rossini's Barber of Seville at the Teatro Communale. Letters from Roland Gelatt and Remy Farkas opened the way for my presence at these sessions.

The entire technical crew and musical supervision was British, so much so that you easily might have believed you were at a cricket match, complete with tea, rather than at a recording of Rossini's sparkler in this loveliest of Italian cities. As a matter of fact, tea did figure prominently in the backstage areas of the Communale.

The Communale is not so large a theater as La Scala, and thus creates a greater sense of intimacy. It is as though walls have been drawn in and people become more aware of each other.

James Walker, the musical supervisor, an Australian of terrierlike energy and tenacity, explained the musical and technical ground rules, so to speak, of a London operatic recording session.

"Despite what the general record-buying public chooses to believe about splicing, patching, joining, and other possible tricks of the trade," said Walker, "we try as nearly as we are able to record an aria or a passage in a continuous 'take.' I realize that this is not always feasible; nevertheless I am ever aware that many wonderful records were achieved in the old days, before these technical innovations were known. I am, therefore, not apt to coddle the artist and make him feel that things can always be fixed, no matter what. For instance, there is a general belief that arias can be recorded in a lower key and then raised to the original."

"That is not impossible," I said. "But what may not be generally realized is that by such a procedure the quality of the voice would be irreparably altered, and all tempos speeded up."

"Precisely," said Walker, and we walked toward the stage.

Recording procedures here differed somewhat from those at La Scala. The singers stood placed very high against the back wall of the theater, behind the orchestra (smaller here than in Milan). There was no strict adherence to the normal sequence of the score, such as the Angel-EMI forces favored. This policy was partly due to the immediate availability of the artists.

At one session, arias would be the order of the day; at another, only the recitatives would be gone through, until conductor Alberto Erede seemed satisfied.

In Milan nobody on the stage could hear what Votto and Legge were saying to each other over the phone. Here, Walker's voice, coming over the loudspeaker from a distant room, was audible to everybody. "Alberto... Alberto..." "Yes, Jimmy, what is wrong?" (In English). Erede's voice always sounds terribly, terribly tired. But there was no languor about his reading of the ebullient music, which kicked up its heels in sprightly capers through the acoustically excellent Communale.

The first morning I went to the theater, I was amused to observe a swarm of parked motorcycles—Vespas and Lambrettas—and a scattering of bicycles surrounding the big Decca van outside the stage door. Apparently, chorus, orchestra, and stagehands had all arrived on these eruptive vehicles that are such a strenuous part of modern Italian life.

On the stage, Erede was already at work, rehearsing with chorus and principals the scene preceding Count Almaviva's opening serenade. Alvino Misciano, a tenor unfamiliar to recording studios, was putting the finishing touches on his dialogue with Fiorello (Arturo La Porta).

Erede, who speaks excellent English, was now confident that things had progressed to a point where a "take" might be attempted. As in Milan, there were bells, buzzers, and the inevitable red light to indicate that "zero hour" was at hand.

All too soon, Walker's polite voice interrupted proceedings. "I can hear pages being turned by the professors of the orchestra. Can they do it more quietly?"

I became aware of a certain formality between conductor and stage forces. When Erede spoke to the men, he addressed them as "Signori." There was none of the "Listen, you guys," "Take it from here, Hank" casualness so prevalent in our country.

"Mutual respect is very important," said Walker, when I commented on this. "We try to observe the amenities among ourselves, even

Continued on page 142
by J. GORDON HOLT

This is where the Fi begins . . .

A Jewel in a Plastic Trough

Fairly important changes can go almost unnoticed if they are subtle and gradual enough—as have been the changes in high-fidelity equipment in the last few years. There is something in the nature of a New Look, at least in buyers' eyes. Hence this article, the first of a series which will discuss new standards by which home audio equipment can be judged.

It was in the late 1940's that high fidelity enjoyed its first great surge of popularity. In this, certain technical developments played an important part. Wide range magnetic phonograph pickups became available to the public. So did FM tuners and FM broadcasts. Shortly afterward, microgroove came on the scene. Component installation houses sprang up; audio shows were held; newspaper and magazine articles were written. And, almost at the start, a few dedicated engineers and enthusiasts began agitating for the establishment of industry standards of fidelity in sound reproduction.

Had such standards formally been set, it might have established a useful precedent. But, in view of subsequent improvements in equipment, it is perhaps fortunate that they were not. Yesterday's standards could not possibly serve today.

A friend of mine recalls an experience with one of the earliest variable reluctance phono pickups, a sturdy device shaped rather like a sarcophagus. As he was detaching it from its tone arm, it shot between his fingers and hit the floor with a hearty clunk. Worse still, in his hasty attempt to catch it, he lost his balance and stepped on it. When he raised his foot, the cartridge came too, its diamond fang imbedded in his rubber heel. He detached it, replaced it in its Keystone clip and—apprehensively—started a record. The cartridge played as well as ever.

That cartridge is not made any more, though its makers are still very much in business. It has twice been superseded by later models. Neither of its successors could be stepped on without damage. But, by the same token—since in pickups there seems to be an inevitable inverse relationship between sturdiness and sonic accuracy—it could not compete with them today as an instrument of sound reproduction, although in its time it was accounted the best there was.

So—standards do exist, though they are not formally set forth. We know they exist because we see their effect: old audio products vanish, new ones appear. The high-fidelity shopper still must shop by ear (literally), but his ear must be (figuratively) attuned now to new refinements.

Audio lexicons and high-fidelity glossaries define a phonograph pickup as a device which converts the groove undulations on a record into electrical impulses. As a neat definition, this probably covers the matter about as well as need be, but it gives no indication as to what may make one pickup a better converter of undulations than another, or a more lastingly reliable one.

The factors by which a phono pickup's quality may be judged are its frequency-range, smoothness, distortion, lateral compliance, vertical compliance, effective moving mass, vertical sensitivity, and stability. Other characteristics, which affect performance indirectly, are the combined mass of the pickup arm and cartridge, ease of vertical and lateral arm motion, absence of spurious arm resonances, and freedom from hum interference. The cartridge's output impedance, output level, recommended load resistance, ruggedness, and convenience also bear upon its desirability.

Frequency range and smoothness are so closely interrelated that neither has much significance without reference to the other. Both are often expressed together as "frequency response," but even a response rating, by itself, cannot give the whole story. The smoothness and range of a pickup cartridge will largely determine the "character" of the reproduced sound . . . whether it will be bright, or subdued, or neither. A broad peak or dip of as little as 1 decibel in a pickup's response can have an audible effect on its sound, particularly if this peak or dip occurs within the so-called presence range, from 1,000 to 4,000 cycles. A sharp 2-db peak between 3,000 and 10,000 cycles can add a definite "edge" to the sound, while a slow droop in the response starting at, say,
5,000 cycles and amounting to 3 db at 10,000, can make the entire high end emerge slightly subdued and distant. So it is easy to see why a frequency response rating of ± 5 db from 30 to 15,000 cycles can include a wide range of pickups, each of which may sound detectably different from the others. It is only when a pickup is rated within very small db limits that the rating begins to indicate how the cartridge will actually sound, but since very few manufacturers will dare to guarantee that a whole run of their pickups will be accurate to 1 db, the best test for a pickup's sound is a listening test, preferably involving direct comparison between a disk and a commercial recorded tape of the same recording, the latter played on a recorder whose equalization exactly matches the tape. A tape-and-disc pairing I have found useful for this is the RCA-Victor recording of Richard Strauss's Also Sprach Zarathustra, the two versions being almost indistinguishable one from another when both are played on good equipment.

When making this comparison, use the recommended equalizer settings on the phono preamplifier, and if the demonstration seems inconclusive, persuade the demonstrator to try several different preamplifiers. Also, make certain that a pickup being sampled in this way is connected as recommended by the manufacturer, for misconnection can make any pickup misbehave, in ways that are no fault of the cartridge itself.

Distortion ratings are rarely published in pickup specifications, and even when they are, they should be subject to some interpretation. This is because some manufacturers rate distortion only at a certain frequency (where performance may be significantly different from that in other parts of the spectrum), others rate distortion as a weighted total harmonic content, and still others give unweighted distortion figures which include the noise components as well as spurious harmonics. As is the case with frequency response, then, ordinarily the best way to check distortion in a pickup is to listen to it. Still, if you are fortunate enough to have a dealer who is conscientious, patient, and well equipped, he may be willing to check your cartridge's performance on an oscilloscope as it reproduces the tone bands on a frequency test record. If the cartridge's output is seen to deviate widely from the ideal sine curve, or if it becomes lined with jagged spikes, this indicates that the cartridge is "breaking up," as they say. Ask for another.

In running a test like this, though, make sure the arm is properly adjusted for the cartridge, and is of a type that meets the cartridge manufacturer's approval. Cartridge breakup on loudly recorded passages may be a sign that its stylus assembly is defective or poorly designed, but it often indicates that the cartridge is being run at less than its proper tracking force. It is generally agreed among pickup design engineers that the lower the force at which a cartridge will track cleanly, the easier it is on records. This is not, however, to be construed as meaning that records can be preserved simply by reducing the stylus pressure of any cartridge by counterbalancing the arm, and so forth. On the contrary, a cartridge of average compliance will do almost as much damage to a disk work-

ing at less than its optimum force as it will tracking too heavily. This is because if the stylus is not held firmly in the groove, it will rattle back and forth and ride destructively across the shoulders of loudly recorded grooves. In general, the more compliant a cartridge is, the lighter may be its tracking pressure. There may be considerable variation between two cartridges of the same make, so experiment is always indicated.

The compliance rating of a stylus is the measure of its freedom of movement, either vertically or laterally. Lateral compliance is the one which usually appears in published specifications, and it is expressed as the distance (in millionths of a centimeter) the stylus will be displaced by the application of one dyne* of force. An average high-quality cartridge will have a lateral compliance rating of up to $5 \times 10^{-4}$ cm/dyne, while a rating of $10 \times 10^{-4}$ cm/dyne is considered extremely high. Generally speaking, higher compliance than this requires special provisions to prevent the stylus from swinging loosely to one side or the other and staying there. A light brush running from the arm into the record grooves, and the use of a very lightweight arm, are two methods that have been used to stabilize the motion of extremely compliant stylus assemblies.

Vertical compliance, rarely mentioned in pickups' specifications, is still not universally acknowledged to be important, although there is evidence suggesting that it affects the rate of record wear. The fact that a record groove is cut with a triangular stylus causes the groove to narrow slightly as its course changes from straight ahead (silence) to sharp right or sharp left, to produce loud high-frequency tones. The playback stylus, however, is ground to a hemispherical tip, so it has no choice but to ride up and down in the groove as this deepens or shallows. This so-called pinch effect (which is most pronounced in inner record grooves) requires that the playback stylus have some freedom of vertical motion, so it can move up and down without gouging the groove shoulders or leaving the groove momentarily.

In lieu of a vertical compliance rating, then, the next best thing is a practical test. Try pressing gently upward with the thumbnail on the stylus of a cartridge, to see how freely it moves, and how far. Its free travel should be great enough to be visible, and it should not be much more difficult to push upward than it is to push from side to side.

While its compliance will determine how easily a stylus can move, a pickup's ability to track loudly recorded grooves is also related to the moving mass of its stylus. Tracking ease at low frequencies is almost entirely dependent upon lateral compliance alone, but at high frequencies where the stylus is required to change direction extremely rapidly, its inertia becomes important. A light stylus will be able to follow high-frequency undulations more easily than will a more massive one, and it has the added advantage of moving the natural resonance of the stylus toward or above the top limit of the audible range. With an ultrasonic Continued on page 144

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*A dyne, if you're curious, is the force required to give, within one second, a gram of matter a velocity of one centimeter per second.*
NO ONE can be in the record business very long without hearing the name Scully. I forget exactly when I first heard it, but I do remember that I was impressed. Not that it meant anything to me at the time. The man who mentioned it, an audio engineer, did so in such a way that I could not tell whether a Scully was a man or a machine, but there was reverence in his voice. Reverence is rare among audio engineers.

The name cropped up again, from another quarter, in a week or so (it is odd how often this happens, is it not?). This time I learned that a Scully is a machine, whereas the Scully is the man who makes them. My informant was a man who coveted a Scully. "I wish," he said, "I could afford one."

I was a little taken aback, for the speaker was someone I rather envied. When he wanted a piece of recording equipment, he picked up the telephone and ordered it. Apparently a Scully was a recording lathe. I asked him, perhaps naively, why he didn't have one already.

"You don't know what you're talking about," he replied a little testily. "This thing costs $8,500." I knew enough to know that other lathes could be had for between $1,000 and $2,000. I didn't know whether he would ever bring himself to lay out an additional $6,500 for a Scully, but I did know I had to go and meet Scully, the man who could charge 425% of the going price for recording lathes and still make people buy them. He sounded as if he, and his machines, might be something rather special.

They are.

What I saw when I got to the Scully establishment in Bridgeport, Connecticut, was a dream of high-precision engineering, the Steinway or Rolls-Royce, so to speak, among disk-cutting lathes, and a man representing a standard of perfectionist craftsmanship which has all but vanished from modern manufacturing.

Larry—or, by his full name, Lawrence Jeremiah Scully—took his B.A. at Fordham with the class of '29, so he now must be in his upper forties. But he looks at least ten years younger, and when he begins to explain his beloved machine, his face becomes positively boyish. Of medium height, blond, Scully looks in no way like the stereotype of the inventor or the bookish indoor experimenter. His complexion suggests lots of fresh air, not midnight oil burned in the basement workshop, and the panel on "What's My Line?" wouldn't have a chance with their customary first guess.

The first few minutes of conversation with Scully, however, bring to light the quality of quiet efficiency which distinguishes the man just as it does his product. There is nothing of the egotism, jumpiness, and erratic temper we are inclined to associate with the idea of a successful modern "inventor." In fact, Lawrence Scully would probably object to being labeled an inventor; he likes to think of himself rather as a good artisan and craftsman.

This fits a family tradition of the Scullys, most of whom in the last few generations have been artisans, mechanics, makers of things. One of Scully's brothers, to be sure, is a surgeon, but the other Scullys forgive him his medical degree, on the grounds that he does his work with his hands and precision tools.

The Scullys, hailing originally from Ireland, now are settled in Connecticut. John J. Scully, the father of Lawrence Jeremiah, established the family's background in the recording field when he joined the industry in its infancy. From 1904 to 1918 he worked for the Columbia Phonograph Company in Bridgeport, where he contributed to the development of the early dictaphone machine. These were the old days, when record manufacturers had to build their recording equipment in their own workshops. Later, Scully Senior worked for General Industries, making phonograph motors which were delivered to the "furniture people," i.e. the makers of acoustical phonograph cabinets. In 1920 he went into business by himself to make a real recording machine, the first designed by a specialist for use by record manufacturers. It took a full year to complete; it was driven by weights, just like old grandfather clocks.
Its height was almost six feet, and the operator had to stand on a platform to run it. This first acoustical cutting lathe was sold to Cameo Records.

The next four years produced no more than one piece a year. High-precision mechanics and mass production don't go together, from the Scully point of view. In 1924 Western Electric bought a Scully weight-driven lathe for the demonstration of their first electronic cutting system. The cutting head assembly, Scully recalls now, was a closely guarded top-secret, which no outsider could ever set eyes upon; all recording companies, at that time, locked their cutting heads away overnight in the safe, together with the cash and the trade acceptances.

In 1925 things really began to get lively at John J. Scully’s. The movie industry switched to sound and all the motion picture outfits began to order recording lathes. This boom lasted four years, but ended abruptly when some miscalculations in Wall Street plunged the nation into the Great Depression. In the same year Larry Scully graduated from college and joined his father in business, or rather in idleness, for there was a complete dearth of orders. A $28,000 bank balance saved up from the era of prosperity carried them somehow over the distance, but things were pretty difficult for both the family and the company. At one time, in 1933, they pondered for weeks whether or not to sell five beautiful completely machined aluminum castings at scrap value—$5 or $6 apiece. Lawrence’s memory of these years is still painful, but he believes that working or creating under such duress matures the character. “It sharpens the senses and makes the brain inventive.”

When it is pointed out that his point of view has been shared by many of the great poets and philosophers, Scully looks pleased but not surprised. The self-sufficient artisan finds it quite natural that wise men should have held similar ideas on the nature of endurance and on the salutary effects of hardship on the creative mind.

Finally, in 1934, came the break that ended the years of struggle; an order was placed by RCA Victor. The Scullys rushed to the bank and applied for a $700 loan, happily waving the order form. They were turned down; they had never built up a credit background. How they finally managed to finance and fill this vitally important order, Larry doesn’t remember, but they did. One thing he does recall: there was not a penny left in the house the day the lathe was installed at Victor.

For a year or so previously, Lawrence had tried to break into the public address system field, and in fact had built a complete installation—one only, and no more—for a hospital. It is still in operation. But between 1934 and 1937 Victor bought a total of twenty lathes, and Larry turned his back on public and private sound systems alike.

The Victor bonanza ended suddenly in 1938. Scully then tried his hand at making and selling beer coolers. As he doesn’t care to elaborate on this episode, one may assume it was not exactly a brilliant success. Soon after this venture, George Stewart and C. A. Rackey, engineers for NBC, came shopping for recording machinery for their broadcasting studios. Thirty-six lathes went to the NBC radio stations during the next nine years, interrupted only by the war, which stopped all recording lathe production and put father and son to work on aircraft subcontracts. The one exception was a recording lathe they built in 1943 for the Navy’s Underwater Research Laboratories in New London.

With the coming of peace also came more prosperity. From 1945 on, orders for lathes poured in: twenty-two new machines were built in 1945; the Detroit Symphony Orchestra and all the Westinghouse radio stations took two pieces each; General Motors bought one, too. Then followed Columbia, Decca, Capitol Records—and
Western Electric sent a most welcome communication to the effect that they would like to buy twenty-five machines. Foreign companies began to join the throng, and now Scully lathes are running in England, France, Germany, Japan; record makers in Italy, Mexico, Chile, Australia, New Zealand, the Philippines, and even in Soviet Russia are happy with their Bridgeport-made machines.

This highlights a peculiar problem. Scully gets few replacement orders, because Scullys simply don't wear out. Rarely is there heard of a Scully built twelve or sixteen years ago which the owner is willing to sell for $2,500 or $3,000. When he bought it in the early Forties he paid somewhere around $2,500. This is why I call the machine the Steinway or Rolls-Royce of recording lathes, and for the same reason I would rather buy a Scully for an investment than Mutual Funds. You can't lose on these lathes, and they are considerably more fun to play with than stocks and bonds.

Particularly is this true when you recall that the $2,500 price tag of the past has become the $8,500 of the present. This phenomenon began to develop in 1948, soon after the advent of the microgroove record, when father and son sat down to develop a most exciting innovation which probably has helped as much as any other single factor to make long-playing records the high-fidelity bargain they are. "Variable pitch" is the magic term. If you will bear with me, I will explain it.

ENCORES

ROSSINI'S Otello had awakened the germs of my musical instinct; but the effect Don Giovanni had on me was very different in its nature and results. I think the two impressions might be said to differ in the same way as those produced on the mind of a painter called from the study of the Venetian masters to the contemplation of the works of Raphael, of Leonardo da Vinci, or of Michelangelo.

Rossini taught me the purely sensuous rapture music gives: he charmed and enchanted my ear. Mozart, however, did more: to this enjoyment, already so utterly perfect from a musical and sensuous point of view, he added the deep and penetrating influence of the most absolute purity united to the most consummate beauty of expression. I sat in one long rapture from the beginning of the opera to its close.

The pathetic accents of the trio at the death of the Commendatore, and of Donna Anna's lamentation over her father's corpse. Zerlina's fascinating numbers, and the consummate elegance of the trio of the Masks and of that which opens the second act, under Zerlina's window — the whole opera, in fact (for in such an immortal work every page deserves mention) — gave me a sense of blissful delight such as can only be conferred by those supremely beautiful works which command the admiration of all time, and serve to mark the highest possible level of aesthetic culture.


Until quite recently, recording lathes cut a fixed number of lines (grooves) per inch of diameter on every disk: 96 lines was most frequent for 78s, and for LPs it varied between 200 and 280 lines. Once the number of lines for a given recording had been selected, it had to be maintained consistently from beginning to end. A certain "feed screw" was mounted into the lathe assembly, which moved the recording head steadily forward at the pitch selected. ("Pitch" is the distance the screw would advance in one revolution.) For soft music and little bass on the tape, the grooves were more widely spaced than desirable, with the result that the cut was uneconomical. With high volume and strong low frequencies, the fixed pitch was too narrow to accommodate the passage in full, and the engineer had to reduce volume and bass in order to prevent the stylus from overcutting the grooves. This meant serious loss of quality and fidelity which could be compensated in part only by expensive playback equalization controls. For years the Scullys toiled on the problem, and by 1950 they had solved it: pitch variation at any given moment from 70 to 400 lines, or from 103 to 600, or even from 140 to 800 lines per inch. Instead of several interchangeable feed screws with fixed pitches, a highly complex and smooth-working mechanism was devised and introduced into the machine, and today the engineer may set the advancing speed of the cutting head differently from moment to moment. He can cut a violin solo played in softest pianissimo at 600 or even 800 lines per inch, three times narrower than one could a few years ago; ten seconds later, when the whole orchestra's tremendous outburst with blaring trombones and tubas would have destroyed any master disk made by the earlier method, the engineer turns a knob and widens the groove distance to 70 or 100 lines per inch — and a smooth cut will engrave all the vigor and grandeur which had to be throttled away until recently. Inclusion of this device raised the price of the Scully lathe to $7,500. To record makers, it was worth it.

All through 1950 the family team worked on the new variable pitch lathe to have it ready for the Audio Fair in the Fall. While work was progressing on the final assembly, Scully Senior died, without an opportunity to see his achievement in actual operation.

Since then Lawrence Scully has been on his own as a businessman and constructor of miracle machines. The last five years have shown clearly his aptitude in both fields. Pondering on the consequences of the introduction of variable pitch, he realized the existence of a problem almost impossible of solution by even the most musically erudite of recording engineers. If the variable pitch feature was to work at full efficiency, the operator of the machine had to develop a fantastic timing accuracy: every low bass note, every slight increase in volume had to be anticipated by about two seconds — the time it takes the turntable to complete one revolution. If the pitch were not widened by the lathe operator sufficiently ahead of time, the stylus might still overcut the previous groove and destroy an otherwise perfect master disk. The knowledge of the musical score and of the performance essential for efficient operation of the
For the Fi-Man’s Christmas Stocking

December is traditionally the season of good cheer—the time when jolly frost-bitten shoppers jam Main Street or Fifth Avenue, running up charge accounts, plodding through the slush of the first snowfall, clinking coins into the collection boxes of numerous bright red street-corner Santas, and exchanging good-natured elbow jabs with their fellow men.

For the indecisive shopper, though, December can be a time of turmoil and stress, heralding the nemesis of a giftless Christmas unless the idea strikes in time to catch the store still open. Many an indecisive spouse has voiced the opinion that there is nothing quite so maddening as trying to choose gifts for the Man who has everything. But what she often means by the appellation MWHE is that the Man is not impressed with her choice of neckties, he buys his own shirts and socks, he expects more for Christmas than a couple of handkerchiefs, and the only things he really seems to want would cost three weeks of his salary and he’d have to pick them out himself anyway. She would perhaps love to buy him something for the family hi-fi system, but it seems so complete that this, too, appears to be the System That Has Everything.

But is it? Even the most invulnerable-looking fortress may have a chink somewhere in its ramparts, and the average carefully chosen set of hi-fi components is no exception to this. It may have all the necessities but doesn’t mean it has all the possible accessories.

For instance, the typical careful record collector is fully aware of the dangers of groove pollution to record and stylus life, and the lady of his house undoubtedly wages an unceasing war with broom and mop against the ancient enemy of dust and grime. But for really effective protection of records, the attack should be three-directional: eliminating static from the disk, removing the dust that is thus released, and then protecting the record from further contamination while it rests on the shelves.

A highly effective anti-static fluid called Stati-Clean is made by Walco and sold in 88¢ spray-top cans for easy application. Walco also makes a chemically treated Electro-Wipe cloth which removes dust as well as static. This sells for about one dollar and comes in a small storage bag which prevents it from drying out between applications.

Another type of static eliminator, the atomically activated polonium strip, is used in the Dis-Charger and Staticmaster devices. The $4.50 Mercury Dis-Charger is a tiny (1½ grams weight) capsule which clips to the end of a pickup and kills a disk’s static charge as it scans the passing grooves. The Nuclear Products’ Staticmaster record brush, priced at $1.495, contains a large strip of polonium foil at the base of a soft brush which scoops the dust from the grooves as the shower of alpha particles loosens it. The Ortho-Sonic record brush ($4.95) lacks the polonium strip of the Staticmaster, but it has the compensating advantage of being a perpetual cleaner. It is a wide (4-in.) soft brush on a mounting stand and extender arm which swings over the turntable. When the disk is playing, the brush spans the playing area with its bristles directed against the groove direction, scooping dust out of the grooves with every revolution.

A very handy little dust remover for use on record changers is the Kleeneedle brush ($1.95). This is a small firm-bristled brush mounted atop a vertical spring and attached to the changer base between the pickup arm rest and the turntable. Each time the changer goes through a cycle, the stylus is automatically moved across the brush, any accumulation of dust from the last record play thereby being completely removed.

Experts agree that the best protection a disk can get while in storage is afforded by a plastic sleeve between it and its envelope. These are made in varying thicknesses (and hence effectiveness) by Walco, Westminster Records, and several other companies. Prices vary from 88¢ to $2.00 per dozen for the 12-inch size.

Do what we will, however, to keep our disks dust-free,
For the recordist: head demagnetizer by Audio Devices; bulk tape eraser by Amplifier Corporation of America.

there always comes the time when even the most permanent of permanent styli wear out. Knowing just when this day has arrived can be difficult, though, unless there is a microscope handy. Pocket-sized medium-powered hand microscopes are available at from $2.00 to $10, and most of these are quite adequate for spotting wear on a standard-groove stylus. For microgroove styli, higher-powered (and higher-priced) microscopes are available from General Science Service Company. Their $25 model MS-1 offers 125-times magnification, and has a threaded barrel that will accept standard higher-powered lenses. — And for that matter, who would resent finding a nice new diamond under his Christmas tree?

Also important to record and stylus life is correct stylus force. A pickup which is riding too heavily or too lightly will damage both the disk and the stylus (to say nothing of the sound), and the only way to set the force accurately is by means of a stylus gauge. Accurate gauges are made by Weathers Industries ($2.00), Garrard Industries ($2.45), Pickering and Company (15¢), and the Audak Company ($4.70). A more costly but highly precise dial-reading gauge is made by the Scherr Company, and sells for $9.85.

The gadget-lover would certainly enjoy receiving a neat little kit of phono checking instruments, packaged by Walco under the name of the Balanced Sound Kit. At a budget-priced $86, it includes a spring scale and a small spirit level for testing turntable leveling. Cabinet also sells a turntable leveling kit ($2.10), which includes a tiny circular spirit level that can be screwed to the motor board, and a set of adjustable rubber feet for leveling the entire player assembly.

The Hi-Fi Slumber Switch ($7.95) could hardly be considered a necessity for the Complex Hi-Fi System, but it would certainly be a boon to the adolescent oversoothered by the dulcet strains of mood music or to the tired businessman lulled by Purcell into forgetting his tax problems. Slumber Switch connects to the shutoff switch on any changer which turns itself off after the completion of the last record in a stack, and provides AC outlet sockets for the power amplifier and one other accessory. The idea is, of course, that you can load a stack of records, go to bed, and let the whole system shut itself off after you’re asleep. The age of hedonistic-fi has arrived.

