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This Issue. Obstetrics and pediatrics were medical arts not well understood in the eighteenth century. In consequence, of six children born to Johann Georg Leopold Mozart and his wife Anna Maria, only two lived. One sixth of this pathetic vital statistic is what music lovers the world over are celebrating in 1956. Wolfgang Amadeus Mozart was born January 27, 1756, and managed to survive through thirty-five years of exciting but certainly not very happy existence, in the course of which he contributed to scores of millions of people yet unborn the moments of greatest pure beauty in their lives. When Mozart was five years old, the Emperor Francis I called him "der kleine Hexenmeister"—the little magician—which may have been the most penetrating remark the Emperor ever made. The Little Magician grew to be a Great Magician, as is evidenced in the potency of his magic. The spells he cast have not waned in two centuries: this year they will cause many thousands of people to cross oceans, millions of money to change hands, many troubled human minds to shed its pettiness for a space of minutes or hours. This latter success, at least, Mozart would have wanted; the want is written in his music.

It would be pretentious for this or any other magazine to set out to honor Mozart. The intent of the staff of High Fidelity, in assembling this Mozart memorial issue, has been simply to express a devotion.

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Volume 6 Number 1 January 1956

Roland Gelatt served as special editor of this Mozart memorial issue.

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AUTHORitatively Speaking

There is no need to identify Aaron Copland, our guest editorialist, for any reader of this magazine as one of the greatest of contemporary composers. But if anyone, thinking of him only as composer, is astonished by the excellence of his prose, he should not be. Among other writings, Mr. Copland is author of What to Listen for in Music (McGraw Hill, Mentor Books), which is — to judge by its sale of over 190,000 copies — one of the most successful and popular books on music to appear in America in the past two decades.

Sacheverell Sitwell is the youngest member of the world’s most celebrated literary trio. Like sister Dame Edith and brother Sir Osbert, he is both poet and essayist and has an ear strongly susceptible to the power of music — whether it be the music of the English language or the music of the great composers. One of Sacheverell Sitwell’s early books was an appreciation of Mozart, published in 1932 when he was thirty-five years old. Since then his musical writings have included books on Liszt, Offenbach, and Scarlatti. He has also written prolixly on painting and architecture (with special emphasis on the Baroque period) and has to his credit several volumes describing travels in North Africa, Spain, Rumania, and the Netherlands. In the midst of all this literary activity, Mr. Sitwell has somehow found time to be High Sheriff of Northamptonshire, the county of England in which he lives. No wonder that he lists his recreations in Who’s Who as “none.”

Robert Charles Marsh is an American scholar-teacher of philosophy temporarily domiciled in Cambridge, England. As readers of HIGH FIDELITY know, he is in addition an avid musical enthusiast with a keen reportorial sense. Mr. Marsh has a book coming from J. B. Lippincott on March 26, Toccata and the Art of Orchestral Performance, portions of which appeared in this magazine a year ago. Does his current interest in Sir Thomas Beecham and Mozart (see page 58) signify that a similar tome on the musical baronet is in the works? Could be.

When we were planning this Mozart Issue more than a year ago, someone jocularly suggested: “How about an article on Mozart and high fidelity?” For R. D. Darrell, however, it was no joke. He has the three volumes of Mozart correspondence practically committed to memory and he assured us that they contain enough clues to suggest an answer to the question, “Would Mozart Have Been a Hi-Fi Fan?” Follow Mr. Darrell as he tracks down these clues on page 56. We believe that Mozarteans and audiophiles alike will be intrigued with his article.

Although Gerald Abraham is a musicologist, and a distinguished one, he does not live in an ivory tower and disdain the wide dissemination of music via the loudspeaker. Indeed, for many years he earned his liveli-
nood at the BBC, where he was in charge of recorded music. Today he is Professor Abraham at the University of Liverpool, but his regard for music on records has not at all lessened—as readers will learn for themselves in his illuminating essay “On First Hearing Mozart” (page 61).

Vienna and Great Barrington are separated by more than 4,000 miles, but the distance seemed as nothing, thanks to the excellent liaison maintained by Simon Bourgin, whose contributions to this issue go far beyond the two articles appearing under his by-line. Besides reporting on past Mozart recording sessions (page 63) and future Mozart music festivals (page 85), he searched Vienna libraries for rare picture material and generally kept us well informed on what was in Mozart’s own country. Mr. Bourgin is no novice at keeping American readers posted on the latest news; in Vienna, he is Austrian correspondent for Time-Life and NBC’s news service.

Nathan Broder, managing editor of the Musical Quarterly and one of High Fidelity’s regular record reviewers, has read more widely on Mozart than anyone we know. He seemed the ideal man to describe the changing evaluations of Mozart during the past century and a half. We hope you will agree after reading his article (page 63). Pianists who play Mozart—and all pianists should—will want to acquire Mr. Broder’s new urtext edition of the sonatas and fantasias.

For years Otto Erich Deutsch has held Schubertiads in his debt by reason of his Schubert Reader, a volume of 1,040 pages that includes every known document bearing on Schubert’s life. These days he is at work again in Vienna gathering material for a similar opus on Mozart. Hereewith we publish a short preview, on the controversial subject of Mozart portraiture (see page 67). Dr. Deutsch also advised us on the authenticity of the pictures appearing in Mozart: A Pictorial Essay.

C. G. Burke, a High Fidelity contributing editor since the magazine’s beginnings, is the originator of the critical discography. He began record-collecting shortly after World War I and—while he was still in his teens—became, briefly, the first classical promotion man in the American record industry. His experience as a Mozart listener is best attested by the photographs on page 61.