If there is a tape recordist in the family, there are numerous things that he may not have but should certainly be provided with. A few new reels of recording tape (of the kind he regularly uses) will always come in handy, as will a couple of boxed empty 7-in. reels. Tape can be spliced free-hand, but it is much more easily spliced on a jig designed for that purpose. Very effective splicers are manufactured by Robins Industries in several models, ranging from the $3.50 Gibson Girl Semi-Pro (for the splice with the Gibson Girl shape) to the professional model Gibson Girls with automatic cutting and trimming facilities, for $4.78 and $6.25. The more expensive of these includes a splicing tape dispenser for added convenience. For equally precise but less automatic splicers, Tech Labs produces the Edit-Tall splicer (named after CBS editor-in-chief Joel Tall) for $6.50. Also, along with any splicing equipment, it is a thoughtful gesture to include a roll or two of splicing tape, a special variety of plastic adhesive tape specially prepared to give non-sticky splices.

Another device which is almost essential to the owner of a high-quality tape recorder is a head demagnetizer. A magnetized recording or playback head can increase hiss level and spoil valued recordings by erasing their high frequencies, so for this reason it is advisable to demagnetize heads periodically. Audio Devices sells an excellent head demagnetizer for $7.20, and Ampex makes one specifically for use on Ampex recorders or others having similarly exposed heads. Also extremely useful to the quality-conscious recordist is a bulk eraser, which can remove all traces of signal from a recorded tape in a jiffy. Amplifier Corporation of America markets for $14.40 a hand-held bulk eraser which can also be used for demagnetizing heads on many recorders.

In the Convenience-and-Flexibility department, there are several other gadgets which most home recordists will appreciate. Among these are the Flahan tape threader ($79), spare microphone plugs (to match those already in use with the recorder), and flexible goose-neck extension microphone rods for the hobbyist who dabbles with live recording ventures. Goose-neck extenders cost between one and three dollars, and greatly increase the versatility of a microphone by allowing it to be set at practically any angle.

Apart from the phono or tape specialties, there are certain small items that every hi-fi hobbyist tends to run out of before he knows it, and Christmas is the ideal time for loving friends and family to replenish his stock. Such objects include RETMA (RCA) phono plugs, plastic-covered shielded phono cable (a 25-ft. length should last for a while), spare tips for the soldering iron, and solder. Many hobbyists are

Continued on page 141

Andax Stylus-Balance checks your pickup's tracking force.
GERALDINE FARRAR, who began singing at the Metropolitan Opera while Sembrich and Nordica and Melba still reigned, well summed up the case for Maria Callas when she wrote a friend of mine: “I feel AT LONG LAST, we have a stellar and real prima donna: it were high time!” This goes to the heart of the matter. However you may rate Mme. Callas as a singer, there can be no disputing that as prima donnas she is as assoluta as anyone could ask.

At the Metropolitan she did not immediately bulldoze her way to success. Norma, in which she made her debut, was impressive but not volcanic in impact. During the first two acts, indeed, Callas cut a decidedly pale figure, both as a singer and as an actress. Toward the end, her voice strengthened and focused, and she came imperiously to grips with the role. The last act, where Norma confronts Pollione with a full charge of fury, was magnificent. The beginning of this scene, as Norma slowly advances toward Pollione while declaring in menacing chest tones “In mia mano al tuo sei,” vibrates in the memory. At such moments Callas showed us how electrifying the lyric theater can be.

In Norma there were only moments in Tosca this singer’s dramatic communication was charged with high voltage from her first suspicious entrance to her final distracted leap from the Castel Sant’ Angelo. I never expect to see a more comely Tosca than this, nor one with more intensity and conviction. For once, Sardou’s stagy melodrama had genuine pathos. Callas touchingly projected the frightened bewilderment of Floria Tosca when, in the second act, her whole secure life comes tumbling down like a house of cards; and the end of this act, as she gropes tentatively for the knife and then stabs Scarpia in a seizure of vindictive hatred, carried a note of great urgency. She sang variably in the first two acts, divinely in the third. The Callas voice seemingly warms up slowly, but when it reaches peak condition it speaks with rare distinction.

LEOPOLD STOKOWSKI made it known a few weeks ago that he would like to talk with me on the subject of hall acoustics. I had never before been favored by a summons to the Stokowski presence and set out in anticipation of a relaxed and fruitful tête-à-tête. This was not to be. I found the conductor’s Fifth Avenue apartment in a state of busy disarray, apparently in preparation for his departure for Houston, where Stokowski is now permanent conductor of that city’s orchestra. Every room in his spacious flat seemed to be a center of important activity. Mr. Stokowski escorted me to the living room and tried his best to focus on our colloquy, but the noises to the right and left of him proved too fascinating to resist. Every few minutes he would spring from his seat, mumble apologies, and disappear through various sets of doors to investigate the bustle around us.

During uninterrupted oases in our conversation I learned that Stokowski was about to install in Houston’s Music Hall a sound reflector with which he had been experimenting for some time. The job of a sound reflector, he explained, is to gather sound waves from a hundred or more different sources and to diffuse them throughout the auditorium so that each listener will hear the orchestra in proper balance. Designing sound reflectors has been for Stokowski fairly much a matter of trial and error; the Houston reflector is his fourteenth he has built. Among other things, he learned during the course of its construction that lead paint reflects too many highs; he much prefers a paint “with milk in it” or a plain water paint. Audiophiles might bear this in mind when repainting time comes around, and let the interior decorator be damned.

As for future recording plans (Stokowski recently joined the Capitol roster) he would vouchsafe nothing, except to say that his new sound reflector would be of great help at recording sessions. The people at Capitol are likewise mum about the impending Stokowski program, though they promise it will be “fairly spectacular.”

WALTER GIESEKING was in the midst of a busy recording program when he fell ill in London in the latter part of October. Here is how Walter Legge, EMI’s recording director, described it in a letter written to the Dario Soria at that time: “Gieseking arrived two days after me and started a wonderful batch of recordings; he seemed to be physically better than I have ever known him and certainly playing better than he has done for twenty-five years. In six and a half days we have completed three double-sided records of Beethoven sonatas, brought the Schubert recording up to two double-sided records, and broken the back of his Encore record. Suddenly yesterday afternoon he was taken ill and was operated on last night. It appears that the gall bladder overflowed into the pancreas and he will be on the danger list for at least five days . . .” Two days later Gieseking died, aged sixty.

The Beethoven sonatas to which Legge referred were to be part of a complete edition of the thirty-two. At earlier sessions Gieseking had taped Nos. 1 to 7, 17, 18, 30, and 31. The final sessions yielded several more to make a total of twelve sides. All of these will be issued in due course on the Angel label. Other unreleased Gieseking material includes thirty-two Lyric Pieces by Grieg, seventeen Mendelssohn Songs Without Words, and the Mozart C minor Piano Concerto, K. 491, with the Philharmonia Orchestra conducted by Von Karajan.

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Visitors to this year's Audio Fairs were glad to find that an ear for fine sound and an eye for fine furniture will still derive lasting satisfaction from

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Quality Loudspeakers

The charming new PROVINCIAL B-305 typifies the restrained elegance of cabinetry that complements the subtle perfections of Bozak Sound.

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EXPORTS: ELECTRONICS MANUFACTURERS' EXPORT COMPANY, PLAINVIEW, NEW YORK

HIGH FIDELITY MAGAZINE
Six years ago I spent an afternoon with Gieseking in his Wiesbaden home in quest of material for a book on which I was then working. At the end of our meeting I knew exactly how Sam Goldwyn felt when, after a long interview with Bernard Shaw, he complained that "I wanted to talk about art and he only wanted to talk about money." The pianist at that point in his career seemed concerned primarily with restoring his fortune, which he said the Russians had confiscated when they occupied Berlin. There was a certain businesslike cynicism in his attitude, and it occasionally manifested itself in his postwar playing, which could be slapdash and superficial. But when he set his heart to it, Gieseking played with unique delicacy and refinement. We may never hear the like of his Debussy and Ravel again.

FOR BRUCKNER'S music I have never, despite diligent effort, been able to generate real enthusiasm. Respect, yes. The nobility and splendor of his themes affect me just as the Brucknerites say they should, and I am not insensitive to the massive beauties of his orchestration, but I cannot derive much reward from following prolonged Brucknerian discourse. Once, when I confessed as much to a Central European acquaintance, I was advised to withhold final judgment until I had heard a Bruckner symphony played in Austria by an Austrian orchestra. Under these circumstances, I was assured, the ineffable compulsion of Bruckner's music would suddenly be revealed to me.

I have yet to hear Bruckner in Austria, but I have now heard an Austrian orchestra— the Vienna Philharmonic, no less—play Bruckner in Carnegie Hall, and I must report that it's still no go. This listener's responses to the Seventh Symphony simmered far below boiling point. The Vienna Philharmonic Orchestra itself, however, lived up gloriously to all the good things that have been said about it. The mellow solidity of its cellos and glowing brilliance of its violins sounded especially radiant, and the entire orchestra played with fine precision and warm innigkeit.

Six-year-old Carl Schuricht, who conducted, exemplified the Kapellmeister tradition at its best; his beat was firm, the instrumental choirs were held in sensitive balance, and the interpretations were sober and logical. As an encore the VPO performed An der schönen, blauen Donau in as caressing and vivacious a style as I ever expect to hear. The orchestra will be touring North America until mid-December. It is well worth the price of admission (and even a baby sitter).

At the conclusion of their first New York concert, the Vienna players made their way to the Rainbow Room, sixty-five floors high in the RCA Building, for a welcoming party given by members of the New York Philharmonic-Symphony. This was partly by way of return for a similar affair in Grazzing, a suburb of Vienna celebrated for its wine taverns, to which the New York men had been invited during their European tour last year. The members of the two Philharmonics managed to keep the small talk going despite linguistic difficulties, and there was much exchange of views on the joys and fortunes of a long orchestral safari. The Vienna instrumentalists seemed properly impressed by the sight of New York's lights twinkling far below but less enchanted with the schwach American beer which was being served at that dizzy altitude.

PAUL FROMM is a well-to-do emigre from Germany who for several years has been investing the profits of his Chicago wine-import business in the careers of young American composers. The Fromm Foundation spends in the neighborhood of $50,000 a year helping to push composers over the hump of public indifference. Most of the money goes in the form of recurring cash grants. The Fromm Foundation does not believe in commissioning a piece of music and then letting the composer fend for himself. Instead, its policy is to do everything possible to establish a composer's reputation so that he can make his own way in the market place of music. The latest move in this direction is an arrangement with Epic Records, which will publish a series of LPs devoted to music by Fromm-sponsored composers. The foundation will help to foot the bill. A first release of two records, due in January, will put works by Leon Kirchner, Wilhelm Killmayer, and Lou Harrison into circulation.

AMONG THE REVIEWS received for this issue was one by Alfred Frankenstein of two suites by Roussel, Le Festin de l'araignée and Le Marchand du sable qui passe, in performances by the Radiodiffusion Française Orchestra under René Leibowitz, issued on the London International label. This same music played by the same performers had been published previously by Esoteric Records, a small New York firm. The Esoteric LP has been one of my particular favorites, and I was surprised to learn that so good a record had been remade. Or had it? I phoned Esoteric's Jerry Newman to find out. He drew a blank but called back a few hours later, having meanwhile acquired a copy of the London LP. The "new" recording, he discovered, was identical to Esoteric's even unto the matrix number.

The circumstances of this mix-up are illustrative of today's complex international relations in the record industry. Esoteric had leased its masters to Vogue Productions for manufacture and distribution in France. Vogue had subsequently leased part of its catalogue to London International for distribution outside of France. The Roussel-Leibowitz disk was included in the latter transaction by error, and London unwittingly exported it to this country for sale in competition with Esoteric's original.

Incidentally, A.F. highly recommends both music and performance. So do I. So does Jerry Newman—but he hopes people will buy the recording on the Esoteric label.

CORRECTION please

In the Christmas shopping story on page 65, we tied Walco to Electro-Wipe. Electro-Wipe is a product of the Duotone Co., who also manufacture a number of other worthwhile record accessories.
CHRISTMAS SUGGESTIONS

Beethoven: Ninth Symphony


Vivaldi: The Four Seasons
The most enchanting musical weather report. Conductor, Giulini. Philharmonia. Angel 35216

"they have the feel and sound of silk"

Handel's Messiah
In the great British Christmas tradition. Magnificently performed under Sir Malcolm Sargent, Huddersfield Choral Society. Album 3510 C

Handel's Solomon
In this 1st recording Sir Thomas Beecham restores 'Solomon' to all its glory. Royal Philharmonic. Towering choruses. Melting, romantic airs. Album 3546 B

"the record that is already gift-wrapped"

Callas Sings Lucia
Great scenes from 'Lucia di Lammermoor'. You have never heard the Mad Scene until you have heard La Divina sing it. Also starring Di Stefano, Golbi. Angel 35382

Callas Sings Norma
Highlights from the great La Scala recording. 'La Superba' in one of her greatest roles. "She sings the Casta Diva like a goddess of the moon descended," Angel 35379

Callas Portrays Puccini Heroines
The fabulous Callas in 11 arias from 6 operas including 'Butterfly', 'Bohème', 'Tosca'. Conductor, Serafin. Philharmonia. Angel 35195

"more than a gift... a compliment"

Elisabeth Schwarzkopf in Songs You Love
16 songs including 'Drink to me only with thine eyes', 'Plaisir d'amour', 'Songs my mother taught me', 'Ich liebe dich', 'O du liebes Angel'. Pianist, Gerald Moore. Angel 35383

Schwarzkopf-Gieseking: 16 Mozart Songs
Two incomparable artists in a rare and lovely souvenir of the Mozart Year. Angel 35270

Gieseking Plays Schumann
Schumann Piano Concerto (with Karajan and Philharmonia) and Kinderszenen. Music for Träumer! Angel 35321

Iturbi in 'Moonlight' and Mozart
Beethoven's 'Moonlight' and two favorite Mozart Sonatas: A major, K.331 (with the Rondo alla Turca) and F major, K.332. "He retains the great touch," Billboard, Oct. '56. Angel 35378

Dennis Brain in 4 Mozart Horn Concertos
The only young man with the right to blow his own horn. Everybody loves the record. Everybody buys it . . . . . Philharmonia and Karajan. Angel 35092

Gieseking Plays Ravel

"hearing it on Angel is twice the pleasure"

The Scots Guards on Parade
The Hielan' Laddies are here again ... rousing music and skirling pipes on Angel's 2nd (by request) Scots Guards record. Angel 35337

Soviet Army Chorus and Band
The famous singing soldiers travelled from Moscow to London where they made this thrilling recording. 13 sensational numbers, from 'The Volga Boat Song' to (yes, in English) "It's a long way to Tipperary". Angel 35411

The Carabinieri Band of Rome
Historic, colorful Band in thrilling music. Marches of Parade Ground and Opera House, including 'Aida'. Opens with Italian National Anthem, closes with 'Stars and Stripes'. 35371

"perfect gifts, with covers from Paris"

Lehar: The Merry Widow
Champagne Operetta. Starring Schwarzkopf, Loose, Gedda, Kunz. Philharmonia. Album 3501 B/L

Johann Strauss: Die Fledermaus

Khatchaturian Conducts His Own Music
Gayne's and Masquerade Ballet Suites: Brilliant first recordings of two popular works including (of course) the 'Sabre Dance'. Philharmonia, London. Angel 35277

Champagne for Orchestra
Conductor, Karajan. Philharmonia. For parties all year round. Music of Johann and Josef Strauss including 'Delirium Waltz' and 'Blue Danube'. Angel 35452

Practical Cats

"For mood and merriment"

Oberkirchen Children's Choir:
Christmas Songs. Angel Blue Label 65021

St. Paul's Cathedral Choir: Angel 35381

With Love from Paris
Edith Piaf, Charles Trenet, Gilbert Bécaud, Annie Cordy, Les Compagnons de la Chanson. 12 songs. Angel Blue Label 65028

Souvenir of Italy
The Voice and Guitar of Ugo Calise. Angel Blue Label 65027

Stanley Holloway:
His Famous Adventures
with Old Sam and The Ramsbottoms. Comic-dian star of 'My Fair Lady' in a hilarious revival. Angel Blue Label 65019

HIGH FIDELITY MAGAZINE
Records in Review

Reviewed by Paul Affelder Nathan Broder C. G. Burke John M. Conly
Ray Ericson Alfred Frankenstein Roland Gelatt Joan Griffiths
James Hintton, Jr. John F. Indicox Howard Lafay Robert C. Marsh
Murray Schumach John S. Wilson

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CLASSICAL

BABADJANIAN: Trio in F-sharp minor — See Mendelssohn: Trio No. 2.

BACH: Chromatic Fantasy and Fugue, BWV 903; Italian Concerto, BWV 971: Prelude, Fugue, and Allegro, BWV 998: Prelude and Fugue in A minor, BWV 894

Agi Jambor, piano.
CAPITOL P 8348. 12-in. $3.98.

Miss Jambor's performance of the Chromatic Fantasy and Fugue has considerably more color and musicianship than were displayed in her recent disk of Bach works under the same label. While the present work does not have the passion and power under her fingers that it does under Landsowska's, and while Miss Jambor indulges in some effects that can be obtained only on a piano and consequently are likely to have had no part in Bach's thinking, her playing is beautifully controlled and at the same time conveys something of the imaginative sweep of the Fantasy. This is as good a performance on the piano as is available on records. The other pieces on the disk are played neatly and fleetly and objectively. Fine recording.

N. B.

BACH: Concerto for Two Pianos and String Orchestra, in C, BWV 1063; Concerto for Two Pianos and Orchestra, in E-flat, K. 365

Clara Haskil, Geza Anda, pianos; Philharmonic Orchestra, Alceo Galliera, cond.
ANGEL 35380. 12-in. $4.98.

Both the pianists and the orchestra sound tene and mechanical in the first movement of the Bach. They are less so in the other two movements, but inhibitions remain. In some portions of the opening Allegro, Miss Haskil's right hand is almost inaudible when it should be uppermost. This is no match for the Elsaer-Reinhardt performance (employing harpsichords) on Vox. In the Mozart all hands relax. They seem more at home here and turn in a pleasing job, though I think there is more grace and charm in the version by Badura-Skoda and Gianoli on a Westminster disk.

Whether the unusually pinched sound of the oboe here is due to the recording, otherwise excellent, I cannot tell. N.B.

BACH: Sonata for Two Violins and Piano, in C, BWV 1037; Concerto for Violin and Orchestra, in D, K. 218

David Oistrakh, Igor Oistrakh, violinists; Vladimir Yamwlsky, piano; National Philharmonic Orchestra, Kiril Kondrashin, cond.

COLOSSEUM CRLP 246. 12-in. $3.98.

This is a first recording of the Bach, an attractive work that may not be by him (in some sources it is attributed to Goldberg—be of the celebrated variations). It is nicely played by the three performers. Oistrakh senior is the soloist in the concerto. There is no question that he is a first-class violinist. Whether he is a first-class musician too is not so certain. In the cantabile portions of the Mozart—throughout the slow movement in fact—he indulges in a kind of overexpressiveness that seems quite out of place. In some phrases every tone, regardless of its importance, gets its own tiny crescendo and diminuendo. Now this sort of thing may be very effective in Wieniawski, but it suits Mozart about as well as a shiny black silk topper would have suited his powdered hair. The orchestra is a bit muddy in spots. As for the recording, there is a slight wavering on one or two long-held notes in the Bach and a faint background hum, but the sound of the solo strings is very well reproduced.

N. B.

Reprouced at low or moderate volume, this gives sweet and smooth voice to the orchestra, and a piano continuously clean and real. Played loud, it gives startling thunder to the piano, which remains clean and real, and a rolling power of mellow envelopment to the orchestra. In its loud phase it is sonically the most satisfying record of this concerto. The performance is not greatly different from another by the same musicians recorded years ago, but the power and clarity of the new one produce naturally a mightier effect, parti-

Rudolf Serkin: "contagious gusto." cularly since Mr. Serkin, always brilliant, hits out with contagious gusto. He is able to sustain interest during passages of pure pianistic rhetoric by implying something grand just around the corner; and by adding enough emphasis when the corner is turned, he not only fulfills his promise but imparts an impression that no one else has found so much in the concerto.

The orchestra displays its uniquely warm homogeneity and is almost awesomely impressive in several pianos, but the leadership has failed to convince at least one hearer that an ultimate eloquence was sought. While the beautiful proficiency is being admired, the feeling insinuates itself that for this performance an orderly production was more esteemed than a significant. There is no contention here that it is bad; it is not; but it is a pity to hear mastery approached and then shied from for lack of a little added effort, as in the short breath given to the second theme of the scherzo. It seems that all conductors except A. Toscanini have a groveling respect for this music that prevents their scrutinizing it closely. C.G.B.

BRAHMS: Quartets (3) for Piano and Strings, Op. 25, 26, and 60

Victor Allen, piano; Felix Slarkin, violin; Alvin Dinkin, viola; Eleanor Allen, cello. CAPITOL PCS 2636. Three 12-in. 75-194.

Blending piano with strings is not an easy job, but Brahms managed to accomplish wonders in his three quartets for piano, violin, viola, and cello, here presented complete in one album. The first and third represent the composer in an essentially serious vein; the middle quartet is more serene in mood. Musically and structurally, the Third in C minor, Op. 60, is the best. But all three make for wonderful listening.

Up till now, only the Second Quartet, Op. 26, has had a satisfactory disk interpretation — that by the Albenieri Trio with Raphael Hillyer, violin, on Mercury — and that has been deleted from the catalogue. Therefore, this new complete edition of the three quartets is especially welcome. Not only does it offer these works in still more modern recording — bright, natural, and admirably balanced — but Victor Aller and the three members of the Hollywood String Quartet prove once again their excellence as interpretative artists.

P.A.

BRAHMS: Sonata for Violin and Piano, No. 1, in D minor, Op. 108

+Schumann: Sonata for Violin and Piano, No. 1, in A minor, Op. 105

Seymon Goldberg, violin; Artur Balsam, piano.

DECCA DL 9721. 12-in. $3.98.

Undoubtedly the most frequently recorded of all violin sonatas, the Brahms here receives a performance that is smooth as silk, beautifully proportioned, and always in good taste. These same characteristics carry over to the less familiar, but highly melodic, romantic Schumann, which finds Goldschmidt's approach more impassioned.

P.A.

BRAHMS: Symphony No. 4, in E minor, Op. 98

Philadelphia Orchestra, Herbert von Karajan, cond. ANGEL 35.298. 12-in. $3.98.

Standard symphonies coming late are out of luck unless some kind of revelation or new light comes with them. This is one of the finer versions of the Brahms Fourth, solidly masculine in style, orchestrally rich and sonically of high order, particularly when the full band is playing. But it offers no revelation not anticipated by another edition. If this is one of the best, it is nevertheless not so compelling as the Walter version for Columbia is to those who like heat, and it has neither the sonic finesse of the Boult for Westminster nor the remarkable eloquence of the De Sabata for Decca. It is here because the best version of the really gifted conductors must have the Brahms symphonies in Angel's catalogue; and although conductor and company have behaved well to each other, they are late.

C.G.B.

BRAHMS: Trio for Piano, Violin, and Horn, in E-flat, Op. 40

+Haydn: Trio for Piano, Violin, and Cello, No. 30, in D

Emil Gilels, piano; Leonid Kogan, violin; Yakov Sharito, horn; Moritslav Rostropovich, cello.

WESTMINSTER 18181. 12-in. $3.98.

The purpose is to flourish Russian virtuosos à la mode d'aujourd'hui, and the mode emerges with great credit. Still, Westminster has a better record of the Haydn, and Westminster and a couple other companies have better versions of the Brahms — better in the essential deep, dark oils that strengthen and smooth the bass in recordings. The bass substance of this disk, clean on high, is able to inflect a vague unease after a time of it, and neither the curt briskness of the Haydn nor the long yearning of the Brahms, in consummate expertise of

Continued on page 80
Since that first star-filled Christmas night, man has celebrated this great event with music created by the oldest instrument of all, his own voice.

And now the famed Roger Wagner Chorale—the finest choral group of our time—sings of Christmas in what may well be one of the most remarkable albums of this or any other holiday season. It's called "Joy to the World!"

In it, you hear the most beautiful carols 2,000 years of singing have produced. You hear more: all the mirth and merriment, all the exultation and awe the human voice can convey.

For Roger Wagner has a unique understanding of how choral voices record. By precisely balancing his voices—as a conductor does instruments—he has again created the intense, dramatic sound that distinguishes his albums from all others. Equally important, these performances have been captured by Capitol engineers who know every variable of the human voice.

The result is "Full Dimensional Sound," a startling realism reproduced with the highest fidelity known to the recorder's art.

You'll find "Joy to the World!" a joy to own or give—and pretty as Christmas under your tree.

Incomparable High Fidelity in Full Dimensional Sound
In this era of modern miracles, we can be particularly grateful to the mysterious force which has granted longevity to several of the world’s most distinguished men of music. Sibelius is ninety-one, Toscanini will be ninety in March, Vaughan Williams is eighty-four, Munch is eighty-one, and Bruno Walter is eighty. “Coming of age” on December 29 is one of the greatest all-round musicians and humanitarians of our time—Pablo Casals.

But ours has been not only an age of miracles: it also has been an era of vast injustice, of tyranny, of loss of freedom for both nations and individuals. Some artists have collaborated with the oppressors. Still others have remained—or have tried to remain—aloof from situations in which they felt they had no need to intervene.

Not so Casals. The leading irreconcilable among musicians, he has taken a bold, absolutely inflexible stand against those who would suppress liberty. Others among his colleagues joined forces with the opposition to Mussolini, Hitler, and Franco. As time wore on, however, especially after the last war, many of these men either returned to the scenes of their former triumphs within the affected countries to perform once again, or associated themselves with artists whose political history was tainted.

Again, not Casals. After risking not only his reputation but life and limb as well, he left his native Catalonia and Spain with the determination never to return until his country should again become free. So consistent has he been in his personal revolt against what he regards as the injustice of the present Spanish regime that he has refused to play or even to appear in other countries which he feels are not doing enough to help his people regain their freedom. Because of this adamante attitude, the world of music has lost much. At the same time, however, in working untiringly to aid the oppressed and the underprivileged everywhere, Casals has become the living, dynamic symbol of the struggle for a free world.

In a magazine of this sort we are concerned chiefly with Pablo Casals the musician. And what a musician he is! We usually consider an artist remarkably versatile if he is able to master two different phases of music. But Casals has won well-deserved laurels in no less than five different musical fields.

First and foremost, of course, is his world pre-eminence as a cellist—surely one of the greatest in the entire history of music. Never the flashy virtuoso, he has always been much more deeply interested in revealing the brain and soul of the compositions he interprets. Since his own brain and soul also go into the music making, there is in everything he plays a certain unmistakable individuality of expression. But self is never put before the intentions of the composer. What comes from Casals’ bow and fingers is pure tone and pure musicianship. Perhaps at eighty he may not be quite as note-perfect in technical execution; yet, in listening to the recordings he made during recent years, one has difficulty in believing that these sounds are made by a man in his late seventies. The secret, of course, is constant practice—practice when he was a struggling young musician, practice in the midst of international concert tours, practice during the hardships and dangers of war, and practice still today.

Casals is almost as well known as a conductor, especially to those who attended the concerts he gave with his own orchestra in Barcelona and to those who have journeyed to the recent summer festivals at Prades and Perpignan. The same towering standards that govern his cello playing control his interpretations as a conductor. He organized and built his own orchestra in Barcelona where others had failed to establish a permanent organization. And once he had what he wanted in the way of performing quality and financial support (he paid the musicians out of his own pocket in the early days), he showed again his feeling and respect for his fellow citizens by instituting low-priced concerts for the working men who could not ordinarily afford the luxury of symphony concerts.

A fact not generally known, however, is that Casals is also a pianist of no mean ability. In the earlier days of the century he toured as accompanist to his wife, the American lieder singer Susan Metcalfe.

And composition itself, the creation of new music has been of prime interest and importance to Casals since his student days. For a time he envisioned himself not as a cellist but as a composer. Re-creating other people’s music has occupied him most of his life, yet he has found time to write several works of his own. These include an oratorio, La Crèche (his favorite); La Visión de Fray Martín, for chorus, solo organ, and orchestra; a Miserere; several motets and songs, and works for string quartet, violin and piano, and, quite naturally, for cello solo and for cello and piano.

Finally, we come to the fifth facet of Casals’ remarkable career, his accomplishments as a teacher. Casals has ever been ready and willing to teach, either directly or by implication. Throughout his life he has had many pupils who, imbued with the spirit of the master, have spread...
the gospel of his refined technique and style to countless other pupils, either through direct instruction or by means of books and methods.

Every summer, thousands of eager music lovers and musicians from all over the world flock to the Casals festivals in Southern France. And this spring, Casals is presenting a two week festival in San Juan, Puerto Rico, where his mother was born.

The recording companies have been moderately kind to Casals and his art over the years. In the pre-electrical days he was under contract to Columbia. Then, for the greatest part of his recording career, he made disks for His Master's Voice and, through it, for RCA Victor. Those years brought forth some exquisite and unforgettable recorded performances, most notably the six unaccompanied suites of Bach, the interpretation of which is among Casals' most deeply moving artistic achievements. There were also the magnificent trio records with Alfred Corros and Jacques Thibaud, plus several fine concerto disks. What has happened to all of these? A few, such as the Second and Third Bach Suites, were transferred to microgroove. But RCA Victor, in its commercial blindness, is looking at the present only and has eliminated all but two of the disks: the Dvorak Concerto and a record of cello encores. Shameful treatment, indeed, for work of such artistic significance, and deplorable the prospect of a musical future deprived of Casals' unique insights and illuminations. Could not a few albums of lesser music be sacrificed so that some of the best Casals recordings might be restored to the active catalogue? RCA will hasten to answer, no doubt, that new "hi-fi" albums sell better than Casals. Very true. But a company of Victor's age and stature has a certain artistic responsibility to the public. While obviously it would be quite impossible to retain in the catalogue every record by every artist, surely there are a few, among whom Casals is a conspicuous example, who deserve more consideration than they have received.

For the last half dozen years, Casals has been back with Columbia, which for several seasons has recorded his performances at the Prades and Perpignan festivals. Because of the acoustical conditions of the buildings in which he has played, some of these records have a sound quality that is not ideal. Shining through them all, however, is the inimitable artistry of Casals.

Customarily, "Building Your Record Library" is a "ten best" series, but in this instance it seems advisable simply to point out those recordings which best illustrate the different phases of Casals' art.

As soloist with orchestra, Casals may be heard to best advantage in the aging but still beautiful recording of the Dvorak Concerto in B minor, Op. 104, with George Szell conducting the Czech Philharmonic Orchestra (RCA Victor LCT 1026). There is also the Schumann Concerto in A minor, Op. 129, with the Prades Festival Orchestra, coupled with a fine selection of encore pieces (Columbia ML 4026), and the same composer's Fünf Stücke in Vollst., Op. 102 (Columbia ML 4718), which has a performance of the Schumann Trio No. 1 in D minor, Op. 63, Casals participating, on the other side.

Casals has conducted recordings of the six Brandenburg Concertos and the Orchestral Suites Nos. 1 and 2 by Bach, but, so far as recordings go, he is at his best in the role of accompanying conductor for Dame Myra Hess in Mozart's Piano Concerto No. 9 in F-flat, K.271 (Columbia ML 4568), and for Mieczyslaw Horszowski in the same composer's Piano Concerto No. 27 in B-flat, K.595 (Columbia ML 4570), both with the Perpignan Festival Orchestra.

He is most generously and felicitously represented on disks today as a participant in chamber music performances. The cream of these, and one of the most glorious of all Casals recordings, is the album containing the five Beethoven Sonatas for Cello and Piano and the two sets of variations on themes from The Magic Flute, all with the impeccable Rudolf Serkin at the piano (Columbia ML 201, three 12-in.). Other noteworthy recorded chamber music interpretations in which Casals collaborates include the three Bach Sonatas for Cello and Piano (Columbia ML 4349/50); the Beethoven Trio No. 4 in B-flat, Op. 11 (Columbia ML 4571), and Trio No. 7 in B-flat ("Archduke"), Op. 97 (Columbia ML 4574), both with Alexander Schneider and Eugene Istomin; the Brahms Trio No. 1 in B, Op. 8, with Isaac Stern and Myra Hess (Columbia ML 4710), and Sextet No. 1 in B-flat, Op. 18, with Stern, Schneider, Milton Katims, Milton Thomas, and Madeline Foley (Columbia ML 4713), and the Schubert Trio No. 1 in B-flat, Op. 99, with Schneider and Istomin (Columbia ML 4715), and Trio No. 2 in E-flat, Op. 100, with Schneider and Horszowski (Columbia ML 4716).

On his birthday, our congratulations — and our deep respect — to Pablo Casals.

Octogenarian of the month — many-faceted Pablo Casals. [PHOTO]

DECEMBER 1956
playing, ought to give any discomfort
when other records do not. C. G. B.

**BRUCKNER:** Symphony No. 9, in D minor
Symphony Orchestra of the Bavarian Ra-
dio, Eugen Jochum, cond.

†Beethoven: Fantasia for Piano, Chorus, and Orchestra in C minor, Op. 80
Andor Foldes, piano; RIAS Chamber Choir, Berlin Motet Choir, Berlin Phil-
harmonic Orchestra, Fritz Lehmann, cond. DECCA 9 139. Two 12-in. $7.96.

The Ninth is Anton Bruckner’s last and un-
finished symphony, yet, like Schubert’s two-movement Unfinished, its three moves-
tions have a certain completeness about
them. As with the other Bruckner sym-
phonies, this one was subjected to a con-
siderable amount of editing, cutting, and reorchestration by others than the com-
poser, but it has been restored in recent years to its original form, and it is in
that form that it is recorded here.

Jochum directs a warm, broad, lyrical,
often moving interpretation of the first and second movements, yet manages to
put plenty of spirit into the Scherzo, which is
never allowed to become heavy. The re-
cording runs to three sides, whereas, with-
out rushing—and, I think, without cut-
ting, though a score was not at hand—Jascha Horenstein managed to get the symphony, also the original version, onto
two sides of a thoroughly up-to-date Vox
disk. Individual comparisons are in order;
I feel both their pressings would lean just slightly toward the more expansive sound that Deutsche Grammophon has provided for Decca.

Unfortunately, the sound in the accom-
pcompanying Beethoven Choral Fantasia is just as poor as the Bruckner is good. The over-
all volume level is low; in addition, the piano has been recorded fairly close-to,
while the orchestra and chorus have been relegated to the background.

As to the music, it comprises an intro-
duction for piano alone, followed by a set of variations for piano and orchestra,
with a short but impressive choral finale. In
some respects it can be considered as a prelimi
nary study for the finale of the Ninth Symphony. Altogether, a most in-
teresting work, one all too seldom heard.
Since it also receives a clear, discerning interpretation, it is a pity that it could
not have been better reproduced. P.A.

**CHAILLEY:** Missa Solemnis
La Psallete Notre-Dame, Jacques Chailley,
cond.
†Franck: Prélude, Chorale, and Fugue
C. Chailley-Richez, piano.
LONDON TWV 91145. 12-in. $4.98.

Jacques Chailley’s a rappella setting of the Mass, composed in 1947 and per-
formed at the Besançon Festival in 1955, is a devout and serious work, one which
combines old ecclesiastical modes with modern harmonies. It follows the text
admirably, but without rising to any great emotional or inspirational heights.
The wonderful Franck work receives a
hard-toned, matter-of-fact, rigid perform-
ance from Mme. (?) Chailley-Richez. A
strange disk fellow to the Mass. P.A.

**COPLAND:** Twelve Poems of Emily Dickin
Martha Lipton, mezzo-soprano; Aaron Cop-
land, piano.

†Weisgall: The Stronger
Adelaide Bishop, soprano; Columbia Cham-
ber Orchestra, Alfredo Antonini, cond.
COLUMBIA ML 5126. 12-in. $5.98.

Copland’s Dickinson songs are expertly
made, highly singable, urban, and easy to
listen to; but, for me at least, they lack the
one thing important songs should have:
the sense that the composer has illumined
his text, found new meanings in it, and
thrown it into dimensions not visible on
the page’s paste.

Hugo Weisgall’s The Stronger, on the other side, is a chamber opera for one
voice and orchestra. The jacket notes give
us the Dickinson texts set by Copland but
not a word about Richard Hart’s libretto
for Weisgall—not even a paragraph sum-
marizing the story. One word in a thou-
sand is intelligible to the ear, but the total goings-on make no sense whatever.
The style suggests Gian-Carlo Menotti
in trying to write in the manner of Alban
Berg. A.F.

**CORELLI:** Concerti Grossi, Op. 6: No. 4, in D; No. 7, in D; No. 8, in G minor: No. 9, in E; No. 10, in C
1 Musici.
EPIC LC 3264. 12-in. $3.98.

From the standpoint of performance, this
is one of the best representations of these
lovely works on records. The Musici play
with all the necessary qualities—sensitiv-
ity and precision, power and tenderness,
intensity and tranquillity. The “revision” of
the scores, by B. Bertinelli, seems rev-
erent and in good taste, although the “re-
viser” could not resist the temptation of
adding imitative figures in the Allemande
of No. 10. The only element that prevents
this disk from being completely satisfac-
tory is one aspect of the recording: the true
sound of the violins is partly concealed by
the thin, shimmering veil of slightly exag-
gerated highs. N.B.

**COUPERIN:** Messe des Paroisses
Stig Rasjö, organ.
LONDON TWV 91110. 12-in. $1.98.

This Mass “for use in parish churches
during solemn festivals” consists of a series of short organ pieces that were interpersed
with the vocal portions of the service. Some of the sections are fragmentary.
Some have a dancelike or even martial
character, which lends credence to the
annotator’s suggestion that people like Mme.
de Sevigne attended the services less out
of a sense of piety than of pleasure in the
music. The most elaborate movement is
the imposing Offertory, but even in the
shorter sections the twenty-one-year-old
composer demonstrates his mastery of
counterpoint and his command of a rich
harmonic vocabulary. The registration in-
dicated by Couperin calls for the use of
some rather wheezy stops on the otherwise
excellent Swedish organ employed here.
Some listeners may prefer the sound of
the Parian organ on which Gaston Litaize
recorded the same work for the same com-
pany (DTL 95039). The notes on the sleeve of the present disk are in French.

N.B.

**DONOVAN:** Soundings—See Blom-
kahl: Chamber Concerto.

**DVORAK:** Slavonic Dances. Opp. 67 and 72
†Smetana: Quartet No. 1, in E minor
(“From My Life”) (trans. Szell)
Cleveland Orchestra, George Szell, cond.
EPIC SC 6015. Two 12-in. $7.96.

Once again we are given a fine new re-
cording of the complete Slavonic Dances,
one that matches admirably its three com-
petitors—conducted by Talich (Urania),
Rodzinski (Westminster), and Kubelik (Lon-
don). Szell starts out as if he is in a hurry and can’t be bothered by little
details; but this soon changes, and we
find him adding some delightful refine-
ments of style and phrasing. Somehow,
nothing will make me give up my favorite
—the Talich—but it and the Rodzinski
take a full four sides, and Kubelik has a very mediocre Romeo and Juliet (“Chai-
kovsky’s”) on the last side of his set. This
Epic album, then, may turn out to be
the best buy, because its fourth side con-
tains a new recording of Szell’s imagina-
tive and eminently just orchestral
realization of Smetana’s From My Life Quartet.

P. A.

**FALLA:** El amor brujo
†Orchestral Favourites
Orchestre de la Suisse Romande, Ernest Ansermet, cond.; Marina de Gabar
t, mezzo soprano (in El amor brujo).
LONDON LL 1404. 12-in. $3.98.

To the commonplace that the best Spanish
music is written by Frenchmen, Manuel de Falla is an unchallenged exception.
Much of El amor brujo is based on forms and
devices of folk music, just as the story
derives from Spanish gypsies. The manner
in which Falla builds upon these sources a
rich and varied symphonic work of ex-
tension and dimensions which has been suc-
sessful both in the concert hall and as a
ballet), demonstrates the high level of
skills that lies behind so much deceptive
simplicity.

Ansermet’s flair for the composer was
shown a few years ago in his splendid ver-
sion of The Three Cornered Hat. He can,
without loss of force or vitality, create
Continued on page 84.
Eddie Fisher says:

"WHEN YOU GIVE
RCA VICTOR ALBUMS,
THE WORLD'S GREATEST ARTISTS
SAY 'MERRY CHRISTMAS'
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There's no better way to say "Merry Christmas" than with music. And when you give one of these exciting RCA Victor albums, you give the extra thrill of great performances by the world's greatest artists— the EXTRA joy of the world's truest sound.

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Remember, whichever RCA Victor album you choose to give, it's the nicest way to say, "Merry Christmas."

Don't miss Eddie's new movie, "Bundle of Joy," coming to your city soon... and tune in The Eddie Fisher Show, Wednesdays and Fridays, on NBC TV.
the most subtle and delicately spun orchestral textures within a wide range of tonal colors. The lightness and refinement are thus exceptional, particularly when the impression remains that the music is being conveyed in full blood. His soloist, De Gabarain, knows the Spanish style and has the timbre and the impressionistic gypsy quality needed to capture the smoldering heart of the music.

The orchestral collection is equally well done and offers the Spanish Dance from Falla’s La Vida Breve, Chabrier’s Habanera, Mussorgsky’s Gaspak, and two pieces of Debussy, Clair de lune and Marche ecossaise. Ansermet’s skill is such that Clair de lune is transformed from a shopworn marasmallow to an interesting musical experience—and that is skill indeed! The recording is fairly resonant and soft in focus but without loss of detail. Recommended. R.C.M.

FAURE: Songs
Splende, Op. 51, No. 5 (Il pleure doux nom roche), Mendiants de Verlaine, Op. 51; Mandoline, No. 1; Green, No. 3; Cest l’estase, No. 5; Prison, Op. 83, No. 1.

Ravel: Histoires naturelles
Gérard Souzay, baritone; Jacqueline Bonnaud, piano.

COLUMBIA 4453, 10-in. $2.98.

The matter of fresh interest here is all on the Faure side of the disk, for the little Ravel cycle, done with a casual assurance, has been about for some time, coupled with mistreated Falla songs on 1.8 536. At any rate, Gérard Souzay’s readings of Faure’s exquisitely shaped settings of Verlaine are more notable for their high polish than for depth of penetration. Mr. Souzay’s delivery is easy and always cultivated, and sometimes this is all that is needed, or almost all. His Cest l’estase, if no ultimate, flows purely, and so does the languid second section of his Green; his Mandoline is rippling with surface charm. But in Prison, which can and ought to be a bitingly dismaying song, he is still content to be suave, or else simply lacks strength of purpose to slip the point home. All told, this is skillfully sung, as distinct from sing-

Westminster WXX 1825, 12-in. $3.98.

The concerto is in the chamber-jazz style of the 1920s, with wah-wah mutes on the trumpets and other dated devices, but it is none the less a charming entertainment piece. The Eight Poems by Li-Po, dedicated to Anna May Wong (remember?), successfully erase the trap which will subtly author almost invariably springs on Western composers. There is nothing easier than to take a Chinese poem, cause it to be intoned in a declamatory style with a long break between the vocal phrases wherein the flute and harp make with pentatonic effects, and give one’s self the illusion of having composed a song. Lambert, however, really composes songs to these texts. The vocal line is music, not disguised recitation, and the whole is exquisitely sensitive. So are the performance and the recording.

MENDELSSOHN: Concerto for Piano and Orchestra; No. 1. in E minor, Op. 25; No. 2, in D minor, Op. 40

Peter Katin, piano; London Symphony Orchestra, Anthony Collins, cond.

LONDON LL 1153, 12-in. $3.98.

I found this a very pleasant record. The music is not world shaking in its import, but it is enjoyable and satisfying to hear, and the artists appear to be overjoyed to be bringing it to you. The LSO plays so well as to make one forget that it is generally the weakest of the London orchestras. I attribute the improvement in large part to Mr. Collins, whose customary verve is obviously infectious. The pianist is similarly delighted with the proceedings and does very well with an instrument that has a somewhat dull tone and might, in less congenial circumstances, prove a disappointment. Finally, the recording engineers make a resonant hall, so that the sound is good and well placed in space.

R.C.M.

MENDELSSOHN: Trio No. 2, in C minor, Op. 66

Peter Ostrakh, violin; Sviatoslav Knushevitsky, cello; Lev Oborin, piano (in the Mendelssohn); Arno Babadjanian, piano (in his own work).

COLOSSEUM CHLP 247, 12-in. $3.98.

For “Authentic Hi-Fi” this is somewhat lacking, since the quality is not appreciably better than 78s of eight or nine years ago, and even the Oistrakh violin is unappealing when it is reproduced with a rough and, unfortunately, filterproof cast-iron top. Tis a pity, too, for the Mendelssohn is a fine example of chamber music in the early romantic vein. Nowhere, however, is the performance warm and sympathetic—good enough, indeed, to compensate for many faults in the recording. The Babadjianian reminds me of Brahms crossed with Borodin until one reaches the final movement when a Khachaturian saucer dance takes over. The performance seems pretty good, with some very spectacular huddling from Oistrakh; the recording here, apart from some wobbly piano tone, is better than the Mendelssohn.

R.C.M.

Continued on page 86
Some of the world's greatest music takes no longer in the telling than a popular song. Unlike a catchy new tune, however, this music ages like fine wine and is as caressing to the ear today as it was long, long ago.

We are speaking of music's shorter classics that take only 3, 5, 8 minutes to tell. Some feature the piano or violin or guitar. Others were written for full orchestra. A few will show you the incredible range of the human voice. But they all have the jewel-like brilliance and completeness of a De Maupassant tale.

Among the newest additions to the Capitol library are a remarkably varied group of albums featuring such short selections. These are listed here to help you choose a Christmas "gift of music" for yourself, or for a valued friend.

A more welcome or more appreciated gift would be hard to find.

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**L'ITALIA** (works by Mascagni, Paganini, Tchaikovsky, Vivaldi & others) Hollywood Bowl Symphony, Carmen Dragon, cond. 8351

**JOY TO THE WORLD!** (traditional Christmas carols) Roger Wagner Chorale 8353

**MILSTEIN MINIATURES** (works by Vivaldi, Brahms, Stravinsky, Rimsky-Korsakov & others) Nathan Milstein, violin 8339

**CONCERT PIANO ENCORES** (works by Chopin, Brahms, Schubert, Liszt, Rachmaninoff & others) Leonard Pennario, piano 8338

**FROM THE ROMANTIC ERA** (transcriptions of works by Mozart, Schumann, Beethoven, Chopin, Debussy, Grieg) Laurindo Almeida, guitar 8341

**ON WINGS OF SONG** (works by Schubert, Brahms, Bach-Gounod, Melotie & others) Dorothy Warrenskold, soprano 8333

**GYPSY!** (works by Brahms, Dvorak, Sarasate & others) Hollywood Bowl Symphony Orchestra, Carmen Dragon, cond. 8342

**CELLO COLOURS** (works by Faure, Ravel, Saint-Saens, Mendelssohn, Dvorak & others) Andre Navarra, cello 18023

**FOLK SONGS OF THE OLD WORLD** Roger Wagner Chorale 8345

**A SPANISH GUITAR RECITAL** (works by Albeniz, Torroba, Tarrega, Granados & others) Maria Luisa Amido, guitar 18014

**FIESTA!** (works by Bizet, Delibes, Granados, Massenet & others) Hollywood Bowl Symphony Orchestra, Carmen Dragon, cond. 8335

**MODERN VIOLIN ENCORES** (works by Bartok, Falla, Prokofiev & others) Pedro d'Andurain, violin 18010

**GUITAR MUSIC OF LATIN AMERICA** (works by Villa-Lobos, Barrosio, Almeida & others) Laurindo Almeida, guitar 8321

**FOLK SONGS OF THE FRONTIER** Roger Wagner Chorale 8332

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**Capitol Classics**
RECORDS

record quality continues. But from one of the greatest "Il divo" performances, and orchestral works, and the sonatas in concert. The piano quartet is played by Artur Schnabel and members of the Pro Arte Quartet, and the piano concerto by Bruno Walter doubling as soloist and as conductor. She is playing, obviously restrains her own virtuosity to permit breath to the mellow old box resonating to her fingers. She will not curtail the development of the theme. In this add up to that, because no doubt she fears lise-majeste; and urgency when it is required is supplied for the right hand by a treble like a feathered harpsichord. The style certainly fits the instrument — which only enforces it on anyone — nicely.

C.G.B.

MOZART: Sinfonie No. 21, in E-flat, K. 422; No. 11, in A ("Alta Tura"). K. 331.

Varurations on "Unser dammer Poesel," K. 351.

Kathryn DeGuire, on the "Siena Pianoforte." 

"Sinfonia Espos. 300. 12. 59.50.

Usually a pianist if he can help it will not play second fiddle to anything, but here Miss DeGuire, enthralled by the seductive voice of the remarkable instrument.

Continued on page 90

RCA Victor's Mozart Memorial—Distinctions and Disappointments

THE bicentennial year has certainly seen no dearth of genuflections to Mozart, particularly in the recording field. The latest of these is a three-record album entitled "Homage to Mozart," for which Mr. Kolodin has chosen from the Victor catalogue a group of "notable" performances recorded in pre-LP days. The earliest dates from 1907, the most recent from 1948. They range in scope from a song to a complete concerto. The first disk is devoted to arias and other vocal pieces, the second to instrumental and orchestral works, and the third to complete performances of the G minor Piano Quartet and the D minor Piano Concerto. The records are encased in a handsome album with annotations and beautifully printed pictorial illustrations.

The list of performers is a dazzling one, indeed, and some of the performances are equally dazzling. Here is the incredible "Il mio teatro" of John McCormack, surely one of the greatest vocal recordings ever made. Here, too, are treasurable renditions by Selma Kurz ("Deli vieni, non tardar," sung here in German), by Destinn ("Ach, ich fulte"), Vanni-Marcoux (the Serenade from Don Giovanni), Bori ("In uomini" from Cosi fan tutte), Pinza ("O liis and Otisti," sung in Italian), Lorne Lehmann (An Chtie), and Ursula van Dicmen (the Lute Lament from the Vespers in C, K. 339; the instrumental introduction is not included). Less impressive, indeed hardly in a class with these, it seems to me, are the other vocal selections: the Bartlettini-Corsi "Li ci daram la mano," in the 6/8 section of which Corsi can barely be heard; the Frieda Hempel Queen of the Night aria, sung in Italian and shorn of the accompanied recitative; the Schipa "Dalla sua pace," in which the tenor avoids the low notes; Erna Berger's incomplete Ei incarnata est, from the C minor Mass; and Dorothy Maynor's Alleluia, lacking in lingering and assurance.

The descent along an inclined plane of quality continues in the second disk. This reviewer has no quarrel with most of the performances on these two sides, but it seems a poor tribute to Mozart to break up sonatas and concertos and present only instrumental movements from them. Even if such a procedure were to be condoned, surely something more suitable could have been found than Thibaud's erratic performance of the first movement of the E-flat Violin Concerto — a work that may be only partly by Mozart. And the quality of Edwin Fischer's performance of the Contra-alto in D, K. 534, Clemens Krauss's Overture to "The Marriage of Figaro," and Aubrey Brain's Horn Concerto No. 3 (first movement only) is not so much as to transcend the distorted sounds of the old recordings. Also on this disk are the D minor Fantasia for piano, K. 309, played by Lansdowska; the second movement of the Violin Sonata in B-flat, K. 378, by Yehudi and Yaltah Menuhin; and the first and last movements of the A major Piano Sonata, K. 331, by Backhaus. A sharp upturn takes place on the third disk. Here are two masterpieces performed complete and in a manner worthy of them. The piano quartet is played by Artur Schnabel and members of the Pro Arte Quartet, and the piano concerto by Bruno Walter doubling as soloist and as conductor of the Vienna Philharmonic Orchestra.

Much careful thought evidently went into the choice of the pictures. There are about a dozen full-page illustrations, mostly of portions of Austrian cathedrals and palaces that were well known to Mozart. These are unchauked and beautifully reproduced. There are also many smaller illustrations, better known but varied and interesting.

In view of the effort and expense that went into the production of this album, there are some surprising lapses. The one portrait of Mozart that was chosen, a full-page affair, is a fake, as is the smaller family-group silhouette on page 21. While the notes indicate that the horn concerto is performed complete and the label lists all three movements, only the first is played. In the two-column general introduction there are several curious statements. In a context designed to show how widely traveled Mozart was, we learn that "Handel made one great remove from Germany to England," which hardly ignores a little matter of a three-year stay in Italy. It is misleading to have unqualified the statement: "it was a recognition of extraordinary abilities for a reputation to precede a twenty-one-year-old composer — as his did to Mannheim or to Paris." Mozart was remembered in these places, by those who did remember him, chiefly as a one-time child prodigy. And that he left behind, in Paris or Milan, "some seeds of influence" would be difficult to substantiate. Finally, this reader was startled to learn that "to a cultured Briton, Mozart is "Mohr," . . . to a German, "Mohret." What does all this add up to? In the reviewer's opinion, an excellent idea imperfectly executed and grossly overpriced.

Nathan Broder

MOZART: "Homage to Mozart"

Records selected and commentary written by Irving Kolodin; album designed by Alfred Frankfurter and Eleanor C. Munro. RCA VICTOR LM 6130. Three 12-in. $50.

The new strength and decision may of course derive a good measure of their prominence from a more telling sound than any bestowed on the Quartetto Italiano before — in the Mozart equal to the very best reproduction hitherto obtainable of a string quartet. It seems true and it brings no discomfort. Definite in articulation, it is free of the dryness that so often accompanies a clean bite, and yet there is no intrusive reverberation.

By improbable chance, three records taken in succession from the Angel batch represented three categories of recording — orchestra, piano, quartet — on a level of

John McCormack contributes a treasure.
You Never Heard it so Good...

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High Fidelity

12-inch LPs

$4.98

Riverside Records

418 W. 49th Street

New York 19, New York
The Fat Knight and His Fellows Flourish in Angel's Falstaff

**A S WAS to be expected, Herbert von Karajan's account of Giuseppe Verdi's Falstaff is one of surpassing refinement. This opera, fondly etched relief.**

Julian Bream, guitar.

This opera, fondly etched relief. The romantic aura is not lost, yet the ideas are fresh. Like its predecessor, the task is faultlessly engineered to the last squeak and twang.

**VIVALDI: Concertos for Oboe and Strings, in D minor, Op. 8, No. 9; for Two Violins and Strings, in B-flat, P. 931; for Two Violins, Two Cellos, and Strings, in D, P. 188; for Bassoon and Strings, in E minor, P. 137**

Pierre Pierlot, oboe; Philippe Lamacque, Francis Ougez, violins; Claude Brion, Pierre Degenne, cellos; Paul Hongne, bassoon; Ensemble Instrumental Simonfonia, Jean Wiinol, cond.

**LONDON TWW 91052. 12-in. $4.98.**

In some late baroque (as well as other,

be clearly seen in the beguiling sonatina, which has a classical cast while remaining with the modern Spanish guitar idiom. The romantic aura is not lost, yet the ideas are fresh. Like its predecessor, the task is faultlessly engineered to the last squeak and twang.

**RECORDS**

Julian Bream's second guitar record is even more enchanting than his first, since all the material is wholly congenial to his deliberately paced, fastidiously colored style of performance. The Villa-Lobos preludes are extremely simple in content, savored from his very rapid by the composer's sure handling of exotic colors and textures. Played in Mr. Bream's poetic, dreamily slow manner, they become both compelling and

The sixty-five-year-old Spanish composer Federico Moreno Torroba extended the range of the guitar, in a way, by composing for it works that had more line and form than the usual repertory pieces. This can

Vanni-Marcoux tradition. At times, the voice sounds pretty wooden, especially in the higher, sustained passages, but Gobbi never fails to conjure up the vision of the fat knight; he is ever before you. The baritone has padded his voice and diction here, just as he would his costume in a stage performance. In passing, it should be stated that he cannot altogether make you forget Taddei's Falstaff, which was equally effective and vocally far more beautiful, but both these meto-of-the-theater surpass Giuseppe Valdengo's (RCA Victor) pedanerian performance by a wide margin. As it is, Gobbi gives us a few dafs touches that none of the others has vouchsafed thus far. Notice the somber music the composers' procedures, to anyone familiar with the style, are stereotyped. Every move is as predictable as in the list fight between the shambling and the far

**Tito Gobbi: a Falstaff "ever before you."**

the tempo is right to a hair-splitting degree.