Allan Sangster, who contributes, as this month’s edition of “Building Your Record Library” (see Records Section), a selection of lesser Mozart on records, learned his repertoire the hard way. He produced, for the Canadian Broadcasting Corporation, a 132-hour broadcast Mozart discography. Now he can identify, by ear, six versions of Eine kleine Nachtmusik.
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LISTENER'S BOOK SHELF

BY R. D. DARRELL

ALTHOUGH I can painfully hold my nose and plod through every dreary page of bad and mediocrea books, if professional duty demands it, I must admit that I miss no chance to dodge or postpone such labors whenever there's any possible excuse for doing so. And there are two particularly good excuses this month: the mounting pile of current books on music offers little which calls for immediate attention, while the special concern of this issue as a whole richly warrants a retrospective survey of the exclusively Mozartean literature.

It has to be retrospective, for none of the expected bicentennial publications has yet arrived, but perhaps that's just as well, since the existing Mozart Bookshelf is none too well known. Now, as you might guess, the total literature of documentary, biographical, and analytical studies on Mozart is enormous. But inevitably the great bulk of it is of primary interest only to scholars; and when long-out-of-print and foreign-language publications have been eliminated, along with periodical articles and Mozart materials included in general histories and general composer and repertory surveys, comparatively few choices remain for the non-professional American listener-reader.

Perhaps only a single work — the Letters — is absolutely essential to the ordinary music lover with a penchant for Mozart. But if he aspires to a musical book collection of any real scope, he will of course want at least one biography, plus one or more studies of the works in whole or in part. And if he reads music itself, or if he is endeavoring to build up a systematic library of Mozart recordings, he never will be quite content without ownership of or ready access to a second Mozart "bible" — the famous Köchel-Einstein Verzeichnis (i.e., Index). Unhappily, that must be currently sought only in libraries and second-hand bookshops, since the J. W. Edwards (Ann Arbor, Michigan) reprint of the 1937 edition, with a 1947 supplement, is now out-of-print. (Imported copies of a 1951 abridgment, Der kleine Köchel, and K. P. Müller's Gesamtkatalog, also of 1951, may be available in some larger music-bookstores, but neither of these is an adequate substitute.)

My present comments, then, are confined to the best available choices of works in English and ordinarily easily available — that is, either "in print" or published so recently that "remained" or second-hand copies should not be hard to find. (For convenience I include prices, but only with the warning that while I have checked these as carefully as possible, they are of course subject to change — either slightly upward in response to current increases in printing costs, or markedly downward, in the case of remanufactured volumes.) Any reader seeking more extended critical discussion should look up Nathan Broder's extremely valuable survey, "The Literature of Mozart: A Guide," which appeared in the Spring 1955 issue (50¢) of The Juilliard Review, published by the Juilliard School of Music, 120 Claremont Avenue, New York City 27.

DOCUMENTS & MISCELLANIES

As never can be repeated too often or earnestly, the one absolute "must" for every Mozartean is Emily Anderson's edition and translation of The Letters of Mozart and His Family (Macmillan, London, 1938, via St. Martin's Press, 3 vols., $5.75 each): an inexhaustible (1560-page, illustrated) treasure-trove of the most illuminating passages ever written about Mozart's — and others' — music, as well as a psychological and historical document of truly incomparable significance. (Unforgivably, the first volume, covering the period 1762-77, is currently out-of-stock in this country. But surely this lack will be speedily remedied.)

A sumptuous gift-companion for Continued on page 13
BOOKSHELF
Continued from page 10

anyone who already owns the Letters is the imported Life and Works of Wolfgang Amadeus Mozart in Pictures (Editions Contemporaines, Geneva; $12.00), selected and annotated by Robert Bory—to which I paid tribute in this column last month; its outstanding visual and documentary attractions justify not only repeated citation, but personal ownership and careful study.

Unfortunately, the most widely publicized and perhaps most widely sold miscellany is The Mozart Handbook, edited by Louis Biancolli (World, 1954; $7.50). I say "unfortunately," not so much in disparagement of its actual contents, most of which are excellent in themselves, as because they are a hodge-podge of excerpts from works better known in their entirety, and in any case here selected and arranged without notable insight or effectiveness. I can recommend it only as a last-de-mieux choice for those unwilling or unable to go directly to the original sources.

Biographies

Despite its deserved fame, Alfred Einstein's Mozart; His Character, His Work, translated by Arthur Mendel and Nathan Broder (Oxford, 1945; $8.50), is not properly a biography at all, and by no means wholly satisfactory in its critical evaluations of the compositions (at least for listeners of non-Mid-European backgrounds). Nevertheless, it provides profoundly stimulating insights into the Mozartean personality, musical environment, technical craftsmanship, and artistic genius. Definitely to be known—if not always agreed with.

But I recommend W. J. Turner's Mozart even more warmly and with no reservations at all, either in the quire recently O/P Tudor reprint of the original 1938 Knopf edition or in the 1954 Anchor paperback reprint (95c). (The latter omits the fine illustrations of the clothbound editions, but at its low price it is the outstanding "best buy" of the whole Mozart literature.) Indeed, I'd recommend the book itself at any price, for just as a biography it is one of the most distinctively individual, exciting, and rewarding of any of

Continued on page 16
The character of the Lincoln was fixed years ago. Long before tool began to shape steel, or needle stitch fine fabric, the builder determined to "create the most nearly perfect car." Lincoln styles have changed. The Lincoln ideal has not. The desire to attain it still inspires every operation of hand and machine. ... This is not the easy way to build. The demands of excellence are exacting. But results justify the use of finest materials, and the insistence on unhurried craftsmanship. Through the years, the Lincoln will continue to be superlative transportation ... to provide luxurious passage to important places! It will continue to be a Lincoln, even after the first and second hundred thousand miles. ... There is available a wide range of body types, many of which are of custom design. The famous V-type 12-cylinder Lincoln engine develops 150 horsepower. Lincoln Motor Company, Division of Ford Motor Company.

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BOOKSHELF
Continued from page 13

the genre. While it concentrates on Mozart the man rather than on his compositions in detail, its final chapters are unsurpassed in the illumination they throw both on Mozart’s genius in particular and the nature of musical genius in general.