It seems a pity that Rolando Panerati's fine voice resembles Gobbi's so closely both in weight and color. Vocal contrast would have served to point up the long and amusing scene between Ford and Falstaff. Panerati sings well, especially in the steadying "E soprago? O realtà?" but I still cast my vote for Frank Guarrera (Toscanini's choice) in this particular role.

Now for the ladies. Elisabeth Schwarzkopf, despite her occasionally Germanic sounding consonants, is a gay, extremely musically Alice Ford. She is not so Italian as either Herva Nelli (RCA) or Rosanna Carteri (Cetra), but her singing carries a high polish that sets her apart. Anna Moffo brings us an obviously young Nannetta, very lovely in the episode of Windsor Park with its Watteau-like atmosphere, but sometimes guilty of excessive coyness that leads to a tendency to slur. Fedora Barbieri provides a bit-voiced Dame Quickly in the Cloe Elmo manner, just as effective as her admirable predeces-

Herbert von Karajan (b) and Ford; Luigi Alva (t), Fenton; Tomaso Spataro (t), Dr. Caius; Renato Ercolani (t), Bardolph; Nicola Zaccaria (bs), Pistola. Philharmonia Orchestra and Chorus, Herbert von Karajan, cond.

**ANGEL 3552 C/L. Three 12-in. $15.98.**

**VERDI: Falstaff**

Elisabeth Schwarzkopf (s), Alice Ford; Anna Moffo (s), Nannetta; Nan Merriman (ms), Meg Page; Fedora Barbieri (c), Dame Quickly; Tito Gobbi (b), Falstaff; Rolando Panerati (b), Ford; Luigi Alva (t), Fenton; Tomaso Spataro (t), Dr. Caius; Renato Ercolani (t), Bardolph; Nicola Zaccaria (bs), Pistola. Philharmonia Orchestra and Chorus, Herbert von Karajan, cond.

**ANGEL 3552 C/L. Three 12-in. $15.98.**

High Fidelity Magazine
WEBER: Der Freischütz: excerpts

Weber's Der Freischütz: excerpts

WEBER: Der Freischütz: excerpts

WEISGALL: Adagio and Fugue in C, BWV 561, on Boston B 700. This is particularly unhappy, since the recording not only marks the player's debut but also presents the first recording of Max Reger's extraordinarily interesting Variations and Fugue on an Original Theme, Op. 73. Even more unfortunate is M-G-M's offering (E 3565) of the Bach Concerto for Organ and Orchestra in D minor, BWV 1052, and in D major, BWV 1054, with Richard Ellsasser at the organ and the Philharmonia Orchestra of Hamburg under Hans-Jürgen Walther. There seems no reason why Bach's harpsichord concertos should be played on an organ in the first place, and here the organ either drowns out the strings or drags behind them. Not that "arrangements" do not have their own occasional validity. A case in point is the Beethoven Quintet for Oboe, Three Horns, and Bassoon, a reconstructed fragment, which, with the Trio for Piano, Flute, and Bassoon and Oliver Shaw's merry Little Suite, appears on Unicorn 1024. The playing (by the Berkshire Windwood Ensemble and assistant soloists) is routine on the Beethoven, pleasant on the Shaw, but the record has a genuine historical interest. Other transcriptions, offering tuneful music well played by the Hamburg Philharmonic State Orchestra led by Giovanni di Bella, are the Corelli Suite for Strings (arr. Arbo) and a Rossini arrangement entitled Sonata for Strings (Telefunken LGM5051). Telefunken does less well in its TM 68027 with a pair of transcriptions (by one Wahlenmaier) of Liszt's Hungarian Rhapsodies: No. 1 (No. 14 for piano) and No. 4 (No. 2 for piano). Neither the pianist, Marie-Jeanne Kreitz, nor the Orchestra Symphonique de la Radiodiffusion Belge under Franz André, makes very much of these.

More painful is the sonic sabotage wreaked by Russian engineers on Colos-
FRANCOIS in a beautiful performance excellently recorded. This fresh and vigorous composition emerges as a work of real mastery.

A minor masterpiece still lacking better than acceptable representation is Pergolesi's Stabat Mater. Vox PL 9960 offers an adequate version of his lovely work with Friederike Sailer and Hanne Münch and the Mainz Chamber Orchestra. But on the whole an earlier Vanguard release is to be preferred and the field is still open for a truly fitting re-creation. Pergolesi (if the composer was Pergolesi, and not Ricciotti, or someone else) also is represented on Telefunken TM 69018 with the brilliant Concertino for Strings, in G. This disk offers, too, Mozart's Symphony No. 32, in G, K. 318, formerly heard on a Capitol record, pleasantly played by Hans von Benda with the Berlin Chamber Orchestra, but less well recorded than the Leinold version for Westminster or Karl Böhm's for EMI.

On the other hand, there are excellent recordings of unimportant music: Prokofiev's dull cantata The Ugly Duckling, Op. 128, is mildly pleasant in Summer Day, Suite, Op. 65a, and the Overture on Hebrew Themes—a fine musical irony in its original version, but heavy-footed in an orchestral arrangement. François Oge has the Théâtre des Champs-Élysées under André Jouve combine their talents in this. London DTL 93084. Prokofiev's dramatic and richly conceived Romeo and Julia music, from the sound track of the film is, however, poorly recorded on Colosseum CRLP 10209/10.

Another not-entirely-satisfying recording is Anton Reicha's Quintets for Wind Instruments: No. 2, in E-flat, Op. 89; No. 3, in D, Op. 90; No. 9, in D, Op. 91. This is the first LP (Oiseau-Lyre OL 50019) devoted to Beethoven's contemporary; and while nothing is memorable, everything is competent—including the players (flutist Jean-Pierre Rampal and his usual colleagues). A medley of Schubert (Rosamonde: Ballads No. 1 and 2; Entr'acte No. 1 and 3, D. 707; Symphony No. 5, in B-flat, D. 485) also falls in this class. Hans Schmidt-Isserstedt leading the Northwest German Radio Orchestra (Hamburg) presents a satisfactory interpretation; but the deep bass removes timbre and character from the higher instruments, and Capitol P 18232 must bow to other versions of this music.

Capitol has, however, issued another disk (P 8317), beautifully played and stunningly recorded, but again of totally uninteresting music—this time Pernhart Grofé's Mississippi Suite and Grand Canyon Suite, trivial material developed along highly conventional lines, expertly conveyed by Felix Slatkin and the Hollywood Bowl Symphony Orchestra. Tedium music is also given an excellent recording on London International TW 91120 of Jean Absil's Concerto for Piano and Orchestra and Homage à Lekw, The over-side offers Joseph Jongen's Troisième Suite d'orchestre—a piece "dans le style ancien," which seems to mean a collection of derivative exercises. A younger brother, Léon Jongen, also is represented on a London disk (TW 91121) in Malaise, exceedingly commonplace musical impressions of the East Indies. This record presents on its other side Paul Gilson's La Mer, composed earlier than Debussy's opus and demonstrating the difference between talent and genius. Again, the recording and performance (Orchestre National de Belgique, Léon Jongen, cond.) are very good. Far otherwise is the recording in Colosseum's release (CRLP 10224) of Emil Gilels' playing of the Kabalevsky Third Piano Concerto and Lev Oborin's rendition of Rachmaninoff's Concerto No. 2. Sonically this record could be vintage 1925; Mr. Gilels' playing deserves better, as probably does the Kabalevsky concerto to new to records. The same complaint, of inferior recording, can be made about one of the new disks in the Louisville subscription series (LGU-165-5). At least one would...
The Dawn of the Day: The Spanish Lady; Sweet Babe; a Golden Cradle Holds Thee; The Next Market Day; My Singing Bird; Believe Me. If All Those Endearing Young Charms; Eileen Og: Let Alt. Maguire Sit Down; The Bard of Armagh; Eileen Aroon: Kitty of Colomane; The Palace's Daughter: Oh, Cows to the Hedgegrow; Hall, Glorious Saint Patrick.

Little Gaelic Singers of County Derry, James McCafferty, cond. Michael McWilliam, baritone.

The first half of the recital consists of songs of Irish and Scottish origin. The second half consists of songs of Irish and Scottish origin. The recitation concludes with a selection of songs of Irish and Scottish origin.

Music for Marching Muskeeters

A DELIGHTFUL collection of instrumental music, most of it written for various occasions at which Louis XIV was present, has found its way into the little-publicized London International List. It is not all dinner music, despite the general title given it here; some of it is military music, some of it dances, and the Couperin is a trio sonata. Two of the pieces—the Philidor and the Lully March of the King's Musketeers—are sure to remain in the repertory. The rest (including La Steinkrugik, which is orchestrated by the conductor) are for a typical orchestra of the time.

All of this is elegant stuff, and the marches, particularly, are recommended to that university director whose band paraded around between halves of a football game for the disc's attractiveness and avoidance of aural monotony goes to Mr. McWilliam, whose finely tuned and general style are heard in half the choruses and in two solos. Only a couple of songs are sung in Gaelic, including Brahms's Lullaby.

R.E.

WITOLD MALCUZYSKI: Encore


Witold Malcuzyński, piano. ANGEL 35348. 12-in. $4.98.

In view of his recordings of major works, it may be unkind to call this the best of Mr. Malcuzyński's recitals, but that is it. This Polish pianist tends to overpersonalize his interpretations, and in larger forms this tendency has been decided to unnecessary. In the small-format works—they are not necessarily small in content—one can better enjoy Mr. Malcuzyński's splendid.

IRMA KOLASS: Song Recital


The recital concludes with a selection of songs of Irish and Scottish origin. The recitation concludes with a selection of songs of Irish and Scottish origin. The recitation concludes with a selection of songs of Irish and Scottish origin. The recitation concludes with a selection of songs of Irish and Scottish origin. The recitation concludes with a selection of songs of Irish and Scottish origin. The recitation concludes with a selection of songs of Irish and Scottish origin.

LITTLE GAELIC SINGERS OF COUNTY DERRY: Irish Folk Songs and Ballads

Like to hear a better version of the Serenade Concertante, by the Chilean composer Juan Orrego-Salas—a brilliant and exhilarating work, though conservative in its harmonic idiom. The Concerto for Piano and Orchestra by Robert Muczynski has little importance, but the work which completes this disk, Harold Shapero's Crodo, serene and luminous, leaves one doubly regretting the deficiencies of the engineering.

And—to note briefly but buoyantly—Wexman's has issued—its reissue—a number of single disks for followers of Sir Adrian Boult, who conducts the Philharmonic Promenade Orchestra in Brahms's Symphony No. 1 and Symphony No. 5, Beethoven's First symphony and Symphony No. 8, and of complete orchestral music, Liszt's Télémannia, with Edith Farland; and William Walton's Belshazzar's Feast, with Dennis Noble, baritone (XWN 15104, XWN 15105, XWN 15106, XWN 18242, XWN 18253, respectively).

RECITALS AND MISCELLANY

Record Coliseum Musicum of Paris: Symphonies and Liersures for the Soupers du Roy.

Mouth: Suite de Symphonies, No. 1; Poulin: La Steinkrugik; Lully: Marche des Moussignateurs du Roy; Marche des Moussignatures; Paris; Fanfare pour le Garouette de Monseigneur de 1686; Marche du Régiment de Turballe; LaLonde: Symphonies for the Souper du Roy; Philidor: Marche à quatre trompes pour le Garouette de Monseigneur de 1685.

Collegium Musicum of Paris, Roland Doucet, dir. LONDON TW 91092. 12-in. $5.98.

DELIGHTFUL collection of instrumental music, most of it written for various occasions at which Louis XIV was present, has found its way into the little-publicized London International List. It is not all dinner music, despite the general title given it here; some of it is military music, some of it dances, and the Couperin is a trio sonata. Two of the pieces—the Philidor and the Lully March of the King's Musketeers—are sure to remain in the repertory. The rest (including La Steinkrugik, which is orchestrated by the conductor) are for a typical orchestra of the time.

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R.E.

Henry Young Charms; Eileen McWilliams, whose lovely voice and genial style are heard in half the choruses and in two solos. Only a couple of songs are sung in Gaelic, including Brahms's Lullaby.
And Now We Know What Ike Likes

I T WAS NOW, technically, too late to make a recorded historical document of a United States President performing the Missouri Waltz. But RCA Victor has managed to make a bit of parallel, if not precisely equivalent, history.

The Eisenhower interest in music was not publicly appreciated until, last year, the President had his heart attack. Confinel to Denver's Fitzsimmons Army Hospital, he needed diversion. On a plea relayed from Mrs. Eisenhower, WGMS, Washington's FM good music station, to which he had been a regular listener, came to the rescue with magnetic tapes of some of its recordings. This year, when the President was sent to Washington's Walter Reed Hospital by ietris, WGMS again proffered its aid. A direct line carried music, especially compiled, soothing and commercial-free, to the Eisenhower bedroom.

At this juncture, M. Robert Rogers, onetime O. S. S. agent, WGMS president, and currently executive director of an organization known as the Committee of the Arts and Sciences for Eisenhower, conceived an idea. He consulted with Litman Danziger, proprietor of a Washington record store, and with a key White House personality, one Sherman Adams, regular National Symphony-goer. Mr. Danziger, on long distance, broached the matter to his friend George R. Mares, of RCA Victor. And in three record-setting weeks Arthur Fiedler of Boston was journeying southward to complete the sequence with proper ceremonies.

Mr. Rogers' brainstorm? It was to put some of Mr. Eisenhower's favorite music on a record, and this was what Mr. Mares did and what Mr. Fiedler handed to the President, and what the President's fellow citizens can now acquire in the record shops.

Mr. Eisenhower's "favorites" were picked by the President indirectly. Mr. Rogers deduced most of them from requests emanating from the two hospitals. In Denver the President wanted specifically Bach's Sheep May Safely Graze, less specifically music of Brahms and Beethoven. From Walter Reed there were requests for music by Johann Strauss, Gershwin, a Mendelssohn symphony, and the whole of La Traviata. The theme song from High Noon, celebrated Western movie, was chosen, because, as related in the recent (authorized) volume by his family, Robert J. Donovan, the Chief Executive went around whistling it for months. (Eventually, according to Mr. Rogers, subordinates lodged a respectful protest and won a reprieve.)

So much for historical developments. This isn't an "authorized" record, for the President did not give its contents his advance approval. It isn't even an original one, since Victor pulled all the contents from its files. But the quality of both selections and performance represents a respectable, even impressive, level of taste; the project may have politically useful (Mr. Rogers, in advance, did not rule out this pre-election possibility): and it certainly cannot have harmed the cause of international relations, private enterprise, or good music.

JAMES G. DEANE

THE PRESIDENT'S FAVORITE MUSIC

- Bach-Stokowski: Sheep May Safely Graze (Stokowski & orch.), Beethoven: Coriolan Overture (B SO, Munich); Verdi: La Traviata, Act II; Dl Provenza il Mor (Monteux, Rome orch.); J. Strauss, Jr.: The Bat; Overture (Reiner & orch.); Gershwin: Porgy and Bess (symphonic synthesis) (Fiedler, Boston Pops). Spiritual: He's Got the Whole World in His Hands (Marvin Anderson, Rupp); Tiomkin-Washington: High Noon (Do Not Forsake Me) (Al Goodman & orch.). Mendelssohn: Fingal's Cave Overture (Chicago Sinf., Reiner). Bach-Stokowski: We All Believe in One God (Stokowski & orch.).

RCA VICTOR LM 2071. 12-in. $3.98.

HIGH FIDELITY MAGAZINE
Attractive; Music of the Spheres. Eduard Strauss: Doctrines.

Boston Pops Orchestra, Arthur Fiedler, cond.

RCA Victor LM 2028. 12-in. $3.98.

This is not the echt Strauss one hears in Vienna. The innumerable expressive changes of pace of that style are replaced by a firm and regular beat, and the orchestral sound is solid and boldly colored. Personally, I find these readings enjoyable in their own terms. The broad melodic lines are admirably stated, and the Boston orchestra's virtuosity makes for undeniable elegance, only slightly dimmed, now and again, by excessive reverberation. R.C.M.

Elisabeth Schwarzkopf: Songs You Love


Elisabeth Schwarzkopf, soprano; Gerald Moore, piano.

Angel 35583, 12-in. $3.98.

The "you" in the title of this record must refer to Miss Schwarzkopf's most ardent admirers. They are the only people whose "love" might encompass Sibelius' Black Roses and Grieg's I Love Thee at the same time, merely because she is singing them. Carping aside, Miss Schwarzkopf's exquisite voice and personality give a special radiance to any song she touches, and only overfamiliarity has deprived some of these songs of their original interest. Mr. Moore is his incomparable self at the piano.

Izler Solomon: Serenade


M-G-M String Orchestra, Guiller Quartet, Izler Solomon, cond.

M-G-M E 5422. 12-in. $3.98.

A collection of unusual interest, and one not harmed in the slightest by its gorgeous recording. Bloch's first Concerto Gross, composed in 1925, is one of his most celebrated works. The second Concerto Gross, which dates from 1952, is relatively little known, however, even though it is quite as powerful as the first concerto and is somewhat similar to it in general texture. It uses a solo string quartet, here played by the Gulietts, in place of the piano solo of its famous forerunner. The Lament by the young American composer, Margit Richter is a short piece of great eloquence, expressive ness, and harmonic subtlety. The Anthell Serenade makes to witty without being insubstantial. A.F.


Various ensembles, Izler Solomon, cond.

M-G-M E 3245. 12-in. $3.98.

A varied anthology of modern works for chamber orchestra, superbly recorded and beautifully played. The Britten is that composer's Opus 1, written when he was eighteen years old. I think it is the best piece by Benjamin Britten I have heard. It is a three-movement fabric of motifs manipulated with an almost Schoenbergian complexity, but the involvements of its tissue do not damp the composer's spirits; they serve, however, to give the music an exceptional degree of integrity and character. In his notes, Edward Cole observes that "Britten passed quickly from such constructivist tendencies." Too bad. The Britten is performed by the M-G-M Chamber Ensemble. The string players of this group are joined by Robert Brink, violinist, Claude Jean Chiasson, harpsichordist, and an unnamed celesta player for the delightful Concertante of Daniel Pinkham, a "study in sonorities" of the lightest and wittiest kind. This Boston composer does not seem previously to have entered the LP lists.

Ernest Bloch's Four Epistles (Knickerbocker Chamber Players; William Masse los, piano) is an undistinguished miscellany of character pieces entitled Hammar esque Macabre; Obsession, Calm, and Chinese. Arthur Berger's Serenade Concertante (Brandels Festival Orchestra) is a short work, very exacting, disciplined, and vital in its effect. A.F.

Tennessee Ernie Ford: Hymns

Who at My Door Is Standing; Rock of Ages: Softly and Tenderly; Sweet Hour

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of Prayer; My Tasks; Let the Lower Lights Be Burning; The Nighty and Nine; The Old Ragged Cross; When They Ring the Golden Bells; In the Garden; Ivory Palaces.

Tennessee Ernie Ford, baritone with guitar; Orchestra and Chorus, Jack Fascinato, cond. CAPITOL T 756. 12-in. $3.98.

A regular feature of Tennessee Ernie Ford’s daily television show is what he calls the singing of a song of faith. The “songs of faith,” for the most part, are genuine old Gospel hymns, and of such is this collection composed. The hymns themselves, to some of us, bring back nostalgic memories — of singing around the pump organ in the front parlor, of preaching and eating and singing on the grounds of the old country church. They are real American, worth cherishing.

Tennessee Ernie has grown, along with his popularity, in the years since he was a member of the “Grand Old Opry” in Nashville. The raw bumptiousness has yielded to an easy natural graciousness, and it is obvious that he takes himself seriously, especially at work like this.

Although some of the arrangements are rather elaborate, the chorus sings with sincerity and enjoyment, and the soloist’s naturally musical voice is so persuasive that one wonders if Ernie is trying to convert us all over again with Golden Bells and Ivory Palaces. Worse, I dare say, could betal us.

ROGER VOISIN: The Modern Age of Brass
Roger Voisin and his brass ensemble. UNICORN ULP 1051. 12-in. $5.98.

This is one of the series of recordings issued under the rubric “Music at M. J. T.” The sound is magnificient, and the playing, by members of the Boston Symphony Orchestra, is even better. Since the works involved are all very good, what results is a singularly engaging disk. Voisin and his colleagues present four pieces. The first is Ingrid Dahl’s Music for Brass, a serious and wonderfully sonorous composition written in the days when Dahl was strongly under Stravinsky’s influence. The second is Hindemith’s Morgengruß, an atmospheric and noble tribute to the German “tower sonata” of the seventeenth century. Third is a lively, generally satirical Brass Suite by the late Nicolai Berezovski. Fourth and last is the venerable, expertly organized Quintet in B-flat by Robert Sanders, professor of music at Brooklyn College, who seems to make his debut on records with this release. A.F.

More Briefly Noted

If not everyone loves a parade, apparently a goodly proportion of record buyers do, and for them a rousing collection of band music is on the market. Of particular interest is Angell’s release (35371) of the Carabiniers Band of Rome, presenting a selection of pieces from Verdi and Rossini, as well as several national anthems and marches. In the music of their native country the Carabiniers probably will not be surpassed (understandably, they do less well with the Stelle e Stesse di Giovanni Filippo Sousa); in general a colorful and expert group of musicians, splendidly recorded. More indigenous band music can be found on Marches for Twirling, played by the Eastman Symphonic Wind Ensemble, under Frederick Fennell — again a first-rate band, well recorded. And for those who want something different, and uniquely British, there is Men of Brass on London 1L 1456, which presents the Massed Brass Bands of Foden’s Motor Works, Fairey Aviation, and the Morris Motor Works — conducted by Harry Robinson — in a potpourri ranging from The Whistler and his Dog to Tchaikovsky’s 18th Overture.

Others, interested in music new or infrequently recorded, will be glad to know of Modernists — four compositions by Walter Piston, Randall Thompson, Victorica Rieti, and Joseph Jongen, played by the Berkshire Windwood Ensemble and assisting artists (Unicorn ULP 1029). The music is not really “modern” in any significant sense, but it is stimulating and enjoyable and the recording is good. Contemporary composers (Bozza, Hindemith, and Ibert), along with Beethoven, as were sensed by the Swiss in Eteral, Op. 71, and Haydn’s Wind Quintet B-flat, also appear on Columbus’s presentation (ML 5005) of the Philadelphia Windwood Quintet. The living came off much better in the decade, in a recording just being played but marred by some echo squeak.

Miscellanea continue to offer their delights, of which melodious frivolity is the distinguishing mark of La Vie en Paris, wherein Marcel Cariven conducts the Orchestre de l’Association des Concerts Lamoureux in familiar excerpts from

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Philharmonia Orchestra conducted by Louis Shankson.

Concord 3001—Long Play 12" Recording $3.98.

Sonata No. 31 in A flat Major, Op. 110.
Egon Petri, one of the world’s great pianists, performs two of Beethoven’s later sonatas, written the same time as the Ninth Symphony and “Missa Solemnis.” These works occupy the same position among piano sonatas that the last quartets do in quartet literature. Mr. Petri’s performances of these sonatas have been acclaimed on his world-wide tours.

Concord 3002—Long Play 12" Recording $3.98.

EMILE MARTIN: "Sacred Mass for the Kings of France" ANTONIO LOTFI: "Crucifixus a cappella"
Tenor solo, three trumpets, two organs and full chorus. R.P. Emile Martin perpetuated the clearest French musical lines since Berlioz attributed "L’Enfance du Christ" to another composer. Martin wrote "The Sacred Mass For The Kings of France" and performed it as a long lost work of Etienne Macedonia, a 17th century composer. After it was hailed as the work of a genius, and a musical "find" of our times, Martin confessed that he was the composer and had written it in his spare time.

Jean Giraudet, tenor; Marie-Claire Daudon, Marthe Louise Girou, organist; Messers, Hameau, Bastardy, Pirot, trompets; Les Chanteurs de Saint-Eustache, chorus; R.P. Emile Martin, conductor.

Concord 4001—Long Play 12" Recording $4.98.

’TALAS PERFORMANCE"

Fourteen favorite opera arias and duets performed with members of the Metropolitan Opera Association. Symphony Orchestra conducted by Hans Jürgen-Walther.

MOZART: Don Giovanni, Brindisi VERDI: II Trovatore; Miserere ROSSINI: Barber of Seville; Large al factotum PUCCINI: Madama Butterfly; Un bel di vedremo LEONCINTILLO: I Pagliacci; Vesti la giubba PUCCINI: La Boheme; Musetta’s Waltz Song VERDI: II Trovatore; Ausstri monti VERDI: Aida; Celeste Aida BIZET: Carmen Seguidilla GOUNOD: Faust; Le Veau d’or ST. SAENS: Samson et Dalila; Mon coeur s’ouvre a ta voix VERDI: Rigoletto; La donna e mobile MOZART: Don Giovanni; La ci darem la mano BIZET: Carmen; Tarador Song


Concord 3003—Long Play 12" Recording $3.98.

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Bureau 2, 519 S. Fifth Avenue, Mount Vernon, N.Y.
Offenbach and in unfamiliar and most welcome selections from the operettas of Herve. Stylish direction and finished performances on this Grand Award disk, G.A. 33-507. Another collection of predominantly French pieces, this time Franck, Poulenc, Saint-Saens, and Chaminade, is on Two-Piano Recital (Tiffany T 2000) by Rudolf Ganz and Farinnia Vogelback, in forthright, clean playing. Another of the best of these "collections" is the Montillia Sampler (Montilla FM 79), on which the Orquesta de Camara de Madrid under Daniel Montorio plays examples of every type of Spanish music, in authentic interpretations of real artistic merit.

In current miscellanea featuring virtuoso performers, results vary. Laurindo Almeida's From the Romantic Era is, by and large, disappointing. These guitar transcriptions of nineteenth-century music (with the notable exceptions of Schumann's Tristesse and Grieg's Waltz, Op. 12, No. 2) are not convincing, and Almeida's performance on the one transcription piece, the Sor Variations on a Theme from Mozart's "The Magic Flute," is cautious and colorless. Much more successful is Capitol's presentation (P 18095) of the cellist Andre Navarra, excellently accompanied by Jacqueline Dussol on the piano, in an unheacked program of encore pieces called Cello Colours. The highlight is the Paganini Theme and Variations, here set forth brilliantly on the A string of the cello. Beautiful playing can also be heard on a collection of potpourris sensitively performed by the violinist Alfredo Campani with Eric Grinton at the piano—Encores, London, LT 1461. And that virtuoso of violin virtuos, David Oistrakh, is currently represented on two labels featuring his talents: Encores (Angel 35114) and The Genius of David Oistrakh (Colosseum CRDL 299), in both records accompanied by Vladimir Yampolsky. Both disks offer Kodaly's Three Hungarian Folk Dances and Suk's Love Song, Op. 7, No. 1, a circumstance which makes particularly conspicuous the sound superiority of the Angel. Oistrakh is at his suave and sensitive best.

Adherents of vocal music are offered a bargain in London's rerecording on LT 1379 of two ten-inch disks of songs by Debussy, Brahms, and Wolf. sung by Suzanne Dansco, whose highly polished artistry is a pleasure to listen to. The tenor Claude Rhea is also an attractive singer with good musical sense, but the devotional music he sings on Sacred Masterpieces—with the Choir of Calvary Baptist Church, New York and Clifford Tucker at the organ—does not always reach its full impressiveness in church performances (Word 4005). Hambel and Haydn particularly suffer. Religious music of a different kind receives an unpretentious, musically and emotionally satisfying, performance on Grailville Sings—a collection of Advent and Christmas music sung a cappella by the Grailville Community College Singers (Audio-Fidelity AFPL 1526). This group of young women singers (who, incidentally, themselves prepared many of the arrangements, transcriptions, and texts) offer a range from Gregorian chants to traditional carols to Brahms—and their efforts are wholly admirable.