Two other “lives” must also be recommended, though preferably as supplements to rather than substitutes for the Einstein and Turner books above. These are Eric Blom’s Mozart (Dent, London, 1935; rev. 1952, via Farrar, Straus & Cudahy, $3.00) and Marcia Davenport’s Mozart (Scribner’s, 1932, $5.00). The former has all the usual meritorious features of the “Master Musicians” series, plus many of Blom’s own. And it is perhaps his special skill in overcoming the handicaps of brevity in achieving surprising comprehensiveness and balance (the works themselves are discussed in far more detail than by Turner) that has made this the most convenient as well as most widely esteemed of the shorter biographies.

The latter has been better received by the general public than by musicians or other purists who insist on strictly unadorned historical writing. Yet in spite or because of the “invented” conversations, I enjoyed Miss Davenport’s book when it first appeared; and considering that it is frankly designed for lay consumption, it still strikes me (on re-reading) as a very skillful, not to say absorbing, picture of Mozart and his contemporary world.

Most of the other English biographies hardly warrant mentioning in the same breath with those above; and, as far as I’m concerned, the large batch of “juveniles” isn’t worth mentioning at all. But two or three books are well worth picking up if you run across remaindered or second-hand copies: Eduard Morike’s moving, if romantic narrative, Mozart on the Way to Prague, (tr. W. & C. A. Phillips, Pantheon, 1947), and Max Kenyon’s lamentably clumsy yet nevertheless fascinating childhood-environmental study, Mozart in Salzburg (Putnam’s 1953).

Special attention also should be drawn to the sad fact that the most important and extensive biography of...
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let's separate fact from fancy... on the subject of rumble and wow!

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BOOKSHELF

Continued from preceding page

I can't resist adding, however, that it is on the sole ground of nonavailability in English, and not on that of excessive specialization, that I perform pass over Günther Hausswald's Mo zarts Serenaden (Breitkopf & Härtel, 1951). The serenades, divertimentos, nocturni, etc., dealt with in this unique study, are to me perhaps the most fascinating and certainly the most enigmatic of all Mozart's compositions. It is only lately that the music itself has been made readily accessible — via LP recordings — to most listeners, but as it becomes better known it surely will stimulate a lively demand for detailed discussion, either in a translation of Hausswald's book or an equally authoritative new one.

Survey of Mozart Recordings

For critical examination of the Mozart recordings, the best book-source is the Kolodin-Miller-Schonberg three-volume Guide to Long-Playing Records (Knopf, 1955), which was reviewed in this column last July — that is, at least until C. G. Burke's full discography (which ran originally in this magazine from May/June 1953 through March 1954) is brought up to date between book covers, as promised for the coming year. Perhaps we also can look forward to the appearance, before the end of the anniversary year, of the long-anticipated Mozart volume in the UNESCO Archives of Recorded Music series, which has been "in preparation" (in both French and English versions) since 1950.

EVENTUALLY there probably will be a minor if not major flood of other bicentennial publications of all kinds. Yet fine as any one or several of them may turn out to be, nothing is likely to dim, let alone eclipse, the glories and appeal of the best of the existing literature summarized so cursorily above. If these works are not presently occupying places of special honor on your bookshelves, your most vital New (Mozartean) Year's Resolution should be to put them there, if at all possible, but in any case to read and re-read them until they — like the composer himself and his incomparable music — are truly "known by heart."
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Looking Backward

Some of the more ardent wags around the office have suggested that this issue of HIGH FIDELITY should be dated January 1756 and prepared according. Which would be a happy idea were it not for the difficulty our advertisers would have digging back two hundred years for traces and mentions of their predecessors.

We can go a little way back, however, thanks to the reader Richard F. Link of Corvallis, Oregon, who dug out a twenty year old advertisement which appeared in The Literary Digest for December 14, 1935. It spoke at length of the wonders of the "Custom Built Royale 24-tube Twin Radio," and what is startling is how few and minor the changes required to bring it up to date. Here's the copy:

"This super radio-musical instrument was created for those discriminating and exacting few who insist on the finest, most beautiful, most precisely built radio obtainable. A set of rare distinction, musically and artistically perfect, the Royale offers over 108 features, many exclusive... the 24-tube 6-tuning range chassis is made up of a 13-tube tuning chassis and an 11-tube power supply amplifier chassis. The Trio-Sonic Reproducer Combination (three speakers) and exclusive Acousti-Spread V-Front design result in Unlimited Scope Full Fidelity, whether whispered tone or crashing crescendo. Gives 40 watts of pure, undistorted output. Audio range is 20 to 16,000 cycles per second."

So you thought high fidelity was something new? We're retrogressing! Twenty years ago we had, not high fidelity, but Unlimited Scope Full Fidelity, with three speakers, yet!

Hi-Fi Salt

Maybe the people of 1920 thought

Continued on page 26

HIGH FIDELITY MAGAZINE
Pilot Combines Component Quality with Console Convenience

in the Ensemble 1030
High Fidelity Phonograph System

Here is the component line-up for the Ensemble: the Pilot AA-903 'best buy' amplifier with a full range phono preamp; the new Pilot-developed 3-way, 4-speaker system; a Garrard record changer and G.E. dual-sapphire cartridge.

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NEW BOOKS
The New HIGH FIDELITY HANDBOOK: Irving Greene and James Radcliffe. 250 illustrations, diagrams and plans. A complete practical guide for the purchase, assembly, installation, maintenance, and enjoyment of high fidelity music systems.

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THE HIGH FIDELITY READER: edited by Roy H. Hoopes, Jr. Introduction by John M. Conly. An anthology of outstanding articles originally appearing in HIGH FIDELITY Magazine covering various aspects of the high fidelity phenomenon. Among the contributors are Charles Fowler, Roy Allison, Fernando Valentí, Peter Bartok, Emory Cook, and David Sarser.

No. 155 $3.50

HIGH FIDELITY RECORD ANNUAL—A first volume of record reviews—classical music and the spoken word—from HIGH FIDELITY Magazine. Edited by Roland Gelatt.

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BINDERS FOR HIGH FIDELITY Magazine: Red Leatherette, gold stamped on front and backbone. Each binder holds 6 issues. Binders are now in stock for Volumes 3, 4a, 4b, 5a, and 5b.

Binders $2.75 each

MUSIC LOVERS’ ENCYCLOPEDIA: compiled by Rupert Hughes; newly revised and edited by Deems Taylor and Russell Kerr. 930 pages. Contains a series of essays contributed by eminent authorities on such subjects as: acoustics, counterpoint, the conductor and his art, harmony, jazz, orchestration, recorded music, etc. Extremely valuable reference work; compact and easy to use.

No. 152 $3.50

RECORD INDEX - 1954: Complete alphabetical listings by composer or collection-title of all the classical and semi-classical, jazz and spoken word record reviews contained in HIGH FIDELITY Magazine in 1954. Discographies included. 50c each.

HOME MUSIC SYSTEMS (Revised Edition): Edward Tatnall Canby. 302 pages, illustrated. This popular guide to high fidelity has been completely revised. HOME Music Systems explains the operation of a radio-phonograph, where to buy the separate parts, and how to house them. One chapter is devoted to suggested combinations of equipment.

No. 151 $2.95

THE FABULOUS PHONOGRAPH: Roland Gelatt. A history of the phonograph tracing its progress from Thomas Edison’s curious tin-foil apparatus to the astounding high fidelity sound systems of today. As one of this country’s outstanding music critics, Roland Gelatt has a keen appreciation of the phonograph’s importance. As a sensitive social historian, he has a discerning eye for the flavorful fact, or the pungent quotation that sets a scene and illuminates an era.

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Great Barrington, Mass.

I enclose $ for which please send me, postpaid, the books indicated by the circled numbers below. (No C.O.D.’s or change orders, please.)

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RECORD INDEX 1954 □

NAME □

ADDRESS □

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NOTED WITH INTEREST

Continued from page 24

they were getting high fidelity sound when they read the advertisement quoted above, but, of course, we know better. However, did you know that the grainy white stuff most of us sprinkle liberally over our food is definitely low-fi, and no one who knows anything would think of using it? So-called common table salt is some sort of rock, or dirt, dug out of the earth (according to our informant) whereas true (hi-fi) salt is gotten from the sea. No chef worth his (hi-fi) salt (pardon) would think of cooking fish, for example, in anything but sea salt; substituting common “salt” introduces serious distortion and spoils the delicate fish flavor.

As you can see, we got quite a lecture on the subject. We were in Chicago for the high fidelity show when our man, tiring of talking about hi-fi sound, switched to hi-fi salt. It took us a few seconds to catch up and at first we took it all with the usual few grains of you-know-what, but it seems it’s all true and a very serious matter. Many good chefs buy sea salt in bulk, and some fancy stores, catering to epicures, stock it... and if you don’t believe all this, write to Trace Elements Corp., 718 Drennan St., Houston, Tex.

We tasted it, by the way; it tastes like a mouthful of sea water.

World Broadcasting Stations

One of the most complete guides to broadcasting stations which can be heard in Europe is that published recently by Wireless World. It lists long, medium, and shortwave stations—the first two for Europe primarily, the shortwave stations for the world, including USA. All groups are arranged two ways: by frequency and by country. Some 650 long and medium wavelength stations are listed; the shortwave group includes about 1,600 stations having at least one kilowatt of power. For shortwave enthusiasts and travelers the Wireless World Guide is a handy and complete reference book; copies are obtainable from Iliffe & Sons, Ltd., Dorset House, Stamford St., London S. E. 1, for 2s. 6d., plus 2d. postage; if High Fidelity readers are sufficiently interested, we’ll ask our Book Department to stock the Guide.

Continued on page 28

HIGH FIDELITY Magazine
Following the phenomenal success of the industry-sponsored Philadelphia High Fidelity Music Show held in November of this year

THE INSTITUTE of HIGH FIDELITY MANUFACTURERS

a non-profit corporation devoted to the advancement of quality in sound reproduction

ANNOUNCES that it will hold its first

NEW YORK HIGH FIDELITY SHOW
during
SEPTEMBER 1956

These industry-sponsored shows are intended to provide the place and the opportunity for new audio developments, techniques and equipment to be seen, heard and appraised by the general public. The readers of this magazine are earnestly solicited for their views on show format and practices, that these shows may better serve the growing public interest in high fidelity.

Please address all replies to: Show Plans Committee

INSTITUTE OF HIGH FIDELITY MANUFACTURERS, INC.
25 Broad Street, New York 4, N. Y.
The oldest American magazine specializing in high fidelity equipment is AUDIO. From the beginning, AUDIO's guiding hand has been that of its present editor and publisher, C. G. McProud.

AUDIO recently devoted an Equipment Report to a searching examination of the world-famed PRECEDENT tuner. Its conclusion:

"Our observations indicate that the PRECEDENT well justifies its reputation. It is the logical answer to the demand for a maximum of quieting, high sensitivity, and excellent stability... It would be appreciated for its engineering, for its performance, and for its external appearance—tops on every count."

May we send you, without cost, a copy of AUDIO's complete report?

RADIO ENGINEERING LABORATORIES • INC.
36-40 Thirty-seventh Street • Long Island City 1, N.Y.