December 1956
THE SPOKEN WORD

JACQUES BARZUN: The Care and Feeding of the Mind

A lecture, delivered by Jacques Barzun. 
SPOKEN ARTS 713. 12-in. $4.98.

In a series entitled "Distinguished Teachers," Spoken Arts is presenting "today's most vital educational leaders" offering "stimulating thought-provoking discussions" in a number of fields. On this record Mr. Jacques Barzun, Professor of History and Dean of the Graduate Faculties of Columbia University, delivers a discourse on the exercise of the mind, with a view to the intellectual pleasure which can be derived from the "Mind at Play." Taking his point of departure from the apparent conflict between the current genuine concern with the problems of education and the contemporary suspicion of the "egghead," Mr. Barzun suggests as essential means of training the mind the cultivation of "attention," of "resilience," and of "forti- tude" (by which he means the qualities of awareness and imagination). For anyone who enjoys being lectured at, here is a pleasant and urban speech from the rostrum.

J. G.

SHELDON BECKETT: Waiting for Godot

COLUMBIA O21-328. Two 12-in. $9.98.

Waiting for Godot, the work of Samuel Beckett, James Joyce's former secretary, was originally written in French and produced in Paris in 1953. For its New York production in 1956, Michael Myerberg sought to solicit the support of the intellectual playgoer. How far short he felt of reaching this audience was made clear by the play's limited run. Now Goddard Lieberson's recorded production will give many an opportunity to hear a drama which has been damned, jeered at, and extravagantly praised by critics both in Europe and the United States, in a presentation which enlists the talents of the New York cast and of that unorthodox American playwright, William Saroyan, in the writing of a commentary on Beckett's dramaturgy. Mr. Saroyan states that he has read it, and that he likes it. Although I did not have the privilege of seeing Mr. Myerberg's audacious and courageous production, I echo Mr. Saroyan's sentiments here, by stating that I have heard it, and I like it.

The play concerns two tramps who are waiting, seemingly suspended in time and space, in a town dump for the arrival of Godot, a symbolic figure who never appears. Life is symbolized as a disenchaching circus, a mean spectacle of futility; yet to Beckett, humanity's spirit is unconquerable, unquenchable. The two tramps stand and wait; they endure the harrowing sight of human suffering and disillusionment. It is not difficult to read further meanings in the play's allegory, for the characters are not real people, but rather, representations of humanity's attitudes toward life. In fact a major weakness of the play's appeal to an American theater audience is that its structure is, if anything, too simple. It appears profound, but this is reality deceptively simple in its style and meaning.

Without the visual aids of the theater — without a setting of a city dump or a T. S. Eliot concept of a wasteland — the haunting mood of the play is dramatized by the actors' voices. Bert Lahr's croaky utterance catches the attenuated quality of an ignorant but suffering humanity, in a performance memorable in contemporary theater. Kurt Kasznar, as the tyrannical

Dialing Your Disks

All LP disks are recorded with treble boost and bass cut, the amount of which often varies from one manufacturer to another. To play a disk, the bass below a certain turnover frequency must be boosted, and the treble must be rolled off a certain number of decibels at 10,000 cycles. Recommended control settings to accomplish this are listed for each manufacturer. Equalizer control panel markings correspond to the following values in the table below: ROLL-OFF — 105; LON, FRRR 12; AES, RCA, Old RCA, 13.7; RIAA, RCA, New RCA, New AES, NARTB, Orthophonic, 16; LAP, LP, COL, COL LP, ORTHOacoustic TURNOVER — 400; AES, RCA, 500C; LP, COL, COL LP, Mod NAB, LON, FRRR 500R, RIAA, ORTHOPHonic, NARTB, New AES, 500R; NAB, 639; BRS, 800; Old RCA.

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*Currently re-recording old masters for RIAA curve.

*Biographical records printed on this label have no treble boost on the inside label, which should be played without any rolloff.

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HIGH FIDELITY MAGAZINE
master of man, gives a vocal performance that counterpoints Lahr's melancholia, and E. G. Marshall's intellectual projection balances the complex vocal pattern. The hysterical and neurotic voice qualities of Alvin Epstein's articulation, in his long soliloquy on the process of modern man's thought, is an extraordinary display of the actor's art in terms of pure speech. The purity of Luciano De Solis' childish voice complements the vocal orchestration of the symphonic arrangement. And the dominant mood is supported further by a fabric of sound effects of a more or less abstract nature. Waiting for Godot now stands as an exciting record of Michael Meyerberg's production, and will reach, one hopes, the discriminating theater audience for whom he originally presented the play and for whom Beckett wrote. G. B. DOWELL

CHRISTOPHER MARLOWE: The Tragicall History of the Life and Death of Doctor Faustus

Frank Silvera. Doctor Faustus: Frederick Rolf, Mephistophilis; Chester Stratton, Lucifer; John Pavelko, Wagner; et al. CAEDMON TC 1033. 12-in. $5.95.

Doctor Faustus is the example par excellence of the intellectual temper of the English Renaissance, mingling, as it does, the medieval preoccupation with death and devilry with the new emphasis on the potentialities of life and humanity. The seven deadly sins still stalk across the stage in all their grisly accouterments; in some sense Faustus himself is simply the legendary magician murmuring meaningless incantations; and in the final scene the devils literally drag the protagonist off to a very physical hell replete with "adders and serpents." Yet at the same time, in a very characteristic Elizabethan hodgepodge, Marlowe has made his Faustus an exemplar of the modern man, one who has mastered all knowledge and whose rebellion is a fierce protest against the apparent limitations of the human state. It is the painful recognition that he is "...still but Faustus and a man" which leads this professor of logic, medicine, and law to make his pact with the infernal forces. Faustus seeks power, but not only in the tangible and temporal sense. His act is the daring asser-
London Goes to Italy for a Songbag of Sunshine

THE POPULAR music of Italy has never been as plentiful in American record shops as the chansons of neighboring France. This discrepancy seems the more remarkable inasmuch as post-World War II Rome has supplant ed Paris—at least in the accounts of bedazzled tourists—as Europe's "gayest capital." Now, in one fell swoop, the balance begins to be redressed. Ten releases on London's Durium label, all ten inch and all priced at $1.98, manage to cover just about every highlight of the contemporary Italian "pop" picture. The sound throughout is never worse than good, and in most of the records it is the peer of anything currently available.

From the mecca of all Italian vocalists come two albums. One (Songs From Napoli, DLU 96011) features the voice and guitar of Roberto Murolo, who, thanks to Angel, is no stranger to United States discophiles. Murolo here ranges with effortless vocal grace through a selection of florid Neapolitan melodies generally well known—but no less beautiful —than the usual staples like Core 'Ngiau and Santa Lucia.

However, precisely such basic fare is contained in Aurelio Fierro Sings Italian Popular Favorites (DLU 96010). Fierro, a versatile, full-throated tenor in the best Italian tradition, is a splendid interpreter of these overblown but marvelously tuneful ballads of lost and thwarted love. The accompaniments by Mino Campanino and the Neapolitan String Orchestra sometimes smack of slavishness, but they never become really distracting—mostly because Fierro in full cry can eclipse all accompanists.

Fierro's other album, Cauzioni d'Altri Tempi (DLU 96007), is a genuine gem. These are vintage Italian pops of thirty years back—and a nostalgic, bubbling draught they are. Fierro adapts his voice nicely to these relaxed, "happy ending" love songs of a less complex, less neurotic age than our present decade.

The Songs of Rino Salviati (DLU 96015) are another matter. While Salviati gives us a whirl through the current Roman hit parade, neither his voice —which seems to drip sugary grief no matter what the mood of the song—nor the material is arresting. In fact, one item, Buongiorno Tristezza, causes one to regret that Francoise Sagan ever took pen in hand.

On another tack, Sergio Centi has assembled a group of peculiarly Roman songs which he delivers in the quick- souled Roman dialect (Canti di Rome, DLU 96009). Centi is an ideal interpreter of this genre, and his repertoire includes perhaps the most unexceptionally titled song in the series: Com' e Bello Far L'Amore Quando Sara, or "How Good it is to Make Love in the Evening." The only distress voice on Durium's list is Flo Sandon's (DLU 96008). Signorina Sandon's (she spells her name with the apostrophe) has a robust delivery and a voice that is reasonably pleasant and flexible. She is, according to the notes, "one of Italy's most popular girl vocalists." In addition to a group of Italian torch songs, she essay a few Spanish and Portuguese ballads with a good deal of success.

Judging from the rather famous annotation of An Italian In Paris (DLU 96013), pianist Luciano Sangiorgi is (God forbid) Italy's answer to Libera. Actually, his keyboard transcriptions of such Parism stand-bys as La Mer, Ciel de Paris, etc., are well played save for some unduly heavy fingering in the fortissimos. Interpretatively, they are straight out of a can-can-trade cocktail lounge.

Like a breath of bracing air comes The Mountains of Italy (DLU 96018), where in the chorus of the Club Alpinistico Italiano of lowland Padua present folk songs from the snow-capped, granitic Dolomites. These songs deserve to be better known. In addition to surpassingly lovely melodies, they possess a kind of charming artlessness. Regrettably, conductor Livio Bolomaggi drags his tempos and occasionally allows the chorus to over-harmonize—which is no reason not to buy the record. It is unlikely to find petition for some time to come.

Dance Folcloristitches (DLU 96019) is a bit of unlabeled stuff, containing workmanlike renditions of assorted tangos, mazurkas, and waltzes—but not a single tarentella. And The Fifth San Remo Song Festival (DLU 96006) is a potpourri of 1955 favorites sung by Aurelio Fierro, Flo Sandon's, and Bruno Rosettani. Neither the songs nor the performances generate more than perfunctory interest.
The Music Between by Murray Schumach

This month critical rules will be relaxed in recognition of the Yuleide gift custom that has made the LP record a serious rival of the necklace. In the usual period of good fellowship, I think it permissible to write not only of those records I like, but also of disks that might, despite my lack of enthusiasm, add a bit of joy to someone else’s Christmas.

Offhand, I would say that this season Esoteric, Westminster, and Angel merit top honors in the Christmas music category. These companies have turned out a cheery collection of seasonal fare that should delight anyone who has ever choked up at the beauty and purity of carols. I would not want to predict that their records will outsell some tear-jerk box tune. But they will, I think, give more lasting pleasure.

For me, the most enjoyable of this year’s Christmas records—and a fine example of high fidelity—is English Medieval Carols and Christmas Music, released by Westminster. Sung exclusively by the Primavera Singers of The New York Pro Musica Antiqua, directed by Noah Greenberg, this disk captures with sweet serenity the faith in which religion, as well as the miracle of Christmas, is rooted. The excellent text and record material makes it easy to follow the touching lyrics of these rarely heard carols, some of them so old that the English is mixed with Latin. In my listening to this group sing Make We Joy Now in This Fest, Noelwe Sing We, Lolay Lolay, and other carols, as well as strictly religious music, is to experience beauty that comes close to the sublime. Christmas music of a familiar nature is offered by Esoteric on another record, Christmas on the Sierra Nevada (TS 5005). On this extraordinary instrument Grace Castagnettra plays, tastefully improvising carols as Joy to the World, Deck the Halls with Boughs of Holly, Good King Wenceslas, and sixteen other songs.

To Christmas music Angel adds lovely Easter music and madrigals in its record entitled simply St. Paul’s Cathedral Choir (35381). This famous choir knows the secret of building up enormous emotional power with a careful pattern of peacefulness and sincerity. The great calm of these pieces, as exemplified in Gabriel’s Message, is retained even when the ancient choral group is restful in Hodie Christus Natus Est, tender in Shepherd’s Cradle Song, poignant in the French Madrigals and Songs of Ralph Vaughan Williams.

Quantitatively, the most ambitious Christmas music offering comes from Westminster, with an even dozen records at last count. Of these, perhaps the one that most delighted me was A Festival of Lessons and Carols (WP 6036), featuring the choir of King’s College, Cambridge, directed by Boris Ord. This was recorded by Westminster’s English affiliate during Christmas Eve services in King’s College Chapel, and it retains a spacious church-like quality. Carillon for Christmas (WP 6024), with Robert Owen at the organ and Robert Locksmith at the carillon, reproduces with extraordinary fidelity the soaring swell of the organ and the resonant pealing of the bells. Before I wind up this discussion of Christmas music, may I suggest that the recording made by RCA Victor of Gian-Carlo Menotti’s Amahl and the Night Visitors with the original cast of the NBC telecast (EM 1701) is as lovely as ever.

Christmas shoppers not concerned with carols and kindred music will, unless they are strict classicists, derive and give pleasure with two records by popular singers. One, by Judy Garland, is called Judy and is issued by Capitol (T 734); the other is a two-record Decca album by Ethel Merman, called A Musical Biography (DX 152).

Columbia has a couple of interesting entries for the shopping derby in the pop field. First, there is The Elgarr Tower (CL 975) with Les Elgart and his orchestra. These dance arrangements, with their clean beat and orchestrations that are interesting yet respect the melody of the composer, should be helpful at Christmas parties. The other Columbia disk that seems to have something for everyone is called Top 12 (CL 937) and contains selections by such well-known pop artists as Doris Day, Vic Damone, Rosemary Clooney, and also by musical groups headed by Percy Faith and Mitch Miller. Another recorded potpourri that should look good at the base of many Christmas trees is With Love from Paris (Angel 65028). Here we have, in that curious mixture of tenderness, hope, and sadness for which French singers are famous, some songs by Edith Piaf, Charles Trenet, Gilbert Becaud, Annie Cordy, and Les Compagnons de la Chanson.

This brings me to pop records that I don’t particularly like, but which might make good Christmas gifts. First, there are three records of college songs from RCA Victor called Tony Cabot Sings on the Campus (LPM 1208, 9, 10). This prom-style dance rhythm seems to me far less interesting than the more raucous march beat of football bands.

Still in the spirit of Christmas charity I call attention to records by Mantovani and Andre Kostelanetz. The Mantovani disk is Music from the Films (London LL 1513). The Kostelanetz concert, courtesy of Columbia, is Tender is the Night (CL 886). As usual, the tone is of high quality, the musicians good. If you’re short on music to telephone by, these will do as well as any.

Finally, we come to a record that I dislike intensely, but which may make an ideal gift for thousands of teen-age girls. The James Dean Story (Coral CR 57099). Written by Steve Allen, who narrates it with Bill Randle, it tells a most heroic saga of the late young actor, backed up by a couple of orchestras and choruses that work in music from his movies as well as His Name was Dean and The Ballad of James Dean. My own feeling is that it is in bad taste.

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A harsh granularity of voice and a style of delivery that, while it develops a certain tension, does so at the price of the sustained incandescence that informs the best flamenco singing. Andrés Heredia contributes first-rate guitar work and Rafael Heredia some rare, sharply delineated dancing. The otherwise smooth sound is subject to breakup when the singer strikes a particularly robust note.

Somewhat more exciting is Flamencos (TBV 91227). $1.98, primarily because of the gypsylike, Sevilla vocal effects of Manolo Leiva. His accompanist, Pepe de Almeria, strikes somber fire from his guitar. The engineers, however, have slurred the transients in his quick-fingered solos.

Both Leiva and Romero are competent, often thrilling, performers. But hearing them—and so many others on so many other releases—makes one wonder why no English or American record company has bothered to commit to vinyl the art of the greatest of all contemporary flamenco singers. Pepe de la Matrona, now well over seventy. His remains the attainment by which all others must be measured—this despite his advanced age, or perhaps partially because of it. For, oddly enough, flamenco is one musical form in which youth is no asset. The power to stir profoundly comes only with years, and it is only with maturity that the voice and emotions darken sufficiently true to communicate tragedy.

The fourth and best of the London crop is Gypsy Music recorded at the Festival of Les Saintes Maries de la Mer, 1955 (TBV 91227, $1.98). Here, as recorded at an annual gypsy festival in the South of France, is flamenco in its savage, hard-handed habitat. Wandering groups from Spain, France, Italy, and points east converge every year to sing, dance, drink, and revel in the time-honored way of their kind. Flamenco is their musique propre, and here is all the wild excitement of spontaneous performance: one man sings himself into hoarseness; another pauses periodically for pulls at a bottle of raw alcohol; an obvious intoxication—or more kinds than one—pervades both performers and audience. Despite occasional lassiness and a shifting sound source, the engineers have acquired themselves admirably in this field recording. There are no nuances in this music, no subtlety, but you will seldom hear flamenco of greater vitality.

THE BEST OF JAZZ

by John S. Wilson

JERRY COKER: Modern Music from Indiana University

Lindenhurst Blues: Old Crinklebox: Opus No. 1; Red Kelly's Blues; Nancy: Nigeria; You Gotta Show Me: It's You or No One: Jack's Act: This Is Always; Last April: Chimes

Jerry Coker, Lee Cottrill, Bob Cowart, tenor saxophones; Fred Fox, Roger Pemberton, baritone saxophones; Al Kiger, trumpet; Jim Hewitt, trombone; Jack Coker, piano; Bill Montgomery, bass; Charles Mastro- paolo, drums.

FANTASY 3-J.P. 12-in. 3 min. $3.98.

Coker, a onetime Woody Herman tenor man, has put together a group that is essentially a saxophone ensemble. A lone trumpeter and an equally lone trombone each appears here twice. Coker's saxophones are smooth, swinging, and unpretentious; his rhythm section pushes steadily.

Bob Davis, piano, Bob Crea, alto, tenor, and baritone saxophones; Stu Anderson, bar; Bill Blakkestad, drums.

ZEPHYR ZP-2001. 12-in. 5 min. $3.98.

The North Coast in the title refers to Minnesotans where they can buy this record company and this hitherto unrecorded quartet are located. The disk is a fine beginning for each. The Davis Quartet is an unpretentious and strongly swinging group with a style that is up-to-date without being aggressively modern. Davis is a dexterous pianist who plays in a handful-of-keys manner reminiscent of Earl Hines. Crea, working on three saxophones, has a driving up-tempo style much like that of Phil Woods. The quartet is a strong: yet sensitive beat by drummer Blakkestad and bassist Anderson. Aside from these individual merits, the group has a cohesive quality which many more renowned jazz groups might envy. The recording is extremely good.

ELLA FITZGERALD, LOUIS ARMSTRONG: Ella and Louis

can't we be friends? Isn't that a lovely day? Moonlight in Vermont You can take that away from me, under a blanket of blue Tenderly: A Foggy Day: Stars fall on Alabama: Check to Check: The Nearness of You: April in Paris.

Ella Fitzgerald, vocals; Louis Armstrong, vocals and trumpet; Oscar Peterson, piano; Herb Ellis, guitar; Ray Brown, bass; Buddy Rich, drums.

VERVE V-1250. 12-in. 55 min. $3.98.

Ella Fitzgerald has never, to my knowledge, sung so well on records as she does on this disk. The impersonal quality characteristic of much of her recording is completely absent here. Instead, we get the warm purity of tone and the easy readiness of phrasing that are her own personal hallmarks. The material is ideally suited to her lyric talents; the accompaniment by Oscar Peterson's trio and the occasional trumpet obbligatos by Louis Armstrong are perfect complements to her singing. The recording is exceptionally good too.

Armstrong as singer shows up rather badly on some of the numbers; slow-ballad tempo gives him trouble. But when the beat picks up (Can't We Be Friends, They Can't Take That Away from Me, Check to Check), he is in his element. An atmosphere of geniality hovers about these
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I'll Remember April; Teach Me Tonight
Manucho Carmel: Autumn Leaves: It's All Right with Me; Red Top
April in Paris
They Can't Take That Away from Me;
How Could You Do a Thing Like That to Me
Where or When: Erroll's Theme

Erroll Garner, piano; Eddie Calhoun, bass; Denzil Best, drums
COLUMBIA CL 883. 12-in. 43 min. $5.95.

Erroll Garner has developed such a positive and individual musical personality that it is sufficient to say of his records that they are good Garner, bad Garner, or so-so Garner. This disk is good Garner. He is at the top of his form gay, romantic, rhythmic, and completely winning. The program is varied, the recording is excellent, and even though there are intrusions of applause and audience laughter, this is one of the most successful disks that Garner has made.

JOHN GRAAS: Jazz Lab 1

John Graas, French horn; Bob Fieveoldsen, trombone; Dave Pell, tenor saxophone; "Bert Herbert," alto saxophone; Claude Williamson, piano; Howard Roberts, guitar; Curtis Counce, bass; Larry Bunker, drums; and others.

DECCA DL 8143. 12-in. 33 min. $3.98.

The special points of interest on this disk are the two jazz sections — Andante and Allegretto — from Graas's Symphony No. 1. They are both completely in the jazz idiom, but there is more meat in the written development of these two sections than is usually found in jazz pieces played by similar small groups (and this includes several of the other selections on this disk). The Allegretto is based on a romantic theme, richly voiced in the ensemble passages and highlighted by an excellent alto saxophone solo by "Bert Herbert." The Allegretto has a stronger pulse, and is marked by some of Graas's best work on French horn.

The other selections lean toward the glh type of swing often heard from West Coast groups, but Graas imbues them with more than usual vigor. The disk shows him as an intelligent, creative, and talented musician, effectively bringing his musical personality to bear on the varied groups represented here.

GRAND ENCOUNTER: 2 Degrees East — 3 Degrees West

Love Me or Leave Me; I Can't Get Started; Easy Living; 2 Degrees East — 3 Degrees West; Skylark; Almost Like Being in Love.

Bill Perkins, tenor saxophone; John Lewis, piano; Jim Hall, guitar; Percy Heath, bass; Chico Hamilton, drums.

PACIFIC JAZZ 1217. 12-in. 35 min. $3.98.

If this meeting between elements of two of the best small jazz groups working today — Lewis and Heath of the Modern Jazz Quartet and Hall and Hamilton of Chico Hamilton's Quintet — had produced nothing else but Love Me or Leave Me, the so-called "grand encounter" would be re-

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FALLA: El Amor Brujo; Nights in the Gardens of Spain. Corinne Vozza, contralto; Eduardo del Pueyo, piano; L’Orchestre des Concerts Lamoureux, Jean Martinon, cond. LC 3305 (1 12") $3.98

with occasional opportunities for discreet solo work by Lowe and Joe Wilder. This is, in a sense, mood music, but it is totally unlike the things usually labeled mood music. This is music for people who are alert, alive, and susceptible to a stimulating variety of moods.

RAY MCKINLEY: The Swinging '30s S Towne Me, Mama; Hard Hearted Hannah; Royal Garden Blues; Cow Cow D.Compare; Jeepers Creepers; Sugar Foot Stomp; Ray McKinley, drums, vocals; Lee Castle, trumpet, Peanuts Hucko, clarinet, Dean Kincaide, baritone saxophone, Mickey Crane, piano, Trigger Alpert, bass.

1 Pound a New Baby; Seven Come Eleven; On The Alamo; Soft Winds; Poor Butterfly; Avalon Peanuts Hucko, clarinet; Billy Butterfield, trumpet; Boonie Richman, tenor saxophone; Hank Jones, piano; Mundell Lowe, guitar; Jack Lesberg, bass; Marty Feld, drums.

GRAND AWARD 33-333. 12-in. 37 min. $3.98.

Before Ray McKinley undertook the leadership of the current version of the Glenn Miller band, he recorded these selections—several of them McKinley specialties dating back to the McKinley-Bradley band of the early Forties—with a group of delightfully empathic musicians. They play with great spirit and vigor, and these qualities are heightened by the exceptionally good recording. The warmth and brilliance of McKinley’s singing has never come across on records as well as it does on these numbers, and Lee Castle’s precise, punching trumpet is a constant delight. The Peanuts Hucko Septet also benefits from a trumpet player in top form—Billy Butterfield, who grows and bites with great exuberance. Hucko’s clarinet playing is less deliberately Goodmansh than it has been recently, and some of his work is done in an attractive modern manner.

PHIL WOODS QUARTET: Woodlore Slow Boat to China; Get Happy; Strollin’ with Pam; Woodlore; Falling in Love All Over Again; Be My Love.

Phil Woods, alto saxophone; John Williams, piano; Teddy Kotick, bass; Nick Stabulas, drums.

PRESTIGE 7018. 12-in. 32 min. $4.98.

Phil Woods may stand as the example of the ultimate dead end of the cool school of jazz. Woods is an alto saxophonist who has almost everything on his side—polished technical skill, a strong swinging attack, and a great carousing drive. Yes, because he has no suggestion of warmth or shading, the final impression is of a shrill and tiresome series of exercises. For a chorus or two, any of these selections engages the attention; but then, as aural attention sets in, one sits back to await the entrance of John Williams, a pianist who is both modern and human.

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Know Your Jazz, Vol. 1 (ABC Paramount 115. 12-in. 39 min. $3.98), which is made up of excerpts of the use in contemporary jazz of twelve instruments. The illustrative solos, ranging from good to excellent, are played by such notable jazzmen as Tony Scott, Billy Taylor, Jimmy Cleveland, Mundell Lowe, Oscar Pettiford, and others. The explanatory notes are admirably rational and down-to-earth.

Jimmy Giuffre's breezy, low register clarinet is heard in a number of different contexts on The Jimmy Giuffre Clarinet (Atlantic 1258. 12-in. 36 min. $3.98), from a solo accompanying only by foot-tapping to a nine-piece group, from non-jazz and atonality to light, Basie-like swing. This is stretching Giuffre's rather limited clarinet talent a bit thin, but many of the disk's twists and turns are interesting.

Despite its ominous title, Primitives Modern (Prestige 7040. 12-in. 32 min. $4.98) by the Gil Melle Quartet is very listenable, rhythmic jazz featuring the leader's baritone saxophone and a buoyant guitar melody. The Mod- cents (Vik LX 1060. 12-in. 35 min. $3.98) by the Joe Newman Sextet is built around duets between Newman's trumpet and Frank Weiss's flute, some of them brilliantly executed but over a twelve-inch disk, just a little too much of one thing.

Keyboards: Although neither is, strictly speaking, a pianist's record, both The Flying Fingers of Art Tatum and Buddy De Franco (American Recording Society LP 1060. 12-in. 20 min. By subscription) and The Rhythm Section (Epic LP 3271. 12-in. 40 min. $3.98) are made memorable by the work of the pianists involved. On the first, Tatum (who died prematurely last month) is at the top of his rhythmic form, pulling together and giving definite form to performances that are generally diffuse when he is out of the spotlight. Incidentally, the eleventh disk in The Genius of Art Tatum series (Clef LP C-712. 12-in. 37 min. $3.98) has also been released, more unaccompanied solos on the same high level as those in the ten disks that have already appeared, although this latest one hardly seems necessary for any collection that has a few of the earlier ones. The pianist who makes The Rhythm Section worth hearing is Hank Jones, whose warmly precise manner and playing is featured on three of the twelve selections.

Two improvements happily noted: Lou Levy, whose first disk for Victor was mysteriously out of character, returns to his proper vitality, propulsive form on Jazz in Four Colors (RCA Victor LPM 1319. 12-in. 40 min. $3.98) with a quartet in which Larry Bunker's vibes offer Levy a steady challenge, and Malolegga makes something of a recovery from his clumsy introductory disk with Very, Very Villegas (Columbia CL 877. 12-in. 39 min. $3.98), which suggests that he is beginning to learn something about jazz themes in his stride from being a big band pianist.

Barbara Carroll, usually rather glib, turns brooding in most of the selections on My Last Goodbye (RCA Victor LPM 1296. 12-in. 40 min. $3.98), thereby largely draining them of any potential jazz qualities. Likewise glib, André Previn takes apart eight of the tunes from My Fair Lady on Shelly Manne and His Friends, Vol. 2 (Contemporary 3527. 12-in. 38 min. $4.98) and puts them back together again in modern jazz terms. It's a slightly performative but one that may grate on the sensibilities of anyone who cherishes the Loewe-Lerner score.