NOTED WITH INTEREST
Continued from page 26

Service in New York

We had a letter back in October from the Sigma Electric Co., 11 E. 16th St., New York 3, N. Y., telling us that they did not sell high fidelity equipment. Their shop is devoted exclusively to servicing electronic equipment—and that, we think, is a wonderful idea. Good service for hi-fi systems is still all too hard to find. Sigma said they provided service for several large New York dealers and distributors and were an authorized service depot for more than a dozen leading equipment manufacturers. Incidentally, they specialize in tape recording equipment but service other types as well.

This is a good address to jot down someplace—high fidelity systems don't die out very often, but when they do it is always exactly one and a half hours before you are about to begin a demonstration to a carefully selected group of friends you want to win over to the cause!

Hi-Fi in Venezuela

Interest in high fidelity is spreading steadily south; witness the audio shows in Cuba and Mexico, and also the illustration hereabouts of the attractive salon opened recently by Irvin K. Allum in Maracaibo, Venezuela. Even his delivery trucks feature "Alta Fidelidad," and Mr. Allum told us recently that business is fine indeed. HIGH FIDELITY has a significant circulation in South American countries.

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HIGH FIDELITY MAGAZINE
High Fidelity Amplifiers

superb quality performance
in beautiful new styling

Now you can enjoy all the
perfection of Bell High Fidelity
living reproduction in an ampli-
ifier styled to blend . . . without
additional cabinetry . . . with any
color. Here are the three renowned
Bell high fidelity amplifiers, which
have become the index of quality
in the audio world, in new ex-
terior dress, but with the same
outstanding circuitry. See
and hear them at your
dealers, or request li-
terature 554 for com-
plete technical and
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Those who demand the finest in “living reproduction”
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555-57 Marion Rd., Columbus 7, Ohio
A Subsidiary of Thompson Products, Inc.

Export Office: 401 Broadway, N.Y.C. 13
In Canada: Charles W. Peirson, Ltd., 6 Alcino St., Toronto 17, Ont.

January 1956
"Breathtaking!" — Edward Tatnall Canby

THE FISHER
Master Audio Control
SERIES 80-C

STARLINGLY DIFFERENT," says Edward Tatnall Canby, Audio Magazine. "Has everything, at a very reasonable price for top-quality hi-fi equipment. The easiest to read and operate I’ve ever seen. The specs on performance are breathtaking and the over-all quality of its electrical operation is pretty closely comparable to that of a professional broadcast console control board. This is the current standard for really hi-fi operation of controls in the home. Hum, distortion, etc. are so low as to be inaudible and mostly unmeasurable in the lab. And all this, mind you, in the middle price range.

Chassis Only, $99.50 • Mahogany or Blonde Cabinet. $9.95

Remarkable Features of THE FISHER 80-C

- Professional, lever-type equalization for all current recording characteristics.
- Seven inputs, including two Phone, Mic and Tape.
- Two cathode-follower outputs.
- Complete mixing and fading on four, three, four or five channels.
- Bass and Treble Tone Controls, all the variable crossover feedback type.
- Accurately calibrated Loudness Balance Control.
- Self-powered.
- Magnetically shielded and poted transformers.
- DC on all filaments; achieves hum level that is inaudible under any conditions.
- Inherent hum: non-measurable. (On Phone, 72 db below output on 10 mv input signal; better than 85 db below 2v output on high-level channels.)
- FM and harmonic distortion: non-measurable.
- Frequency response: uniform. 10 in 180,000 cycles.
- Separate equalization and amplification directly from tape playback head.
- Four dual-purpose tubes, all shielded and shock-mounted.
- Separate, high-gain microphone preamplifier.
- Push-Button Channel-Selectors with individual indicator lights and simultaneous AC On-Off switching on two channels (for tuner, TV, etc.).
- Master Volume Control plus 5 independent Level Controls on front panel.
- 11 Controls plus 5 push-bottoms.
- Three auxiliary AC receptacles. Size: Chassis, 12½" x 7½" x 4½" high. In cabinet, 13½" x 8½" x 5½" high. Shipping weight, 10 pounds.

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

NOTED WITH INTEREST

Continued from page 28

Time for High Fidelity

An announcement just received from Ampex states that now you can have plenty of time — to pay for your hi-fi system. They have made arrangements with the Pacific Finance Corporation so that equipment purchases made through Ampex dealers can be quickly and easily financed on a time payment plan, with up to twenty-four months to pay. Sounds like a mighty smart idea to us.

What'd You Like Most?

That’s the question the Appliance Merchandisers Association in Phoenix asked in a big contest this summer. According to our correspondent, the winners wanted not a refrigerator or a combination washer-wringer-dryer with built-in defrosting compartment, but a high fidelity system — specifically, a Fleetwood television system. Wise choice!

World Tape Pals

Judging by the size of the new membership list just published by World Tape Pals, P. O. Box 9211, Dallas 15, Tex., tape-spondence is a rapidly growing activity. It’s not only fun, but often a most worthwhile activity. WTP has members throughout the world; the membership roster tells who they are, what their particular interests are, and what equipment they have. Copies are available from WTP.

Good Luck!

Belatedly we wish the best of success to Atlanta’s WGKA which is now broadcasting good music over FM at 92.9 megacycles from 7 a.m. to midnight, and duplicating on AM (1,600 kc) from 7 a.m. to sunset. They tell us that about 95% of the schedule will be music, over half of which will be classical. Initial mailing of their program guide was to about 7,000 interested and hopeful listeners; this is a fine start — keep it up, WGKA.

Low Fidelity

Sydney J. Harris, writing in the Detroit Free Press, is waging a one-man campaign for low fidelity. Says that fidelity is just fine, but that he’s found that for too many enthusiasts the “high”
January 1956

refers to volume and not necessarily quality. So he’s plumping for low (volume) fidelity.

We join him. Our ears are still ringing from the spate of audio shows we attended not too long ago.

Synchronized P.A.

Had an interesting talk this past summer with Howard Layton, who represents the English firm of Pamphonic in this country. He imports the Pamphonic speaker which was TITI’s recently; Pamphonic also makes a good deal of other equipment for commercial sound applications. While not directly related to hi-fi, some of it seemed to have some fascinating possibilities.

One gadget (?) synchronizes a public address or sound reinforcement system. The problem is: you have a long auditorium. You reinforce sound by installing a series of loudspeakers along the side walls, say. Now if you hitch all the speakers, through amplifiers, to a microphone, then the speakers at the rear of the hall reproduce the sound at the exact same instant as it originates from, say, a singer in front of the microphone. A fraction of a second later, the rear seat people get at least a whisper of the original sound, which muddies up things and causes difficult listening. So Pamphonic developed a tape delay machine which is in essence a drum which holds a continuous strip of tape around its periphery. Sound from the mike goes to a record head; around the circumference of the drum are a series of playback heads, one for each loudspeaker position. The spacing of the playback heads can be changed to provide any amount of delay. In practice, the tape delay is synchronized with the delay in arrival of original sound so that both original and reinforcement arrive at a given zone in the auditorium simultaneously. Gadget is not the word, but at least it’s cute. Any hi-fi use? We’d like to play with one!

Another Pamphonic device which certainly tantalizes is what they call a line source loudspeaker system. The eleven-foot model contains a bank of thirteen woofers and nine tweeters in a long double row. It’s supposed to spread the sound in a very narrow beam which is useful in highly reverberent auditoria. The horizontal coverage for this model is said to be 120° but the vertical beam spans only 10°. We

Continued on next page

Top Quality! Low Cost!

THE FISHER 30-Watt Amplifier

MODEL 80-AZ

A nonther Fisher First — our great new 30-watt amplifier with PowerScope, a Peak Power Indicator calibrated in watts to show instantly the peak load on your speaker system. The new FISHER 80-AZ Amplifier is the first with a positive indicator to prevent voice coil damage. The Model 80-AZ is magnificent in appearance and quality.

Incomparable Features of THE FISHER Model 80-AZ

• High output — less than 0.5% distortion at 30 watts; less than 0.05% at 10 watts. Handles 60-watt peaks.
• Intermodulation distortion less than 0.5% at 25 watts and 0.2% at 10 watts.
• Uniform response 10 to 50,000 cycles; within 0.1 db from 20 to 20,000 cycles.
• Power output is constant within 1 db at 30 watts, from 15 to 35,000 cycles.
• Hum and noise level better than 90 db below full output.
• Three separate feedback loops for lowest distortion and superior transient response.
• Unique cathode feedback circuit for triode performance with the efficiency of tetrode.
• Output transformer has interleaved windings and a grain-oriented steel core.
• Three Controls: PowerScope, Z-Matic and Input Level.
• Handsome, brushed-brass control panel. (With sufficient cable for built-in installations.)
• Tube Complement: 1—12AX7, 1—12AU7A, 2—EL-37, 1—544-G, 1—PowerScope Indicator, 1—Regulator, 5-6 and 6-63-an outputs.
• Size: 15½ x 4½ x 6½” High, Weight: 22 lbs.

Price Only $99.50

Price Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

FISHER RADIO CORP., 21-25 44th DRIVE • L. i. CITY 1 • N. Y.
could think of lots of hi-fi uses, except that no claims are made for fidelity.

Back Copies

Jasper W. Croonenberghs, 209 Crestone Ave., Alamosa, Col., and H. C. Jung, 1060 Crammont Ave., Berkeley, Calif. have complete sets of High Fidelity for sale to the highest bidder.

C. Bartholomew, R.D. 2, Gettysburg, Pa., has the following issues which someone can have for the post-age: No. 2, No. 6, No. 7; 1953 and 1954 complete.

Second Shift

There is a certain Mr. E. D. Bosley in Glendale, Calif., who has a high fidelity store. Please credit him with what seems to us like some very worthwhile and considerate originality: store hours are from 4 p.m. 'til midnight! Maybe the clerks won't like this idea, but it ought to be a big success with customers.

Tape Counter

Don't remember if we included a tape counter in our Edison-in-the-House article of a good many issues ago, but maybe we should have. Some recorders have them built in, of course, but others do not... and for one of our readers this has been a serious enough problem for him to work out a solution. He writes: "Time and time again I would have appreciated a counter on my tape machine. The need inspired me to turn out a pulley and belt coupling that fitted on the supply reel shaft. Now I would like to make up a professional counter— I have a very fine machine shop—and would like to ask if any of your readers have designed and installed successful and dependable counters in their transport mechanisms; what parts were needed, and the best place to locate them. Incidentally, my recorder is an Ampex 350 and I do not consider it an insult to add a revolution counter to it."

If you have any ideas and thoughts write Victor E. Ottobre, 134-18 Francis Lewis Blvd., Laurelton 13, Queens, N.Y.
Sir:

Try as I will I cannot resist writing to you about the new issue (November 1955) which I have just swallowed completely. Every time an issue comes out I find something in it somewhere that is flesh of my flesh, and better evidence of a magazine's continued vitality for its reader I can't imagine.

The article about Bach and Brubeck by Mr. Rummell [is] surely as prime an example of exquisite blade work as exists anywhere in musical discussion.

What catches my eye in this piece in particular is the remark attributed to the author's Uncle John: "He forgets that to the listener it makes little difference, really, whether the musical idea was grabbed from the air or carefully shaped, re-shaped, and polished before utterance." I thought I was about the only heretic to whom this subversive thought had come. To my mind, it makes no difference whatever — unless one is impressed by circus stunts. I could never really dig this improvisation fetish so rampant among jazz artists, the mesmerizing notion that to actually think so long about the idea as to write it down robs it of all vitality, coupled with the equally stunting notion that any halfway logical improvisation is naturally superior to the most polished composition. Hence, Mr. Rummell's article makes me think I am aided and abetted in my perverse desire to see some gifted modern musicians take the stuff of jazz and compose with it.