For the traditional-minded, Riverside has transferred thirteen more bouncy ragtime piano rolls to a disk, The Golden Age of Ragtime (Riverside 12-110. 12-in. 37 min. $4.98), while neoragmatist Ralph Sutton happily rollicks and hums his way through some rags and stumps on Back-Room Piano (Down Home MG-D-4. 12-in. 41 min. $3.98).

Trumpets: Two of the groups with which Chez Baker made his long tour of Europe last winter are heard on Chez Baker in Europe (Pacific Jazz 1218. 12-in. 47 min. $3.98), a disk on which Baker proves that it is possible to play a subdued trumpet with authority. Seven trumpet players, accompanied by a rhythm section led by Elliot Lawrence, are given a chance to show their wares on Cool Gabriels (Groove LG 1003. 12-in. 35 min. $3.98). Despite the multiplicity of horns (Conte Candoli, Nick Travis, Bernie Glow, Don Stratton, Dick Sherman, Phil Sonkel, and Al De Rita), the disk is pleasantly varied, and Travis gives further evidence that he is one of the most accomplished of present-day trumpeters. Trumpet with a Soul (Epic LN 3268. 12-in. 52 min. $3.98) serves as a disk introduction for Mel Davis, who has a big, ripe tone in the Harry James manner and a leaning toward a legitimate rather than a jazz style.

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Big Bands: The high-spirited galumphing of Bob Crosby's band is brightly revived on Bob Crosby in Hi-Fi (Coral 5-7879, 12-in. 42 min., $3.98), newly recorded versions of old Crosby hits by a studio band which includes Crosby veterans Eddie Miller and Matty Matlock and a buoyant non-Crosbyite, Charlie Teagarden. Maybe this group doesn't have quite the flair of the original Crosby band, but what big band does these days? Not Georgie Auld's orchestra, for sure, although Auld's band generates a low-down, gruff, rocking feeling that grows increasingly fetching as one listens to Dancing in the Land of Hi-Fi (EmArcy MG 36077, 12-in. 34 min., $3.98).

Saxophones: Buddy Arnold, an able tenor saxophonist unfairly neglected in the recent flood of jazz recording, comes out swinging brightly on Walling (ABC-Paramount 114, 12-in. 37 min., $3.98) with a septet that includes the dependable pianist John Williams. Lennie Niehaus, an also saxophonist noted for precision, shows welcome signs of a growing warmth on Lennie Niehaus, Vol. 5: The Sextet (Contemporary 3594, 12-in. 44 min., $3.98). Also on the improved list is another altoist, Julian "Cannonball" Adderley, whose In the Land of Hi-Fi (EmArcy MG 36078, 12-in. 34 min., $3.98) reveals an increasing sensitivity and a vastly improved tone in a musician whose work has never lacked for vitality. Vitality is Coleman Hawkins' stock in trade, and he needs it and uses it to advantage to breathe life into some of the French pop tunes and Paris-oriented standards he tackles on The Hawk in Paris (Vik LX 1059, 12-in. 18 min., $3.98).

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Note: as usual, all tapes reviewed are 7.5 ips — unless specifically noted as stereo — are 2-track single-channel recordings. The symbol • prefixed to a review indicates stereo tape. If a date in parenthesis is appended to the review, it refers to the issue of HIGH FIDELITY in which the corresponding disk review appeared.

BACH: Cantata No. 140, "Wachet auf"
Magda Laszlo (s), Waidlemar Kmett (t), Alfred Poell (bs); Akademie Kammerchor, Vienna Staatsoper Orchestra, Hermann Scherchen, cond.
SONOTAPE SW 1037. 7 in. $7.95.

My welcome mat is always out for the return of so dear an old friend as this, especially since my copy of the LP version (Westminster WL 5122) has long since lost much of its pristine groove cleanliness. Except for somewhat more distant microphoning than we are accustomed to now-a-days, this discos no hint of arterial hardening in the lovely duos by Laszlo and Poell, the oboe obbligato for the second of them, or the orchestral balanced ensembles throughout — features which have maintained the pre-eminence of the Scherchen performance ever since it first appeared. (Summer 1952)

BEETHOVEN: Symphony No. 9 in D minor ("Choral"). Op. 125
Teresa Stich-Randall (s), Lore Fischer (t), Ferninand Koch (t), Rudolf Warzke (bs); Orchestra and Chorus of Gorzennich (Cologne), Gunter Wand, cond.
OMEGATAPE OT 8005. 7 in. $10.95.

The soloists’ names are familiar, but those of the conductor and orchestra are brand new to me. Gunter Wand, whatever his background may be, is obviously no gauche youngster or weary routinier. He brings a strong, deliberate, sure hand to his task, as well as notable reserves of somber energy. He is at his best, I think, in his rather slow but broadly sustained and serenely expressive reading of the Adagio. Despite the usual intonation troubles (and perhaps overexcursive attacks) among the otherwise assured soloists and chorus, the finale is worked up with more exciting dramatic force than one normally expects from any non-Toscanini.

Since I have a personal ‘blind spot’ vis-à-vis the Ninth and thus lack any adequate representation of this symphony in my permanent library, I can’t attempt to place Wand’s version among the better-known ones, but I should guess that it should rank well up in the list, and I’m sure that for recording clarity, brilliance, and expanded dynamic range it should be placed very close to the top. The performance is not yet available on LP, at least not in this country.

• • •

CHAUSSON: Poème, Op. 25
Saint-Saëns: Introduction and Rondo Capriccioso, Op. 28
David Oistrakh, violin; Boston Symphony Orchestra, Charles Munch, cond.
RCA VICTOR CCS 16. 7 in. $10.95.

Paul Affeldt’s review of the LP versions (LM 1988, in which they were incongruously coupled with orchestral excerpts from Berlioz’s Roméo et Juliette) tempered praise with the pertinent comment that “though pure technique and silken tone contribute enormously, they aren’t everything.” In the stereo medium the silken tonal qualities of the fine-spun orchestral fabric itself, as well as of the gleaming solo violin embroideries still aren’t enough, but they are sheer tonal enchantment. It is a shame that Oistrakh’s too cool and impersonal perfection fails to add the warmth and intensity of poetic feeling to the Chausson which would enchant one’s mind as well as one’s ears. Yet I keep returning to the Poème, as though to a drug which once tasted becomes an obsession. For this, this score has never been more ethereally and bewitchingly reproduced. The sparkling Saint-Saëns showpiece makes no comparable expressive demands and is more uniformly successful overall. (Feb. 1956)

FALLA: Nights in the Gardens of Spain
Guinmar Novaes, piano; Pro Musica Symphony Orchestra (Vienna), Hans Swarowsky, cond.
PHONOTAPES-SONORE PM 506. 5 in. $6.95.

In the early stages of intoxication with the high-proof stimulus of a new sonic medium, it’s only too easy to delude oneself (if not others) that stereo and aural magic are synonymous. Here is strong evidence that poetic atmosphere is by no means beyond the powers of single-channel recording. The highly praised LP version (Vox PL 8520) was perhaps not as widely circulated as it should have been, since it was there coupled with a Grieg Concerto that had to meet severe competition, alone here, and against a flawless tape backdrop, the Falla piece comes triumphantly into its own. I have heard the orchestral part played with more polish and stylistic distinction (and I still maintain that only in stereo can its impressionistic scoring become completely non-earthbound), yet no orchestral or medium advantages could ever compensate in themselves for any enactment of the solo role that failed to match the improvisatory freedom, artistic subtlety, and declamatory eloquence of a Novaes. (June 1954)

FRANCK: Variations symphoniques
Rimsky-Korsakov: Concerto for Piano and Orchestra, in C-sharp minor, Op. 30
Paul Badura-Skoda, piano; Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.
SONOTAPE SW 1035. 7 in. $7.95.

Immaculate transparency of recorded sonic detail and painstaking execution precision never can substitute adequately for the indefinable elan vital of poetic interpretation — which is the object lesson of the true masters of the art. For a lover of Falla’s finesse creation will search in vain for its endearing glow and lilt. Badura-Skoda seems much less impersonal and Rodzinski less self-effacing in the darkly romantic soliloquies of the early and far-from-characteristic Rimsky concerto, a work no less lusciously and cleanly recorded, but in itself far less rewarding music. (June 1956)

• • •

GROFE: Grand Canyon Suite
Boston Pops Orchestra, Arthur Fiedler, cond.
RCA VICTOR ECS 17. 7 in. $14.95.

The Pops ensemble probably never has sounded more like the Boston Symphony than here. Fiedler seldom has prepared and voiced a score with such loving care and exactitude; and surely it is only in stereo that every ingenious detail of Grofe’s instrumentation could emerge with such crystalline purity. Yet, by the same token, never have Grofe’s pretensions been more mercilessly exposed as those of a poor man’s — or Radio City Music Hall — Richard Strauss. I have been bored often enough by the Grand Canyon suite, but never particularly annoyed by it. It is only now in the aural equivalent of super-Cinemascope that its gaudily painted local-color backdrop, its laboriously contrived sunrise, sunset, and cloudburst, and its puppet trail riders are exposed as complete charade. This stereo is proving to be a dangerously double-edged weapon! I might slyly suggest that here, at least, audio technology may be so overstimulated by its new powers as to have entirely forgotten Lewis Carroll’s pertinent variant of an old adage: “Take care of the sense, and the sounds will take care of themselves.”

MOZART: Serenade No. 13, in G ("Eine kleine Nachtmusik"), K. 525; Ein musikalischer Spass, K. 522
Leopold Mozart: Toy Symphony
Pro Musica Chamber Orchestra (Stutt- gart), Rolf Reinhardt, cond.
PHONOTAPES-SONORE PM 148. 7 in. $8.95.

Continued on page 124
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TAPE DECK
Continued from page 121

C. G. Burke's review of the LP version (Vox PL 9780) had prepared me for the persuasive straightforwardness and complete freedom from smirking coyness with which these little pieces are played by Reinhardt, but even his praise of the recording scarcely led me to expect so exquisite a sense of tonal balance or such wholly "natural" small-scaled sonorities as are revealed by the Stuttgart group and its close yet vibrantly "live" reproduction on the present tape. Few disks and even fewer tapes have ever solved more conclusively the problems of recording a small, mainly string, ensemble. And if the familiar Nightmusic never quite attains my apparently unrealizable ideal, I have never heard the satirical (prophetically polytonal) Musicale Joke played more satisfactorily, nor the jaunty Toy Symphony (long attributed to Haydn) done with more delicious relish and grace. (Oct. 1956)

- OFFENBACH: Gaîté Parisienne
Boston Pops Orchestra, Arthur Fiedler, cond.
RCA VICTOR ECS 15, 7-in. $14.95.

Delighted as I was with Fiedler's original 78-rpm Gaîté of 1947 (transferred some four years later to LM 1001) and the even wider-range recording of its successor (LM 1817 of 1954), they both "wore" badly with me. Eventually I came to tire of the eternally exuberant music itself, but of what came to seem like excessively top-heavy sonic balance. The high end of the spectrum was so extremely bright that for all its clarity it became overfatiguing and unpleasantly penetrating, if not actually shrill, simply for lack of a more solid low-frequency foundation. And it is in this respect, even more than in the airy opening-up of the top register, that the stereo version impresses me as making a notable advance. For here there is no suggestion whatever of oversharp tonal edginess and no eventual aural fatigue — although, as usual in stereo, the overall experience is akin to that of a live performance in leaving its participant-listeners emotionally exhausted. What I had assumed was Rosenthal's failure to provide a firm enough instrumental substructure is revealed here as only the result of some aural myopia in single-channel microphoning. Even the enhanced glitter of the percussionists (given almost concertolike starring roles) now never seems hectic, so matchlessly is it integrated into the weightier yet wondrously air-woven fabric of full-spectrum sonorities.

In short, while the Debussy Nocturnes by Montreux must rank as stereo's most enlightening contribution to date to aesthetic sensibilities, and while a few big display-work and jazz tapes may have achieved more sensational raw dramatic impact, this Gaîté Parisienne is the first indisputable, all-round, stereo-bit release. And if ever a single work justified the investment in a two-channel home playback system, quite regardless of the in-

HIGH FIDELITY MAGAZINE
individual listener's personal taste predilections (provided only that he craves the best that present-day technology can achieve in orchestral sound reproduction); this is it. (Dec. 1954, for LM 1817, as noted above.)

- - SCHUBERT: Symphony No. 8, in B minor ("Unfinished")

Boston Symphony Orchestra, Charles Munch, cond.
RCA VICTOR CCS 13. 7-in. $10.95.

Among those to whom the Unfinished primarily connotes dark pathos and fervid songfulness, Munch's reading has won top honors in its LP version (LM 1923, where it was coupled with a less convincing Beethoven Fifth). Stereo adds a new dimension of haunting, echoing aural atmosphere to this interpretation, but is even more distinctive in its enhancement of the tonal beauties of the Boston players, freed here from the bondage of interpretative mannerisms which for me made the stereo version of the Beethoven Fifth quite intolerable. Despite all such seductive enchantments, however, I still cling obstinately to what may be a private illusion that the Unfinished is properly less of a luxurious sonic tapestry and more of a water-color miniature, demanding spontaneous galanterie rather than "romantic" lyrical exposition. So far, however, Beecham is the only conductor who has even given a hint of sharing that ideal — and who knows whether his mercurial disposition will still have the same bent when and if he too is afforded stereo-recording opportunities? (Feb. 1956)

WAGNER: Tristan und Isolde: Prelude and Liebestod; Tannhäuser: Overture

Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.
SONOTAPE SW 1040. 7-in. $7.95.

I have spoken before about tape's special affinity for chamber-music reproduction — an aptitude which oddly enough italicizes the present release's principal raison d'être. James Hinton, Jr., in reviewing the LP version (Westminster W-LAB 7053), remarked on the "almost chamber-music transparency" of the engineering, a quality which, along with the use of what seems a comparatively small orchestra, is even more marked in the present tape edition. It's definitely intriguing, at least on first hearing, and for anyone engaged in analytical studies of Wagner's orchestral scores, perhaps no more orthodox treatment could be as illuminating. But a Wagner without overwhelming breadth and devoid of unrestrained emotional fervor is surely not the Wagner we know best or one who imperiously commands complete surrender from his devotees. The latter are best advised to shun the present release, but collectors of outstanding audio curios may feel it amply novel to warrant preservation. (July 1956)

- - ORGAN RECITALS

Kurt Rapf, organ.
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Continued on next page

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Continued from preceding page

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Continued on next page
TAPE DECK
Continued from preceding page

Tape Deck are all I have heard so far!, my appetite is further whetted, as well as partly assuaged by a "presentation sampler" devoted to excerpts from both the first and a forthcoming second list. I can hardly say this is the best of the stereo samplers, for it's the only one I've heard to date, but it certainly won't be hard to beat, for not only are the selections well diversified (if mostly on the familiar Finlandia-Fire Dance-Firebird symphonic-favorites order, except for an amusingly jazzy-up Kerry Dance), but they are mercilessly free from vocal announcements and plugs, and for once they are all complete pieces or movements — that is, if the Andante and Finale of the Rhapsody in Blue can be considered so. In all, a highly effective (and at its price, extremely enticing) introduction to musical stereophony (• • CHT. Dem. 1, 7-in., $4.00).

JAZZTAPE: One of the most ingenious exploitations of stereo potentialities I've yet come across is the misleadingly named Sounds ... Crazy, where what is billed as the Paul Severson Quartet turns out to be essentially a contrapuntal and antiphonal duo, backed by discreet traps and bass accompaniment. The pieces themselves, apart from a few standards, are Severson originals of notable imaginative lyricism and danceable lift, but even these owe much to the special charm of the relaxed yet jaunty interplay of trombone (on the left) and sax (on the right), which never could achieve such buoyant equilibrium and contrast in the single-channel medium. At its best, as in Severson's Too Much, this is both semijazz and stereo in exceptionally attractive and novel veins ( • • ST 4016, 7-in., $10.95).

PHONOTAPES-SONORE: In Jonel Perlea's long Russian program with the Bamberg Symphony (also available on LP as Vox PL 9530), the outstanding item is the shortest piece: Cesar Cui's once immensely popular but now seldom-heard Tarantella, Op. 12—a blessed relief from the perennial Orientale as well as in its own right a brilliantly bouncy symphonic-dance hit which for once justifies Cui's inclusion among the "Mighty Five." Perlea apparently expended most of his interest and animation here, for his Balakirev Tchaikov, while romantically atmospheric, lacks the integrated drama of Von Matacy's Angel LP version, while the also-included Bondin in Polonaise Dance and Mussorgsky Night on Bald Mountain carry little conviction even when they are not relaxed to the point of lackadaisicality. The recording, however, is warmly rich throughout (PM 145, 7-in., $8.95).

SONOTAPE: It's a bit of a shock to find the invariably technical perfection of Sonotape processing and Westminster recording (WP 6005) expended on Music in the Night. The pop-classic melodies chosen here (None But the Lonely Heart, Plaisir d'amour, Rosamunde Entr'acte, etc.) are no doubt appropriate enough as "beauty-rest music to go to sleep by," but the expected suave sentimentality of these salon performances is disconcertingly lugubrious. The mostly-string ensemble's leader, one Montini, lacks a good deal more than an extra syllable to his name to warrant his stumbling far along the paths to popular glory trodden by Mantovani (SW 1027, 7-in., $7.95).

SONY STEREORECORD: It's even more startling to find that the one tape of Christmas Hymns and Carols received in advance of the holidays stems from—of all places—Japan. The Tokyo Ooto Costello male chorus here is liberated from most of the built-in hum of their earlier 8 tape (Nov. 1956 Tape Deck), but nevertheless seems inexplicably dispirited as it plows solidly through Adele Fidelis, two German and three English seasonal favorites, topped off by the inevitable (but why?) Schubert Ave Maria. Only in the too-brief fa-la-la-deck the Hall does it come momentarily to life, and never is it so soundly expansive enough to fill out the sonic spaciousness of the stereo medium ( • • F 4, 7-in., $6.95).

TICO: One of the most dubious labels tape-enlargements of my musical horizons has been a not entirely docile introduction to the literature of mambos and cha-chas (if that's the proper plural for the latter). A little goes a long way with me, and in the case of Tito Rodriguez's Mambo Madness, even extremely crisp recording can't dissuade me that the trumpet squeals and extended (Spanish, of course) vocals here don't go entirely too far. (T 145, 5-in., $6.00 or $4.50 to Livingston Tape Club members.)
TESTED IN THE HOME

Equipment reports appearing in this section are prepared by members of HIGH FIDELITY's staff, on the basis of actual use in conjunction with a home music system, and the resulting subjective evaluations of equipment are expressed as the opinions of the reviewer only. Reports are usually restricted to items of general interest, and no attempt is made to report on items that are obviously not designed primarily for high-fidelity applications. Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end of the report, or to request that it be deferred, (pending changes in his product) or not be published. He may not, however, change the report. Failure of a new product to appear in T H may mean either that it has not been submitted for review, or that it was submitted and was found to be unsatisfactory. These reports may not be quoted or reproduced, in part or in whole, for any purpose whatsoever, without written permission from the publisher.

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The 501S1 is a true dual-cone coaxial, with its tweeter mounted in front of the woofer cone, but it differs from most conventional coaxials in that the tweeter is mounted off-center, probably to reduce the annoying cavity effect that is often set up between the rear of the tweeter and the woofer cone in similar designs. The tweeter itself has the usual corrugated paper suspension, to a distance of about a half inch inward from the edge of the cone. This is then attached to the main cone by means of a ring of sponge rubber (see illustration) which effectively damps the edge motion of the cone, provides increased compliance, and adds a small amount to its mass. The result is a very free-moving, low-distortion suspension, having a measured free-air cone resonance of about 58 cycles.

Installation of the speaker is as simple as that of any single-cone 12-inch speaker. The tweeter is already mounted on a Y-shaped bracket, and need not be removed for installation. As an added convenience, RCA has thoughtfully attached a 25'-foot cable to the speaker, with a plug at one end that fits into a receptacle on the speaker frame, and a pair of screw terminals at the other end for mounting on the rear of the enclosure. One of these terminals is marked with a red dot, and the enclosed instructions explicitly state that positive polarity on the red terminal will give forward cone movement — the reverse phasing for the 501S1 with any other speakers, and without the need of resorting to battery tests.

Efficiency of this speaker is quite high for a direct radiator; I would estimate about 5% or 6% in free air. Its low-frequency characteristics is such that it performs best in a reflex-type enclosure, and when so baffled and properly tuned it produces very nicely integrated and well-blended sound from its twin cones. It is unmistakably on the bright side, with a crisp high end that brings brass instruments and violin to the fore, and its low end seems very smooth down to a little below 55 cycles, where it starts to drop gradually to about 40, disappearing below that. There was very little trace of doubling below cutoff, and this lack of distortion is reflected in its ability to reproduce bass instruments with considerable definition and cleanliness.

An ear check with a test oscillator bears out RCA's high end specifications of this speaker. Its response begins to rise above about 1,500 cycles, hits a broad peak at around 3,000 to 4,000, and begins to roll off slowly out to around 8,500, where there is a small, but sharp peak. There are, however, several very sharp peaks of lesser magnitude to around 13,000, and a gradual falling off above that to around 17,500 cycles, where my ears give out.

This is a fine speaker for those who demand presence from a high-fidelity system, although it is a little too bright for my taste. The 501S1 is well worth the consideration of anyone shopping for a medium-priced high-quality speaker.

— J. G. H.

Fisher 20-A Power Amplifier

SPECIFICATIONS (furnished by manufacturer): a single-chassis self-powered basic power amplifier. Power output: 15 watts. IM distortion: below 1.5%, at 10 watts; 0.7%, at 5 watts. Frequency response: ±0.1 db, 20 to 20,000 cycles; ±1.0 db, 10 to 100,000 cycles. Power response: ±1.0 db, 15 to 30,000 cycles at 15 watts and higher; better than 90 db, below 15 watts. Dynamic factor: 10. Sensitivity: 200 mW per 10,000 cycles. Input control full scale, 0.7 volts required for 15 watts output. Input: one, at high-level direct input control unit. Control: input level set. Power supply socket for control unit. Speaker leads: four 4-conductor 8-ga. cables to speaker. Tubes: 12AX7 A, 2 — 6L6, 2. Dimensions: 13 in. long by 4.144 wide by 6.34 high. Price: $59.90. MANUFACTURER: Fisher Radio Corp., 21-21 44th Dr., Long Island City, 1, N. Y.

Put this down as a neat, light, compact power amplifier, and a truly outstanding example of how much it is possible to simplify the design of a high-quality amplifier.

For all its simplicity, the 20-A retains most of the convenience features that will be found on the more expensive Fisher
Kit enthusiast, particularly where and reasonable price make the excellent control over the loudspeaker it objective performance of the equipment. The attractively designed and responsible performer for the company, only): over slope: net 16,000 cycles. It was a few multi-way speaker systems which, despite four different types of drivers, spaced fairly far apart, manages to produce very well-blended and cohesive sound. There is a remarkable lack of "source shifting" or changing coloration with changing frequency, and the over-all sound has about it a considerable sensation of openness.

With two level-set controls to adjust (one for the super-tweeter and one for the high-frequency section of the SS-1) it can be a rather tricky matter to adjust the whole system for optimum balance, since enough recordings are variable enough in sound so that a correct setting for one does not sound right for another. I found that the simplest way of setting the level controls was by means of the "white noise" hiss produced by an FM tuner when set between stations. Using this signal source, it was fairly easy to set the controls so that a minimum of audible "pitch" was discernible from the system. Incorrect settings of driver level controls will produce "steps" in the response curve which show up as definite pitches when reproducing white noise. Optimum settings reduce this pitch to a minimum.

When so adjusted, the Heath system produced sound which fairly closely matched the balance of my standard system, but which had significantly more projection in the middle and high ranges (due to the horn drivers). Its sound could best be described as being "forward," with a full, deep low end and surprisingly smooth top. The super-tweeter is notably smoother than most of its type, and when operated at low to moderate volume levels, sounds much like some of the better cone tweeters.

In terms of flexibility, one of the more attractive features of the Heath speaker system is the inclusion of a separate pair of input connections and a throwover switch enabling the woofer to be connected separately to a second amplifier, for biamplifier operation. When operated biamplifier, the sound from the Heath system becomes, as might be expected, perceptibly cleaner and better defined, particularly at the low end (where the main advantages of biamplifier operation are realized). Either way, though, the SS-1 range extender is an ideal addition to the smaller SS-1 system, and is a logical choice for the hobbyist who likes to build his own equipment but who also likes to be certain it will work properly when completed.

--- J. G. H.

Heath SS-1B Range-Extending Loudspeaker Kit


The Heath SS-2 two-way speaker kit was reported on in this department in May 1956. It was found to be a truly remarkable performer for its low cost and small size, but it was unquestionably lacking in response at both ends of the audible spectrum, a condition that was to be expected in such a system.

The SS-1B range extender, however, does away with this limitation by adding the few additional octaves at the top and bottom which make the difference between a "very nice little system" and one with really wide range.

This is one of the few multi-way speaker systems which, despite four different types of drivers, spaced fairly far apart, manages to produce very well-blended and cohesive sound. There is a remarkable lack of "source shifting" or changing coloration with changing frequency, and the over-all sound has about it a considerable sensation of openness.

With two level-set controls to adjust (one for the super-tweeter and one for the high-frequency section of the SS-1) it can be a rather tricky matter to adjust the whole system for optimum balance, since enough recordings are variable enough in sound so that a correct setting for one does not sound right for another. I found that the simplest way of setting the level controls was by means of the "white noise" hiss produced by an FM tuner when set between stations. Using this signal source, it was fairly easy to set the controls so that a minimum of audible "pitch" was discernible from the system. Incorrect settings of driver level controls will produce "steps" in the response curve which show up as definite pitches when reproducing white noise. Optimum settings reduce this pitch to a minimum.

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--- J. G. H.

Gibson Girl Semi-Pro Tape Splicer

DESCRIPTION: A small tape splicing jig and cutter, with protective cover for cutting instrument. List price: $3.50. MANUFACTURER: Robin Industries, 214-26 Forty-First Ave., Bayside 61, N. Y.

Nearly every book that has been written about tape recording includes a short section on how to splice tape. The instruc-

Twin curved blades trim edges of splice.

tions provided usually suggest holding the two sections of tape together, cutting them at an angle (to prevent clicks) using a pair of non-magnetized scissors, and then holding the ends of the tape in line while a piece of splicing tape is bridged across the butt ends of the tape. This point, the splicing tape is likely to be much wider than the ¼-in. tape, so the scissors must be used again to trim it off, cutting slightly into the edges of the tape.

The completed Heath Range Extender.

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HIGH FIDELITY MAGAZINE

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SKITCH ... on his Presto Turntable

"MY CUSTOM HI-FI OUTFIT is as important to me as my Mercedes-Benz sports car," says Skitch Henderson, pianist, TV musical director and audiophile. "That's why I chose a PRESTO turntable to spin my records. In my many years working with radio and recording studios I've never seen engineers play back records on anything but a turntable—and it's usually a PRESTO turntable.

"My own experience backs up the conclusion of the engineers: for absolutely constant turntable speed with no annoying 'Wow' and 'Flutter,' especially at critical 33⅓ and 45 rpm speeds, for complete elimination of motor noise and 'rumble,' I've found nothing equals a PRESTO turntable. It's heavy ... it's brilliantly machined ... it's the only instrument on which the genuine audiophile should ever allow his records to be played."

Visit the Hi-Fi Sound Salon nearest you to verify Mr. Henderson's comments. Whether you currently own a conventional "one-piece" phonograph—or custom components—we think you'll be gratified with the difference you'll hear when you play your records through custom hi-fi components teamed with a PRESTO turntable. Write for free brochure, "Skitch, on Pitch," to Dept. W.N, Presto Recording Corporation, P.O. Box 506, Paramus, N. J.