For the most part, I find myself leaning toward Uncle John's side of the argument — yet I find the end product of the conversation a little too hard on Brubeck. Poor Dave! Now that his friends are finished with his canonization, he finds himself completely delivered over to his bitter enemies. The mere fact that Bach wrote counterpoint umpteen years ago doesn't prove anything about Brubeck.

Continued on next page
LETTERS
Continued from preceding page

except that he didn’t invent it. And I don’t remember Mr. Brubeck claiming that he did. Who knows, however, what those bug-eyed little monsters, the fans, might have claimed for him in his name. Brubeck is an intelligent, articulate, gifted, and sincere young man who plays the piano the way he does because he thinks he can say something with it that way that is important to get said. He has fallen hard for this improvisation clap-trap, so hard that he has come to the point of pleading for special musical consideration simply because he arranges as he goes along, just like all the other noodlers and tootlers, but the Brubeck emotional and intellectual impact is there and is considerable, and is a solar plexus bulls-eye consistently enough to make critics pause.

This article touches lightly in its way on a vital nerve-end of the whole question of the future of American music. To wit: Must jazz, striving to become more complex and more important as listening music, continue to be shackled to the spur of the moment abilities of its performing artists to continue to be jazz? The mere idea that something really memorable or of any scope whatever can be made up in a saxophone player’s head as he goes along, particularly in terms of modern complexities of technique, seems to be pretty silly when you consider it. Yet this is what we seem to be committed to. When a daring young man ventures on the flying trapeze of extended composition in jazz idiom, you can depend upon the critics one and all to say “very clever, but it isn’t jazz,” which pronouncement effectively sweeps the hybrid under the carpet with the other dodos.

I’d like to see a serious discussion of this point somewhere.

Meanwhile, one wonders what a Dave Brubeck would do with (and what Mr. Rummell’s Uncle John would say about) one of those extended, complex, genuinely original and gorgeously immortal piano compositions Scott Joplin used to write down on paper and call “Piano Rags.”

Ray Ellsworth
New York, N. Y.

SIR:
For the past few months the high fidelity industry has conducted a series of audio shows from San Francisco to
New York, and from Havana and Mexico City to Toronto.

It seems to me that the time has come for our entire industry to establish itself on a world-wide basis.

I propose that in 1958 we plan on having an international high fidelity fair in Paris, France. The reason why I believe Europe and Paris (the cultural capital of Europe) to be the ideal location for such an event is the powerful impact American-made goods of this nature can have on the world market when shown at such a center of activity.

I, for one, am ready to sign up right now. Let’s hear what others in the industry have to say.

Ed Alsbucher
Berlant-Concertone
Los Angeles, Calif.

SIR:
Mr. Arenz ["Letters," October 1955] may dare himself by recalling the early electrical recordings of the Bruckner Symphony No. 7 and the Mahler Symphony No. 2 by the Minneapolis under Ormandy. However, I will take the risk of dating myself back to an even earlier period and point out that in neither case was this the “first” recording.

The Bruckner had been done by the Berlin State Opera Orchestra under Oskar Fried, and the Mahler by the same orchestra and conductor assisted by Gertrud Bindernagel, Emmi Leisner, and the Domchor. These recordings appeared on the Polydor label and were made by the acoustic process nearly ten years before the Minneapolis versions.

A. F. R. Lawrence
New York, N. Y.

SIR:
It seems to me that Gerald Martin waxed a wee bit pedantic in his animadversions on announceorial (what the — !) deviations from authenticity in the matter of pronouncing foreign names, titles, words, and phrases ["aye Aye, Trovatore!" November 1955]. Then he tells us that SHTENTKhen is correct for Standchen and BOON-dess-rock for Bundestag. I can see now why announcers who give us KOIRSHELL for Köchel do like they do. It’s the bum steer they are given.

Like in England where one of the record companies parenthesized Ich liebe dich as Ich lieber dorch. There are things you just simply can’t indicate with letters. The aspirated “ch” and

Continued on page 37
the old
music masters
and the new

Elite and Telefunken High Fidelity Brings You a New Dimension in Sound

CAN YOU identify the great composers of old in the picture above?

Can you identify the magnificent radiophonograph console that brings the masterworks of these great composers to life like never before in the history of broadcasting and recording? It is the superb Mozart, a high fidelity audio system worthy of its name.

Bound to be one of your most prized possessions, the Mozart console is styled and engineered specifically for those whose taste inevitably leads them to the finest products in every field. And in high fidelity—Elite and Telefunken audio systems have no equal. To listen to the Mozart's glorious tone and miraculous sound-sensitivity is truly an unforgettable experience, a delight to the ear. To look at its graceful, opulent cabinet is a delight to the eye.

Another triumph in hi fi imported from the Continent by Elite and Telefunken, the Mozart radio-phono belongs in your home. See it soon, as well as the other Elite and Telefunken high fidelity systems, priced from $99.95 to $549.95 at fine stores everywhere. (Slightly higher prices west of Rockies, Florida, and in Canada.)

MOZART... hi fi audio system with 4 speakers, 2 built-in antennas, tuning eye, tone controls. Push-button controlled, FM, Standard, Long Wave, Short Wave reception. The phono is the famed Elite Hi Fi Automatic Changer, intermixes any size record from 4” to 12”, shuts off automatically after last record, equipped with sapphire needle for standard records and DIAMOND NEEDLE for long play records. Cabinet of genuine mahogany veneers.

High fidelity for less than $100. Compact table model audio system for FM, AM and plug-in for phono or tape recorder. 50,000 cycles. Cabinet of rich walnut veneers.

Portable high fidelity system. FM, AM and Short Wave. 2 built-in antennas. Push-button controls for wave bands, phono, tape recorder and ex-changer. External speaker. 45,000 cycles. Cabinet of mahogany veneers.

Write for free brochure on hi fi and name of nearest dealer.