MODEL T-2 12" "Promenade" turntable (33⅓ and 45) four pole motor, $49.50
MODEL T-18 12" "Pirouette" turntable (33⅓, 45 and 78) four pole motor, $75.00; with Hysteresis motor (Model T-18H), $131.00
MODEL T-68 16" "Pirouette" turntable (33½, 45 and 78) four pole motor, $99.00; with Hysteresis motor (Model T-68H), $170.00

WALNUT "PANDORA" Turntable Cabinet by Robert W. Fuldner, $42.50

Hear the difference when you play your records on
Altec Lansing 901B Record Reproducer and 700B, 824A, and 826A Speaker Systems

SPECIFICATIONS


Once upon a time you either wired your own amplifier, with nothing much more than a schematic as a guide, or you went out and bought a ready-made piece of cabinetry with some tubes inside. Over the years, the wide gap has been better and better filled. At one end, we now have kits which the home builder can assemble with success. At the other extreme, we have radio-phonograph consoles which amply qualify as high fidelity. Near this end of the line is the group of Altec-Lansing equipment reviewed here. It makes an impressive addition to the once very small, but now gradually growing, list of components that anyone who has two eyes and two hands can interconnect—and thereby achieve true high fidelity. With this equipment, Altec helps kill the persistent rumor that hi-fi is only for college graduates with degrees in audio engineering.

The Altec systems adhere, first, to their commendable concept that to qualify as high fidelity, the speaker must be in a cabinet separate from the equipment. So we start with an equipment cabinet (the 901B reproducer) containing a Collaro changer, a GE dual-sapphire cartridge, and a Melodist 339B amplifier. The Melodist amplifier's earlier counterpart, the A-339A, was TITLED in April 1955. The 339B differs from it only in the addition of a switch to cut the loudness control in and out of circuit, and in having more explicitly identified equalizer positions.

These components have been assembled in a compact, attractively styled cabinet to form the 901B reproducer, and all it requires is the addition of an external loudspeaker to complete the entire system. The 901B is supplied for table-top location, but 16-in. iron legs are available at small extra cost so the unit may be used as a chairside console. All connections to and from the amplifier are accessible through the bottom of the cabinet, and leads may be brought out through holes in the rear, to the speaker and AC wall outlet. As in the A-339A, there are also additional input connections on the amplifier for a tape recorder, tuner, and high-impedance microphone.

Sound from the 901B is clean and quite listenable at all levels up to moderate volume, at which point the 10-watt nominal rating of the amplifier begins to limit its output. It will produce plenty of volume with a reasonably efficient speaker, but cannot be expected to compete in cleanliness with the more deluxe Altec systems.

To go with the record reproducer are three different speaker systems. In passing, we might point out that Altec has (a) more elaborate equipment and (b) more elaborate speaker systems. Smaller of the three is the 700B Melodist, which was reviewed in the April 1955 issue. Our listening tests with it this time have strengthened our earlier feelings. It produces quite clean bass, and crisp, well-defined highs. The 10-cycle low-frequency limit tends to make it sound rather thin in contrast to its extended high end.

The 824A Iconic speaker system is larger and has much more ambitious pretensions than the miniature Melodist system. It is a two-way system incorporating a 12-in. woofer and a compression-type super-tweeter, with 3,000 cycle crossover network. Its sound is rather on the bright side, but this is nicely offset by a full, solid low-frequency end. The driver units blend unusually well with each other, and the tweeter exhibits remarkably little of the spitty character that often characterizes super-tweeter sound.

Voice reproduction is somewhat bass-heavy, but the over-all impression from orchestral program material is of remarkably powerful, crisp sound. This is all the more surprising in view of its size, since the apparent sound source somehow seems to be considerably larger. A very nice medium-sized speaker system.

The 826A is built into quite an attractive lowboy cabinet, and stands about eight inches from the floor on four tapered legs. It can be located anywhere along the wall of a room, leaving the corners for more conventional appointments such as chairs, bookcases, or doorways. But wall location is still of some importance. I got best results with the 826A located against a wall about three feet from a corner, although this optimum position will vary from room to room.
"as silent as the stars"

Exclusive double wrist action... counter-balanced head for minimum mass assures perfect tracking and reduced record wear... instantaneous counter-weight adjustment from 4 to 14 grams... lifts to vertical position for easy cartridge replacement on precision-machined pivot... ball bearing swivel and single hole mounting... total arm resonance well outside the audible range... beautifully finished in Black and satin chrome... 12 inches long overall, plays all records up to 16".

The METZNER

Starlight

HIGH FIDELITY TURNTABLE

with Continuously Variable SPEED CONTROL and BUILT-IN STROBOSCOPE permitting exact settings for 16, 33, 45 or 78 RPM.

Look at the outstanding features of the Metzner Starlight Turntable and Transcription Arm and you will hardly believe that so much precision is possible at such modest prices. But when you check these claims at your Starlight dealer... check them against even the highest priced models. You will agree there is nothing finer in its field at any price. Why not check Starlight quality right now?

* Direct center-drive, no belts - no pulleys - no cones.
* Massive, precision-machined aluminum turntable - non-slip cork pad.
* Micrometric speed adjustment from 16 to 83 rpm.
* Wow and flutter is less than 0.25% RMS.
* Noise and rumble better than 40db below average recording level.

* Fully shielded, 4-pole motor... laminations cast in head.
* Entire unit supported on "Lord" anti-vibration mounts.
* Attractive satin-finished aluminum mounting plate.

No matter how fine—or expensive—the electronic components of your music system are, PERFECTION REALLY STARTS AT THE TURNTABLE. SO... DON'T ACCEPT LESS THAN A STARLIGHT...

See your dealer today.

Metzner ENGINEERING CORPORATION
HOLLYWOOD 38, CALIFORNIA

DECEMBER 1956
The fact that it was possible to follow the bass line in music without too much difficulty indicates that this system is quite smooth down there, but I had some trouble in identifying one bass instrument from another.

The high end of the 826A is obviously very wide-range, and its horn-loaded tweeter is about as smooth as any of this type that I've heard. As a result, record

Lowboy model 826A tweeter system.

surface noise and fuzziness are subdued, and strings and brass instruments have some of that "sheen" that is present in live performances but isn't often heard in the home.

The 826A is equally good on reproduced speech; very little boom from the male voice, and no gross accentuation of sibilants.

I don't know how far up this system extends; my ears collapse at a little above 17,000 cycles anyway. I would estimate that the system's low end falls gradually below about 70 cycles and increasingly rapidly below 50. This may, however, just be a subjective reaction to the slightly bright sound of this system (which seems to subdue the low end).

Generally, the 826A gives a nice replica of live sound in the living room, although it brings the performers a little more forward than they were recorded. Personally, I like the somewhat warmer sound from a speaker system, but many people still prefer a more "powerful" sound, as might be heard from a fairly close vantage point in the concert hall.—C.F.

MANUFACTURER'S COMMENT: Our purpose in bringing out these four furniture-package units was to make available to non-do-it-yourselfers ready-assembled units made up of our genuine catalogued high-fidelity components, and to provide a central amplifier/record-player package which could be used with any one of several sizes of matching loudspeakers, so as to fit a broad range of budgets and a variety of room sizes.

Fisher Transistor Pre-amplifier

SPECIFICATIONS (furnished by manufacturer): MODEL TR-1—an all-transistor self-powered pre-amplifier: Input: two, one for high-output cartridge requiring 27,000 ohms load, and one for microphone, low-impedance cartridge, or high-impedance cartridge requiring 47,000 ohms load. Controls: Phone/Microphone selector switch; High-Low impedance selector switch; combined volume control and power on-off switch. Output: one, at low impedance, to high-impedance input. Frequency response: = 0.5 db, 20 to 20,000 cycles.


When I first examined this tiny preamp I put it down mentally as a bit of competition to the usual one-tube preamp. selling for around $10 or $12, which can be used between a given cartridge and a power amplifier. Such simple, inexpensive preamps find wide application, particularly for the modernization of older equipment. you install a magnetic cartridge, add the preamp, and you have the first step toward a hi-fi system.

The Fisher TR-1 looked as if it would fill this bill perfectly. The price was a bit high but that, I supposed, was because transistors were used—and maybe their primary purpose, I thought, was as an advertising or sales gimmick.

So I connected everything up and, to my astonishment, the sound that came from my system was some of the cleanest and most transparent I have heard from my "reference" system. The TR-1 is, in fact, the first example of transistorized equipment I have encountered that really gives some indication of the potentials of transistors in hi-fi applications.

It has long been known that transistors in makers. Cautionly, they kept it small, since smallness sells even when the buyer is doubtful about performance. Hopefully, they built it in RIAA equalization and four input functions, so that the unit could serve as a self-sufficient preamplifier when used with just a pickup, power amplifier, and loudspeaker. Which is to say, it need not play through, nor be limited by (in freedom from distortion) an auxiliary control unit. Using the two receptacles (see specifications) in various combinations with the selector switch positions, practically any cartridge can be accurately matched to the TR-1, or the fixed RIAA equalization can be switched out so the preamp can be used with any high-impedance microphone that will operate properly with a 47,000 ohm load.

The TR-1 is normally supplied with its own built-in battery supply, but an external AC power supply is available for those who do not wish to be concerned with battery life and periodic replacement. In either case, the switch on the TR-1's volume control acts as the power switch for the preamp alone, so it must be turned off separately from the power amplifier it is being used with. A suggested way of controlling both the preamp and power amplifier from a common switch would be to use the TR-1's external power supply and connect both it and the power amplifier to a single AC switch.

Because the TR-1 tested was battery-powered, its hum level was for all intents and purposes nonexistent. Its bass level and microphonics were equally low, but its sound is what makes it a truly outstanding performer.

Used directly into my power amplifier, however—by passing all tone controls — the accuracy of the TR-1's RIAA equalization, together with its remarkable cleanliness of sound, fully exposes the differences in equalization between disks recorded with the old Columbia LP, AES, and early London curves. One can, of course, feed the TR-1's output into the high-level input of a conventional control unit, and while this still precludes the use of the equalization controls, it allows the tone controls to be used for trimming up the playback balance. However, it also brings in the latter-stage distortion of the control unit, which we were trying to avoid. So — for the nonce — this preamp is at its best when used by itself with RIAA disks.

One knob controls volume and power.

If the TR-1 could have been a complete control unit, comparable in flexibility to, say, Fisher's own No-C, it would be formidable competition for any preamp-equalizer on the market.

As it is now, it is a first-class part-time

Continued on page 138

High Fidelity Magazine
LETS TAKE A CLOSE LOOK AT

CONCENTRATED QUALITY!

A pilot light. Essential to the Newcomb Compact 1020 control units—preamplifier-power-amplifier. With one so tiny, you'll have no other reminder you've left the power on. Power! Plenty of smooth, clean power for the largest multiple speaker system.

Inputs for every need. Note the crystalline control knobs, chosen as a visible symbol of the crystal-clear job of amplification you get from the 1020. It is elegant, stylish, beautiful to look at. Brushed brass-colored face plate, case is dusted with gold.

Separate bass and treble compensation for precise record reproduction. 36 possible combinations help you "tune in" an exact-for-note recreation of the original performance. It's fun to work with controls which permit a high degree of flexibility.

Wide-ranging bass and treble "tone" controls are separate, of course. But they are also of especial excellence. Advanced Newcomb engineering and meticulous assembly result in tone controls which preserve the absolute purity of the amplified signal. Tone controls must never be taken for granted. They are essential for bringing into balance all of the irregularities present in the recording and reproduction processes such as recording hall acoustics, living room acoustics, speaker variations.

See how the compensation controls are marked both by numbers and by record make. Notice how all controls are definite, not marks so that you can easily duplicate settings which are perfect for your listening area, source material, and your own taste.

Level and loudness controls form a smooth-working team to bring you music exactly the way your sensitive ear requires it. Superior hearing curve compensation furnished by the loudness control in balance to the individual room by the level control.

Concentrated into the Newcomb Compact 1020 are three integrated components—a preamplifier sensitive enough for the lowest level pickup, exceptionally flexible control section, a flat, smooth, clean power amplifier. When he combines them, the manufacturer assumes total responsibility for the perfect performance of your complete amplification system. And when this manufacturer is Newcomb, you act a distinctive, clean and balanced sound that is all but impossible to attain any other way. Newcomb amplifiers are worked, tested, and reworked until they meet Newcomb standards—the highest in the high fidelity industry.

...since 1937, Hollywood's leading producer of precision instruments for the control and amplification of sound—high fidelity components, record and transcription players for professionals, radios, public address systems.

A companion in concentrated perfection to the Compact 1020 is the Newcomb Compact 200, an extremely sensitive exceptionally stable, beautifully refined FM-AM radio Tuner.

For complete details write: NEWCOMB AUDIO PRODUCTS Co., DEPT. N-29, 359 N. LACOSTA AVENUE, HOLLYWOOD 38, CALIFORNIA, EXPORT DEPARTMENT: 601 FIFTH AVENUE, NEW YORK 18, NEW YORK.
TESTED IN THE HOME

Continued from page 136

"front end" for a phono-only system of the very highest quality. It can also serve as the preamp section of a more flexible system, in which application its volume control could be used as a pre-set phono input level control.

The TR-1 has proven to me that transistors can—if it is possible to apply quality-control effectively to their selection—play an extremely potent part in the improvement of early amplifier stage. How well they stand up under long usage remains to be seen. Further, I should be interested in knowing whether Mr. Fisher is contemplating a companion unit, furnishing the other facilities of conventional control units. Meanwhile, the TR-1 can provide a level of performance in the home from RIAA disks that will come as a revelation to owners of many current preamps. —J.G.H.

The Van-Amp

SPECIFICATIONS (furnished by manufacturer):

an electronic dividing network for use between a control unit and two amplifiers in a biamplifier system. Crossover frequency: continuously variable from 90 to 1,000 cycles. Voltage gain: 8 db. Attenuation rate: 12 db per octave. Price: in kit form, $39.95; fully assembled, $56.95.

MANUFACTURER: General Apparatus Co., 346 East 32nd St., New York 16, N. Y.

This unit originated a long time ago in the pages of HIGH FIDELITY, when we first discussed biamplifier systems in the November-December 1952 issue. The circuit has been modified and improved since then, and we now have a smart-looking three-knob device which provides continuously-variable crossover between about 70 and 1,000 cycles (these were the 3-db-down points, according to our tests). The rate of attenuation appears to be about 8 db/octave, according to our workbench tests, at least until you get far away from the crossover point, when it begins to approach its rated 12 db/octave.

The left-hand knob controls the high-frequency level, the center one the crossover frequency, and the right one controls the low-frequency level.

The Van-Amp provides a substantial amount of gain. We found that considerable care must be exercised in the adjustment of levels throughout the system. Because of the gain in the Van-Amp, there is at least some possibility of overloading power amplifiers connected to its output. There is also definite danger of overloading the first stage of the Van-Amp, thereby producing excessive amounts of distortion. The usual procedure should be followed: turn the level control on the input channels of the preamp-control unit off. Then

Connections to the Van-Amp are at rear.

adjust level controls (wherever they exist) to three-quarters full on in this order: power amplifier, Van-Amp, preamp-control unit main volume (then the loudness function, if any, switched out, naturally), and finally bring up the level control on the input channel(s) of the preamp-control unit until maximum desired loudness is obtained.

The Van-Amp variable crossover unit.

Hum and tube noise are a major problem in several of the electronic dividing networks with which we have worked recently. The Van-Amp minimizes this problem, but it still does add a bit of hum to the system. By starting out with no audible hum and raising every care in connections, the small amount inherent in the Van-Amp will not be objectionable and may not be audible at all.

—C.F.

Components Professional Junior Turntable


Several readers have written to us during the past few months asking why no manufacturer made a really high-quality single-speed 33 1/3-rpm turntable that could be sold at a lower cost than the multi-speed units. All we could do was tell them we didn't know why, but we'd try and find out. Now, however, we can point to the Components Professional Junior and say "there is such a thing." The standard Components Professional Junior turntable (TITLHd) in the Jan-Feb. 1954 HIGH FIDELITY) is a very heavy and bulky unit whose design succeeds in reducing rumble and speed variation almost to the vanishing point, through the use of a high-inertia turntable and a light belt drive system. Its three speeds are selectable by lifting the cover from the drive motor and simply shifting the belt to another section on the motor shaft. The principle of the thing lends itself ideally to simplification without significant loss of quality, and the Professional Junior is the result.

In the Junior model, a 9-in. diameter ceramic turntable supplies the flywheel inertia, and a machined aluminum turntable fits over it like an inverted dish. The 1 3/4-in. spacing between the edge of the flywheel and that of the turntable is sufficient to clear the top of the motor, and it is from there that a flat rubber belt runs around the outer edge of the ceramic flywheel.

Essentially, then, this is a system of belt drive onto the turntable rim, but the fact that it is an inner rim means that all of the business section of it is concealed from view. It also enables the turntable to be installed where space is at an absolute minimum, because the only area occupied by the whole system is that of the turntable itself. As a matter of fact, if a sufficiently compact arm were used, this turntable could easily fit into the record changer compartment of an existing phono console.

I am sure that Components Corporation did a lot of careful considering before they decided to produce a turntable which is essentially single-speed. Its speed can, of course, be changed by replacing the drive motor pulley with one of a different size (at a cost of $2.50 per extra pulley), but it is no little bother to do this, because the turntable must be unscrewed from the ceramic flywheel and then the motor must be carefully reoriented to true-up the drive belt. However, there are many record collectors who own nothing but LP disks, and of those whose collections include 78's, many use a record changer exclusively for them. So it would appear that the demand for a turntable such as the Junior will be quite high, particularly in view of its price and performance.

As might be expected from a belt-drive table, the Professional Junior's speed regulation is excellent, and its rumble very low. Since the rubber-drive belt in the unit I tested tended to rub gently against a pair of guide pins that keep it centered on the motor pulley, it might be expected to wear out before heat from the motor attacks the rubber, but the belts are inexpensive and easy to replace. However, the gentle rubbing of this belt on its guide pins also tends to increase slightly the Junior's rumble level to above what it might otherwise be, so the Junior's performance is not as good as that of the

The Components Professional Junior belt-drive table.

full-sized professional table. (But then its price isn't as high, either.)

The Junior will, however, outperform some turntables costing substantially more, and it is definitely worth the consideration of anyone looking for extreme compactness and very high quality at a price that should be expected to buy less ambitious performance. —J.G.H.

MANUFACTURER'S COMMENT: Recent developments in the manufacture of belts have enabled us to eliminate the guide pins, as well as the need for occasional adjustment of the motor alignment. We are now using the new belt system on all Junior tables, and have made available a moderately-priced kit containing the new belt, and pulley, for replacement on earlier Junior turntables.
ASTOUNDING PERFORMANCE
FROM
20 to 20,000 CYCLES
WITH A
SINGLE CHANNEL
SPEAKER SYSTEM

GOODMANS
‘free suspension’
AXIOM 80 LOUDSPEAKER
IN
‘friction loaded’
ARU ENCLOSURE

The Goodmans Axiom 80 is a 10-inch, twin-cone, full range loudspeaker, whose performance, in a proper enclosure, is as astounding as its unique design.

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Many music lovers are terribly confused concerning the power requirements for high quality reproduction in the home. One common misapprehension is expressed: "I would like the quality of a high power solid-state amplifier, but my speaker is rated at only twenty-five watts."

There is, in fact, no direct relation between speaker ratings and total amplifier output. For instance, I have found that my own speaker, which is rated at six watts continuous power, only begins to give real dynamic impact on a true fifty watt amplifier--capable of furnishing the short duration, dynamic musical pulses that give color and power to music. It is, then, not so much a matter of how many watts one uses continuously, or can on test equipment, as it is a matter of ability to handle faithfully the dynamic power peaks that are part of music. Indeed, I have already measured (by certain new techniques) very short peaks up to fifty watts going into my six watt speaker.

Regardless of the technical controversies, the bigger amplifiers produced more musical quality with any loudspeaker. Every listener, even the casual one, can detect the greater solidity of bass passages, and the smoother, shinner, string sound. Even the experts who deal in sound for moderate powered amplifiers, on a technical basis, will privately concede that, with a big amplifier, "It sounds better."

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Stability: Virtually infinite.
Tubing: 686A, 6550C, 541B.
Headphone: Headphones no heavier than 0.25 oz. absolute, refer to open circuit.

The Custom "100": $199.50
Power: 100 watts continuous at 5% I.M. or lower, 50 watts at 2% I.M. or lower.
Response: Same as above, with negligibly improved stability on the larger electrostatic systems.
Tubing: 686A, 6550C, 541B, 606C/27 (144.212)
Hum and Noise: same as above.
Output transformers and weights: Dual chassis, with separate power supply. All transformers fully enclosed. 8 1/2" long, highly tuned, against continuous speaker overload. Bias and laboratory quality balance controls sealed against tampering.

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FI-MAN'S STOCKING

Continued from page 66

unaware of the advantage of using really good solder, so a roll of Kester or Dutch Boy 60/40 Rosin-core solder should be especially welcomed. (60/40 refers to the ratio between lead and zinc in the compounded solder.)

Another very handy little device which unfortunately has not been widely publicized is a type of double-ended phono socket which can be inserted between two standard RETMA interconnecting cables to extend their length. These are more than worth their 59c price in convenience and added flexibility.

Not all hi-fi enthusiasts are do-it-yourselfers, but regardless of one's manual dexterity, the addition of a quick-heating soldering iron to the tool box will be a long-lasting asset. Weller or Wen soldering guns ($3.85 to $11.75) heat to full temperature in 1/2 to 5 seconds after their paddle-grip trigger is pulled, and cool off rapidly after use. Other tools which will prove useful are diagonal cutters (5 to 6-inch size) at $2.00 to $3.50, needle-nose pliers ($2.00 to $3.00), and Phillips head and standard (3/32 to 3/4-in.) screwdrivers. Screwdriver wrenches of all sizes (from 3/16 to 5/8-in.) come in handy from time to time, while a set of automatic wire strippers (made by Speedex, $1.88 to $4.85) will prove invaluable to the invertebrate component builder.

If the workbench seems lacking in tools, a Stevens-Walden tool set ($12.00) will rectify the situation in short order. This kit includes diagonal cutters, needle-nose pliers, and a set of interchangeable screwdrivers and socket wrenches with a single general-purpose handle.

Then, just in case the beneficiary of all this equipment should be at a loss as to how to use it, there may still be room at the top of the Christmas stocking for Charles Fowler's High Fidelity: A Practical Guide ($4.95) and The Hi-Fi Year Book ($2.25) listing all current British hi-fi equipment. And when the workbench is completely equipped and the sound system working perfectly, the true audiophile will want to curl up for a happy Christmas hour or two with Roland Gatel's new High Fidelity Record Annual—1956 ($4.50) or Roy H. Hoopes' compilation, Building Your Record Library ($3.95). Then to all, a good night.

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G E N E R A L & E L E C T R I C

OPERA
Continued from page 57

when the musical staff and the engineers consult one another. I find that this establishes discipline.”

Misciano, a very good-looking young fellow with a mop of blue-black hair, sang the Count’s lines buoyantly, but Erede ran into the kind of difficulties that seem unavoidable at these sessions. The flute and the oboe were not together (according to Walker over the loudspeaker); Misciano made a false entrance, stopped and apologized — “Scusi, maestro”; a chair was found to be creaking somewhere; the horns sounded harsh (and were accordingly muffled); the position of the chorus had to be adjusted for reasons of proper balance.

As I was pondering on the infinite patience required from all concerned. Giulietta Simionato and Fernando Corena put in an appearance, standing expectantly in the wings. Erede accordingly passed to some of the scenes that involved the cast’s Rosina and Don Bartolo. Corena had a slight cold, so that he wisely whispered, merely suggesting Bartolo’s aria, letting out his voice only rarely. Erede obviously cared mostly about rehearsing the accompaniment.

Simionato, one of London’s most favored singers, looked pert and sprightly in a pink ballerina skirt. In contrast to Callas, this apparently uncomplicated lady seemed a complete extrovert — gay, assured, very good-natured. Walker had told me that she was easy to work with. “I wish they were all like her,” he said wryly. “Matters would be so simple.”

“Ready, Signora Simionato?” asked Erede, as they began Rosina’s second aria — incidentally, the one Rossini himself composed for the lesson scene and which has come into vogue again of late. The singer’s mezzo-soprano tones were superbly supported; the articulation sounded wonderfully clear, as she tossed the aria off with impressive ease. When she returned to the stage, after listening to a playback, she exclaimed with a laugh, “Ma, quanti kilomeetri!” — referring to the long trek between the recording studio and the stage.

Later in the morning, Ettore Bastianini (Figaro), just back from successes as Rigolotto in Barcelona, joined Simionato in the duet, “Dunque io son!” Bastianini, in capital spirits, went through the movements of some fandango steps before he took his place in front of the microphone. He sang with his hands plunged into the pockets of his khaki pants, swaying in time to the music.

You could tell that the whole thing was going well. Even when Bastianini came to grief on a tongue-twisting patter passage, everyone, including the culprit, laughed. In excellent voice, he sang, it seemed to me, with remarkable breadth and slancio.

When a technician came up to him and interrupted an expansive gesture to place him in what was considered a preferable position, Bastianini looked down at the floor, where his feet had been planted — “Per sempre?” he asked of the bewildered man.

As the duet was in full swing, Cesare Siepi, tall and handsome in his elegantly cut clothes, walked in. Behind Erede’s back, he went through a series of elaborate gestures (so much Greek to the uninitiated) for the benefit of Bastianini, who was on the verge of laughter as he counseled Rosina to give him a note for the unknown Lindoro.

Siepi had hardly finished this mysterious pantomime, when he disappeared just as suddenly as he had materialized. I did not see him again until a later session, when he was recording the famous La Calunnia. He had lost some of his debonair unconcern, for he was having trouble with the penultimate note of Bastilio’s aria, which up to that point had sounded smooth as silk from a purely vocal standpoint. He was not happy with this recalcitrant tone, which somehow eluded him. After several attempts, success was attained, Siepi beamed again, and the session moved securely to its finish.

I left Florence, the glorious weather holding to the last. As the train ran northward to Paris along the fresh-blue outline of the Mediterranean, I could hear, in my head, snatches of Rossini’s music, and I recalled all the patient devotees of this most fascinating of the arts whom I had seen working so hard for so many days in their proud effort to earn an adjective — the word definitive.

I felt a little thankful about the whole thing.
record, then, which dictated the direction and compass of the Bicentennial, while the Bicentennial gave new encouragement and impulse to the record. The eminent conductor preparing for a momentous Festival could hardly pretend that there were only three Mozart symphonies, in face of the evidence recorded, and the most celebrated pianist was forced to acknowledge that reliance on the D minor Concerto had become hazardous since the phonograph had proved that among the twenty others there are no weaklings. The record has incautiously enriched the concert hall, and the concert hall will give back to the record a facsimile of its most memorable achievements.

Disregarding its annex and the several emendations, we know that the Köchel catalogue of Mozart’s works contains 626 numbers. Nothing is more elastic than a Köchel number, which may cover a minute gigue or a Don Giovanni, but it ought to be noted that of the 434 numbers on LP at this writing, the great majority are of the most substantial works, the principal large omissions being of the most obscure operas, or of the operas unfinished. Most of the Masses remain unrecorded, with a heterogeneity of small vocal works and instrumental fragments. Philips (Epic), under the stimulus of the Bicentennial in which the company has taken an aggressive part, has announced that it will continue, as a kind of epilogue, its Bicentennial Edition until every last Köchel entry — be it the most flippant canon — has been included. This announcement now seems eminently reasonable and practicable. Ten years ago it would have been monstrous fantasy.

Of the recorded Köchel numbers, more than two hundred — about half — appeared for the first time as some company or other’s contribution to the Bicentennial. In the same contribution are an even greater number of records duplicating music already in the recorded repertory. About 1,500 sides have been devoted to Mozart since LP began the restoration, including freakish bounties and impoverishments: superfluities of excellent versions of Serenade No. 10, Concerto No. 24, and so on.

Whether your budget is small or large, whether you are a beginner or a devotee from way back, this definitive guide can help you get the most enjoyment out of your hi-fi system.

HIGH FIDELITY: A Practical Guide
by CHARLES FOWLER

As publisher of High Fidelity and Audiocraft Magazines, and author of many articles on high fidelity, there is little need to introduce Charles Fowler to readers of this magazine, nor to assure them of his ability to tell in clear, nontechnical language just how to evaluate, buy, and operate hi-fi equipment for the optimum in lifelike reproduction.

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MOZART YEAR
Continued from preceding page

Figaro, Symphonies No. 36, 38, and 40, Clarinet Concerto, Clarinet Quintet and many quartets; absence of a thoroughly admirable Don Giovanni, of entirely satisfactory versions of six or eight concertos, and of adequate presentations of many concert arias and works for solo instruments. No doubt we shall get them.

There was no authoritative international impresario for the Mozart Bicentennial. The celebration would have taken place if the phonograph had never been invented, but the phonograph gave conscience to the celebrants, who gave depth and scope to the festivities — and much more Mozart than they would have dared without the prevailing presence of Mozart on records.

The instrument — in no lovely virtue for most of its life — was the power behind the scene. The manufacturers of records may not be Mozarians or even music lovers first, but they managed their Mozartean part with decency, dignity, and effectiveness. We are a lot richer in great music because of their pains, and will not complain of occasional poor records no worse than poor concertos, or begrudge bread and butter to the manufacturers because so many good records were the product of an occasion nearly solemn.

A JEWEL
Continued from page 59

resonance frequency, less mechanical damping is required to control the resonance-peak, so the compliance of a low-mass stylus can usually be made somewhat higher than that of a heavier one.

Among current makes of quality cartridges, the dynamic mass at the stylus tip averages about 4 milligrams. Some models run higher, in the interest of durability. A stylus mass of 2 milligrams or less is considered very light, and may be expected to lengthen your records' lives substantially, provided, of course, that the lateral compliance is correspondingly high enough to allow operation at a light tracking force.

Frequency response, lateral and vertical compliance, and stylus mass all contribute to the cleanness of sound from a cartridge. An evenness of re-
spontaneous throughout the audio spectrum also tends to prevent surface noise from assuming undue prominence. But another thing which will directly affect the surface-noise level is the vertical sensitivity of the pickup.

All the program material on a disk is impressed as lateral groove undulations, so for a pickup to collect this program it is only necessary for it to respond to side-to-side motion. If, however, the cartridge is also able to convert vertical motion into electrical impulses, it will increase the audibility of scratches and dust particles lodged in the bottom of the record grooves, and will generate irrelevant sound when it encounters severe pinch-effect.

There does not seem to be any accepted method of expressing a lateral-to-vertical sensitivity rating, so until such time as there is, the best way to check a cartridge for this would be to examine and analyze its mechanical and magnetic system.

Most cartridges produce their signal output from motion of the stylus relative to a fixed source of energy. This source of constant energy may be a magnetic field or a constant-frequency oscillator, and it is motion of the stylus toward or away from the fixed energy source which creates the electrical impulses. Any motion of the stylus which does not change its distance from the fixed pole pieces will not produce any output. Hence the popularity of systems so arranged that the pole pieces laterally flank the moving stylus. With these it is fairly safe to assume that vertical motion will produce no output. Of course, it is possible to use a generating system which prevents any vertical motion, with such there is no possibility of getting output from a vertical force, but there arises the danger of record wear due to pinch effect. One way to offset this is by mounting the stylus on a short, trailing shoe, which serves to provide the needed vertical compliance. This and its variants usually are visible to your inspection. Makers of ceramic and crystal cartridges commonly use a kindred technique, a knee-action bend in the stylus bar. This effectively insulates the crystaline element inside, which translates stylus motion into electrical impulses, from the vertical component of the motion.

The foregoing descriptions of pickup characteristics tell something of how a cartridge ought to perform when

Continued on next page
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A JEWEL

Continued from preceding page

new and in prime operating condition. They do not, however, tell how it may be expected to behave after it has been in service for some time. This is because the main factor in a cartridge’s continuing good behavior is the stability of its stylus damping material. An undamped stylus will resonate at some point in the upper frequency range, introducing an audible peak in the response. To eliminate this resonance, some form of damping material is inserted between a strategic spot on the stylus and the body of the cartridge. The amount of damping is quite critical, so any tendency for the damping material to harden or shift in use is reflected in audible deterioration of the sound.

The commonest damping materials used in cartridges are rubber, neoprene and viscaloid, all applied in block or pad form, and silicon gel, which is contained in the cartridge body and clings to the entire stylus shank. Rubber and most plastics tend to harden with time and use, while silicon paste may gradually creep and work away from the stylus assembly.

There is little the user can do to prevent this or to correct the condition when it has taken place, which is why most pickup manufacturers urge users to return cartridges to the factory from time to time for a checkup and reconditioning if necessary. No doubt future research will produce an indefinitely stable damping material, but there does not seem to be one yet.

The preceding suggests that if a high-fidelity enthusiast is not anxious to do without his music for a week or so every few months, it might pay him to keep on hand a second cartridge or (if removable) a second stylus assembly. The second unit can also serve as a convenient performance check on the suspected cartridge; for it is not uncommon that a cartridge is blamed for defects that develop in other components in the system. If this comparison is to be foolproof, the second cartridge should be the same as the first, although one of a different type (and lower price) will suffice simply to provide music while the first is away at the factory.

The pickups most generally covered by perfectionists as best performers when working properly are—perhaps naturally, since extreme precision implies delicacy—also the most vuln-
able to minor ills, but only a few cartridges are so constructed as to permit any remedial action by the user.

In variable-reluctance types with detachable styli, the stylus bar can be checked visually for centering between the pole pieces, and can be straightened with tweezers if out of alignment. The only FM pickup currently on the market is supplied with complete instructions for trimming up the oscillator and stylus position. But for most other cartridges, there isn't much that can be done outside of keeping their styli free of dirt and dust.

The factors dealt with thus far are primarily those which affect a pickup's performance per se. Tone arms and the effects of auxiliary equipment on a pickup's performance will be dealt with in a subsequent article.

SCULLY

Continued from page 64

lath clearly might exceed the capacities even of a veteran orchestral conductor. There also was the additional difficulty of precisely estimating the amount of additional groove-spacing desirable for any musical passage forthcoming from the master tape. In an effort to solve these problems Scully got to work, with W. R. Dresser, an electronics engineer, and after long experimentation came up with an answer: automation.

On the recorder used for mastering playback, a second monitoring head is mounted before the actual playback head. From the supply wheel the tape is led, via a system of rolls and guides, to this "monitoring station" set one or two seconds ahead of "cutting time." Here the volumes and frequencies are measured, and by way of a complex system of amplifiers, potentiometers, feed motors, and adjusters, the variable pitch control is continuously activated and adjusted to whatever pitch width is needed next. An "excursion control" and a "return control" (a time-delay network) see to it that the new pitch is exactly right for the following passage and that it returns to a lower level with a sufficient amount of delay to protect the preceding groove from being cut into.

Really to appreciate this automatic feature one has to see it in operation; it is almost uncanny. Larry

Continued on next page
How to bring a little more Christmas into your home

Christmas is many things to many men.
It’s kids, up early, opening presents under the tree.
It’s families, together for a conviviality and good feeling that belongs to this time of year.
It’s a church service, where the Christmas Story springs to life with real meaning.
It’s charity, where man offers fellowman a lift—clothes for the needy . . . food for the hungry . . . shelter for the cold.
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There’s the timeless beauty of the Gregorian Gloria, or the enduring, almost hackneyed grandeur of Messiah. There are hordes of familiar, lovely hymns and carols. And there are traditional readings that are musical in concept, if not always in execution.

Our point is this. If you’d like to enjoy the sounds of this year’s Christmas a little more through the medium of hi-fi, we’ll be glad to supply any or all the fine elements offered below. They’ll make your Christmas music ever the more enjoyable, we promise.

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**Fairchild 280A Transcription Arm** — A real “best-buy” arm for custom use. Tangency design insures perfect tracking. Arm drop limit prevents stylus damage. Provision for variety of cartridges.
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**Fairchild XP-2 Cartridge** — If you’d like to try a cartridge that’s new and different, this is it! Only limited quantities are available for field research, so if you’d like to be one of the testers, order now.
- Net Price to (guinea pigs) $60.00 (diamond LP stylus)

SCULLY

Continued from preceding page

demonstrated for me the cutting of a “harmless” guitar passage. From the monitoring speaker came the sound of a softly strummed solo, and the automatically controlled pitch dial swayed gently and mysteriously to and fro somewhere between 320 and 360 lines per inch; the disk on the lathe revealed an extremely fine and narrow cut in the microscope. Then the guitar melody began to work toward a climax, and suddenly the dial jumped high, to about 220 lines. Two seconds later the final tone sounded from the speaker, a beautifully sonorous bass E, the instrument’s lowest tone. The lathe had cut one single wide-spaced line and then stopped automatically — the piece had ended.

In some awe you stand in front of the machine, realizing that now any high-school youngster can cut a master disk more nearly perfectly than anyone could have done three years ago. The high-priestly art of fine master-cutting, jealously guarded and proudly executed so long, now requires little more skill than it takes to operate a TV set. Push one button, and the lathe cuts a clean lead-in spiral; button No. 2 will cut a narrow spacing band; the next one a somewhat wider band; No. 4 a beautiful lead-out spiral.

This is what you can see on the outside of the machine, but its greatest beauties of workmanship are hidden beneath and behind the shiny surface. Take that turntable, for instance. It appears to be simply a large piece of round polished metal, heavy enough to spin evenly around. But through its surface many tiny holes are bored, all of them leading to a system of canals cast into the bottom of the table. Air is sucked in at high pressure through the holes and canals, thus snuggling the disk tightly and evenly to the turntable’s surface. The idea: to prevent even the slightest vertical sway of the cutting stylus and to avoid any variation in the depth of the cut, both of which may show up as minor distortions in the final pressing. Other parts of the mechanism cannot be seen at all, but only appreciated from a verbal account of their functioning.

There is the feed-screw which, after accurate machining, is placed in an automatic lapping machine especially

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High Fidelity Magazine
Possibly the biggest news is the appearance of the Ampex A series tape recorders and matching amplifier-speakers—a dramatic bid for the home hi-fi market by the most renowned name in strictly professional tape recording equipment. The A series, featuring two-track stereophonic playback in addition to monaural recording and reproduction, is definitely designed and priced for home music systems, but a lot of the famous engineering finesse of the Ampex professional line has rubbed off on it. The newly developed 7½ and 3½ ips tape transport is very rugged, smooth and accurate, despite its simplicity, and there is no audible flutter or wow at either speed. There is a tape position indicator of novel and foolproof design; a volume level meter as on all Ampexes; mixer-fader controls; and a positive record safety button. The amplifier-speakers are of the already celebrated Ampex design that achieves genuinely wide-range, distortion-free response in a little less than 1½ cubic feet—speaker, tubes, resistors, capacitors, box, air and all . . . The A122 tape recorder (that's the portable, stereophonic model in the A series) sells for $449.50 less microphone. The A932 amplifier-speakers, in two-tone grey portable cases that match the A122, are priced at $199.50 apiece—and you'll need two of them for stereo, alas . . . But wait till you hear the sound!

There is great news on the tuner front, too. The two new Sherwood tuners are just about "it" (that elusive "it" pursued by the vanguard of audiophiles and high-fidelity manufacturers) — unless, of course, your quest for quality won't stop short of broadcasting-type equipment, multiple meters and multiple zeros after the price. Both the new Sherwood S2000 FM-AM tuner (which has been around for some months but is now even further improved in sensitivity) and the even newer S3000 FM-only tuner have been designed by sound-conscious engineers with particular attention to audio quality. This is uncommon in the tuner field, where the emphasis has consistently been on RF circuit refinements. It so happens, though, that the S2000 and S3000 are just as great RF-wise as they are smooth in sound—with an FM sensitivity of 0.35 µv for 20 db quieting; special 6BS8 cascode RF amplifier stage; balanced FM input transformer (for maximum noise rejection); super-stable FM oscillator circuit using mixer cathode injection; and an advanced extra-wide-band AM circuit in the S2000. The S3000 has, in addition, the most accurate and easy-to-read tuning eye we have seen—it's an entirely new type—and a special switch for suppressing cross-modulation images on strong local signals. But we must come back to the sound: The specified intermodulation distortion on FM in either tuner is less than 1½% at 100% modulation (most tuner manufacturers are rather vague on this point), and harmonic distortion is less than 1% at 400 cps with 100% modulation. You can hear it, too. . . . Best of all, the S2000 costs only $139.50 (slightly more for special decorator styles) and the S3000 only $99.50.

Speaking of small speaker systems, the brand-new L.E.E. 'Trio' 2-way system is about the finest thing we could name at the moment in the under-$125 category. It is the fourth in size and price of a new line of five speaker systems headed by an improved version of the already famous 'Catenoid' corner horn. The 'Trio' is definitely your meat if you're looking for a speaker of reasonable but not diminutive size that can approximate that smooth, authoritative sound of the genuinely big systems and will also acquit itself as a handsome piece of furniture in any living room setting. It incorporates a single woofer, partly horn-loaded and partly resistance-controlled by friction loading; two cone-type tweeters (very smooth); and crossover at 4000 cps. It fits nicely into almost any corner, measuring only 19" along the wall and less than 34" from the floor. It covers the 50 to 15,000 cps range without peaks or that cramped, constricted effect—a very rare virtue among smallish systems: handles 20 watts continuous power; is finished in nearly indestructible formica; and costs just $119.95.

The Christmas shopping season is also a particularly good time to remember that you can always save time and avoid the crowds by taking advantage of Harvey's famous mail order service. Shop from these pages, look up some of our older ads, enclose a postage allowance with your payment (excess will be promptly refunded), and have faith in our recommendations and our money-back guarantee. Between the two, you can't lose . . .
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*American and foreign Patents pending.

Hi . . . Mr. Hi Fi
This is It . . .

SCULLY

Continued from page 148

designed and built by Scully for this purpose. This automatic mechanism continually feels the screw and makes adjustments in the lap to correct any minute errors in the screw. The lapping process in this machine lasts from twenty to thirty hours. In a similar way all other parts are treated, resulting in a degree of precision found in hardly any other contemporary manufacturing process. One realizes easily why this magnificent instrument with its new automatic features sells at the price it does, and why Scully is not making more than about one piece per month. This furnishes plenty of work for himself and for the nine skilled craftsmen working with him in his Bridgeport machine shop. So far only fourteen machines with the automatic variation feature have been put into operation since manufacture of this latest model started in 1955. The production of twelve, or even twenty, lathers a year is not enough to make anyone rich. But Larry Scully now makes a living in moderate comfort and in freedom from worries other than those routine to any normal business activity.

Relaxed in his pleasant, unpretentious home, an admitted family man, he enjoys light records; classical music is not really to his taste although he has done so much to give us the finest classical disks we could hope for.

When Scully is hit by an idea or inspiration, he sits for hours in an armchair, or—late at night—even in bed, with a pad of letter paper on his knees, scratching alternately on it and at his head with a pencil. His creative work is done always at home, never at the factory. For fun and exercise, he occasionally plays a round of golf. He claims to have no hobbies; he feels he has made both avocation and vocation of his one great enthusiasm: conceiving and building beautiful precision instruments for the making of records.

However, in his house there is a home-assembled hi-fi system, with loudspeakers projecting through the living-room wall into the adjoining pantry. The system is unfinished, of course. Every genuine system must be, and this one built by a perfectionist is no exception. In the basement, conversion work has produced an amusing mixture of bar, playroom, and playpen, with all the woodwork,
paneling, floor covering and interior decoration by Larry, with the assistance of the youngsters. The area I call the playpen contains a tremendous array of railroad tracks, trestles, crossings, switches, trains and locomotives, with diesel engines, all operated and steered by remote-control buttons, knobs, and dials. I voiced the opinion that it was, possibly, not Judy and Jerry alone who played with the basement railroad, and I delight to report that Larry's feeble attempts to clear himself of suspicion were completely unconvincing. For hours I searched grimly for at least one sign of human imperfection in this perfectionist atmosphere, and finally I found one. The piano is dreadfully out of tune.

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Of this book, Eric Bentley wrote:

"I can only say I had dreamed of writing such a book myself, and contemplate Mr. Kerman's fine work with a sweet, painful blend of envy and admiration."
Sir:
As I am contemplating improving my present system, I was particularly interested in Charles Fowler's article "Before You Put Your Money Down," published in the September issue. However, there are a few points on which I would appreciate clarification.

First, it is stated that an infinite baffle should be used only with a speaker designed for the purpose. What characteristics determine a speaker's suitability for this type of installation?

Second, the old question of power. I am now using a ten watt amplifier and, since my room is small (12' x 15'), this seems to be adequate. I have been informed by a number of se-f-styled experts, however, that the switch from my 12-in. speaker to a 15-in. unit will necessitate more amplifier power. An equal number inform me that the 15-in speaker will require less, rather than more, power.

I would sincerely appreciate your opinion concerning these problems.

W. A. Wright
Garden City, N. Y.

Sir:
In a new home I am completing, I am constructing a Hi-Fi Center with music "piped" to several rooms. A part of my high-fidelity equipment is a German TEFI tape player, purchased in Mannheim, Germany. This tape player is designed for operation on 220 volts, 50 cycle.

Would you advise me how to hook it up to operate with other equipment on a 110 volt 60 cycle AC supply? I have an extra 220 volt circuit which could be used with it if necessary.

R. H. Bassett
San Diego, Calif.

A step-up transformer or 220-volt outlet (as is used for electric stoves in many homes) will allow you to use your German tape recorder in the United States, but the difference in frequency will cause the unit to run faster than it should, increasing the pitch and tempo of standard-speed tapes, and slightly upsetting the equal.

Continued on next page
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AUDIO FORUM
Continued from preceding page

ization characteristics of the electronic section.

If you can obtain a reduction sleeve for the drive motor in your recorder it would solve the problem; otherwise you'll have to accept the inaccuracy that the higher speed will create. Tapes made on the recorder here in the United States will, of course, play back at the proper speed.

SIR:

I have recently purchased a transcription turntable and arm. Instructions for installing the arm specify a certain distance from the center of its base to the center of the turntable center pin, and then specify that the pickup stylus must overhang the center pin by a given distance. In installing my pickup cartridge, it appears impossible to satisfy both requirements, since the specified base position gives the wrong overhang distance.

Which is correct—to have the stylus overhang the center pin by the proper distance, or to have the distance from the arm base to the turntable center pin as specified? Or is there a way to accomplish both?

H. K. Long
Statesville, N. C.

The distances specified in a pickup arm's mounting instructions for stylus overhang and arm base location are calculated to provide minimum tracking error over the entire surface of the record, and some arms and pick-ups have adjustable studs or elongated mounting holes to permit both distance specifications to be met.

In those cases where both distances cannot be precisely obtained, the position of the arm base with respect to the turntable center should be changed, in order to obtain the precise stylus overhang distance. The reason for this is that tracking error (the condition where the cartridge is not perfectly tangent to the groove at the point of stylus contact) becomes increasingly significant as the inner grooves are approached, because the groove undulations are sharper, more twisted toward the center of the disk.

A tracking error of several degrees is not audible in the outer grooves of a disk, but as the inner grooves are approached, the same tracking error will produce progressive

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and reproducing equipment. If the pickup arm is long, its path of travel across a disk begins to approach a straight line, so if the cartridge is perfectly tangent in the inner grooves, its tracking error will not increase significantly as it moves outward. A short arm, however, moves the stylus through a fairly small arc, so perfect tangency in the inner grooves will give poor tangency in outer grooves. Consequently, in any arm shorter than, say, 3 feet in length, its tracking must represent a slight compromise between perfect inner-groove tangency and perfect outer-groove tangency. And because the inner grooves are more critical of tracking error, they must be favored.

The manufacturer's recommendation for stylus overhang distance in a pickup arm of given length will produce optimum tracking in all grooves, so it should be followed closely when installing the arm. The resulting change in the arm's outer-groove tracking angle will be so small as to be absolutely negligible, as far as the sound and record wear are concerned.

SIR: At the present time I have a Sargent-Raymont tuner, a Heathkit amplifier, and a 12-in. University coaxial speaker. I get very good reception from three FM stations (two of them about 100 miles away) and have enjoyed a lot of good music for my investment in equipment.

The question is, is an FM signal (considering frequency response, etc.) of sufficiently high quality to warrant my putting more money into more ambitious equipment? Would the improvement in quality from FM broadcasts be noticeably improved?

I have no record changer. I depend upon the outfit described above for whatever music we hear in the home, so the question I have posed is important to me.

Harold Castady
Yuba City, Calif.

The potential quality of FM broadcasts is more dependent upon that of the individual stations than it is on the FM medium itself.

Some FM stations broadcast signals that are as good as the best obtainable in the home, and for these it is worthwhile to use the best receiving and reproducing equipment that you can afford. On the other hand, some stations use such poor quality pickups and transmitting equipment that you might be better off listening to them on a narrow range system.

There are, however, very few of the latter, so it would probably pay you to improve your system. The improvement in listening quality is likely to be quite significant from most FM stations.

SIR: Until quite recently I thought there was some necessary reason why the lead-in and run-out grooves of microgroove records were made so very noisy. In most records the start is like the sound of a buzz-saw, followed at the end of the record by a grinding, thumping noise as the stylus rides the eccentric run-in groove.

Today I purchased the Vanguard-Bach Guild album of Bach's Brandenburg Concertos, and I am delighted with the quiet starts and stops of these records, as well as with the beautiful performances. I hope that other manufacturers will follow the step that Vanguard has taken.

W. L. Klaus
Mountain Lakes, N. J.

Much of the rumbling noise that is heard from the lead-in and run-out grooves on a disk is caused by meshing of the gears on the spiraling mechanism, which is part of the disk cutting system. The click in the run-out groove represents that point where the cutting stylus was lifted from the disk at the completion of the cut.

Since few people devote much attention to listening to lead-in and run-out grooves, record manufacturers have never felt obliged to try to make them quieter. The fact that some of the newer record releases have very quiet lead-in and run-out grooves is probably just the side result of using a different type of cutter mechanism. It is doubtful that such noise reduction was specifically planned.

SIR: Does the power of an amplifier govern the dynamic range of the sound it will produce from a given record under given circumstances? Or, to put it a little differently, if my wife can't endure the fortissimos from a 25-watt amplifier, would a 100-watt amplifier prove more humane? In asking this, I am assuming, of course, that the soft passages are set at about the same sound level in each case.

Continued on next page
AUDIO FORUM

Continued from preceding page

A TRl-CHANNEL
Hi-Fi Sound System

Frankly, only about 12 people who read this ad will be interested enough in the majestic sound reproduction to plunk down $750.00 for the unit. You are one of them... only if you sincerely want the truest depth and dimension possible in an audio system. This is a radical departure from conventional Hi-Fi... featuring a 3-channel Tone Colour mixer (preamp) feeding 3 separate amplifiers—all acoustically matched! Flat frequency response from below 25 to above 25,000 cycles. Distortion below recordable measurement.

Don't get excited about it unless you can afford the price. Have your sound specialist arrange a demonstration at your house for independent, unbiased performance test reports.

ERCONA CORPORATION
(Electronic Division)
561 Fifth Ave. Dept. 31, New York 17

the Magnificent Ferrograph

The world's finest hi-fi tape recorder

The ultimate in high-fidelity tape recorders for home and professional use. Dual-speed, dual-track FERROGRAPH recorders are also available in custom models (tape decks available, from $195.) and with 7½ and 15 ips speeds. Independent field performance tests (Frequency Response at ±2 db between 50 and 100,000 cycles with wow and flutter less than 0.2% at 7½ ips. Quality standards have restricted our production and unforeseen demand may delay delivery, write TODAY for literature.

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cost, from recording and broadcast equipment manufacturers. We would tend to suspect, though, that your complaint about excessive dynamics on disks is prompted by some defect in your system, which is introducing high distortion on program peaks. You may, in fact, find that your amplifier is actually under-powered for use with your speaker, and it is thus introducing the distortion that adds unpleasantness to high-volume recorded passages.

Replacing your 5881 tubes with another type is certainly not the answer. This would produce even greater amounts of distortion at lower volume levels, and might damage your amplifier irreparably. The smaller speaker would not be likely to give you better results either, because of the likelihood of response peaks in a loudspeaker of lower cost than the one you have. Reducing the pickup loading will reduce the entire volume of the sound, rather than its dynamic range, and will simultaneously cause a serious loss of high frequencies. The cartridge should be loaded as recommended by the manufacturer.

Sir:
I am very puzzled as to why there is such an audible difference between two good full-range speakers of equal rated frequency response.

M. Lane
Brooklyn, N. Y.

No two loudspeakers have identical frequency response, transient distortion, harmonic distortion, and spatial distribution characteristics, and these differences between speakers are immediately evident to the listener.

The fact that two speakers may have identical published characteristics is not necessarily any guarantee that they will be the same, because within the ±3 or ±5 db rating of a speaker over its range there is still much room for audible response variations. There are also many loudspeaker characteristics for which ratings are never given. Some of these, as a matter of fact, cannot even be measured in absolute terms, but all of these things can influence the way a speaker will sound.

**NEW**

**HI-FI Tape Demagnetizer!**

**N-HF Nosieraser**

Assures quality reproduction in tape re-use

THE N-HF is a bulk magnetic tape degausser containing a powerful magnetic circuit. Recorded and undesirable signals are removed from entire reels of tape in a few seconds. 4-6 db below standard erase heads. Made by the manufacturers of outstanding professional and military bulk tape degaussers, the N-HF offers a new dimension in quality to HI-FI enthusiasts. Attractively styled in modern home colors.

**Designed and Styled in California for Today's Gracious Living**

*PDQ*

**Electronic Speaking:**

Presenting the "MONTEREY", C26W, COMBINATION AM-FM TUNER PRE-AMPLIFIER AUDIO CONSOLE 20 WATT AMPLIFIER

ALL ON ONE COMPACT CHASSIS 14½" x 4½" x 8" First of the all new CALIFORNIA series. Available as shown in the beautiful "HACIENDA" II cabinet, or separately for custom mounting. Featuring: A new position SELECTOR for TV/TAPE, AM FM A/C, FM, AM, A/E, C/OI, B/W, NAB. MIKE. Satin finished brass front panel. Two position TUNING EYE and sectionalized engineering. Connects a speaker system; add phone later. DEALER INQUIRIES INVITED

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Write Technical DECEMBER 2802
Frequency Response at 20w: 20-30,000 20
damping switch, compensation of
One rumble exclusive feedback type
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ing
*The music watts
accuracy
Controls
amplifiers, tuners, speakers, cabinets:

Sherwood HIGH FIDELITY
THE ULTIMATE*

the all new S-1000 20 watt amplifier

*The Ultimate—in simplicity of installation and operation—in subtlety of dial and push-button control—in sound engineering accuracy—in flexibility; in crisp detail of music reproduction.


One year warranty

net price from $99.50

Technical literature available on request. Write Dept. H-12

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to the effect that the
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offered them the
FINES LISTENING
to be heard at the exhibit
that we feel we must devote
this space to extending
OUR WARMEST THANKS
for their
THOUGHTFULNESS
and their
APPRECIATION.
We hope that we are
Privileged
to see you all sometime
again,
and meanwhile wish for
YOU,
and
ALL OUR READERS,

PEACEFUL and JOYOUS
HOLIDAY SEASON

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$149.50

A superbly blended unit with expanded projection, clarity, depth, and character. As carefully designed for maximumness and linearity as the very best amplifiers. A sparkling brilliance that only a sensitive speaker possesses. The increments of sound from pianissimo to fortissimo are natural in degree, never inaudible so soft nor painfully loud. Uniquely corner-mounted eliminating cosily cabinetry bass boom and floor space. See TUTH September '56.

Specifications: Corner-mounted, 15" - 19" from ceiling, 1 book, 3 units — 12" woofer, 8" mid-range horn, 8" tweeter, 16 ohms, 35 watt 35 peak, freq. range 50-17500, substantially flat, 35/4 high, 35/4 wide, natural Birch, sealed, hard-rubbed, and waxed.

Ed-Kay SPEAKER CO.

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