Imported by AMERICAN ELITE, INC. Dept. 14 7 Park Avenue New York 16, N. Y.

The famous composers above are, left to right: Verdi, Paderewski, Beethoven, Rubinstein, Handel, Schubert, Mozart, Chopin, Mendelssohn.
LETTERS
Continued from page 35

"g" are two of them. The u-umlaut and the o-umlaut are a couple more. Then there are the "broad" Gaelic "l" and "n" which can make the sassenach swallow their tongues and indeed I think that's why they have them. You tell me, if you can, why the Swedish "skinka" starts out like trying to clear a fish bone out from behind the uvula and ends up with an unmistakable "winka."

You run into the same sort of booby traps when you try transliteration. Whatever the dohickey is the Russians use in their alphabet to indicate the English "ch" sound, it comes out different according to local linguistic peculiarities. Tschaikowski (or Tschaikovsky) shows up as Czaikowski in the Polish catalogues, Tschaikowski in the German, and Czjakowski in the Italian. Why the Italians didn't write it Ciacovschi to be consistent baffles me. At any rate, the Poles, Germans, and Italians set the name up in their own languages in such a way as to make it "hard" for a Pole, German, or Italian to mispronounce it. Why shouldn't we do likewise? I am told that Khachaturian, generally catalogued Khatchaturian, should be pronounced Hockatoorian; that the "kh" in these Eastern tongues is like the aspirated "ch" in German. So, why don't we spell it Hockatoorian? Give the announcers a break!

Giving the announcers a break means, too, getting them off the hook when it comes to announcing the titles of the works to be performed. Parenthetically, English means nothing to ninety-nine and forty-four one-hundredths percent of Americans who would applaud the English approximation of "Spring has come." The Germans don't even try to clobber the bullseye on that one: to them, it's Die Sonne sie lacht. It sounds good in German, too! And—oh, yes—what do you do about a name like Ferenc Fricsay? If you wanted to adhere inflexibly to European pronunciation and practices, it would be necessary to call the man Fricsay Ferenc because that's the way they do in whatever the Hungarians call their country. How that is pronounced I can't even guess. Some time when I am up around 80th Street and Second Avenue I'll ask someone.

Continued on page 39

Mark 30C Audio Control Center

Attenuated distortion has been reduced almost to the vanishing point. Strictly a top-quality control and worthy of the very finest associated equipment, and well suited to the needs of the high fidelity perfectionist.—HIGH FIDELITY Magazine

Feedback type preamplifier with extreme flexibility of control and input-output facilities, functionally designed for ease and simplicity of operation. Separate Turnover and Roll-off controls. Exact compensation for all recording curves, rigidly controlled in production. Feedback-type bass and treble controls. Rumble filter and loudness compensation front-panel controlled. Facilities for two phone inputs. Adjustable pickup load. Tape output jack. I.M. distortion virtually unmeasurable. Extremely low hum and noise level. Highly styled, legible front panel; maroon and gold cabinet. For use as remote control unit—self adjusting feature for cabinet installation. Size: 3½" x 10½" x 6". $88.50

Mark 30A Power Amplifier

30 watts of low-distortion power in a compact, attractively styled, easy-to-install package. Long life assured by novel chassis design providing perfect ventilation of components. I.M. distortion below 1% at 30 watts; 4% at 20 watts; 1/10% at 10 watts. 43 db. multiple-loop negative feedback. Wide-band phase compensation assures absolutely stable operation with all types of speakers. Perfect freedom from transient oscillation and fast recovery time result in audibly cleaner performance. Genuine, licensed Ultra-Linear Circuit. Size 3½" x 12" x 9". $98.25

Mark 10 Integrated Amplifier and Control Center

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—B. H. Haggan, "The Nation"

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I dunno, but to me it seems that this business of trying to name names, titles, etc., in foreign terms smacks of pompous affectation and superciliousness. There may be announcers who ring the bell every time, but it is undoubtedly a hard life for the lads who, having been told that in any substantially concatenated Russian name the accent is on the antepenult, come a cropper over Szostakovicz (heh!) or Chaliapin. How can they do injustice to such names or, as a matter of fact, ever be sure of anything?

(How do you like that Szostakovicz? That's from the old Syrena — See-ray-nah — catalogue.)

Frank A. Albert
Richmond Hill, N. Y.

SIR:
I have just finished reading your November issue and feel compelled to write you a letter of appreciation. The thing that especially caught my eye was the "Noted With Interest" item, They Want To Know. I work part time for the only FM station in Nashville. We have a modest layout and broadcast fourteen hours of classical music a day. The music is played automatically till 5 p.m., at which time the programs are announced. At present, we have four sponsors for the evening hours. The road has not been easy. Over a year's time we have collected about eight hundred cards and letters from listeners. Yet almost every week I meet someone who listens to our programs and has never bothered to let us know. In one instance a man admitted that he had a card on his desk that he had intended to send us. The card had been lying there for three weeks... Such as the above has not been our real problem. Basically, the fault lies in the listener's not telling the sponsors that they enjoy their programs. At the station we have stopped asking listeners to write to us and, instead, ask that they write or tell the sponsors that their sponsorship is appreciated...

Turning to another article in your November issue: Gerald E. Martin, of "Aye Aye, Trovator," could be easily disposed of with no loss to the quality of your magazine. The type of announcer he asks for would...
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...surely have to have a Master's degree in music. I assure you that an announcer of the quality that Mr. Martin asks for would not work on FM as a means of livelihood. Most people do not know the correct pronunciation of musical names and those that do know can derive a feeling of superiority from hearing our mistakes. The program director and I get together and criticize each other occasionally. That way we correct mistakes. But the primary purpose of FM is to provide good music. We do a better than average job of correct pronunciation but I had rather give an interesting, well-balanced program than spend my time browsing through reference books...

Kenneth B. Carpenter
Nashville, Tenn.

SIR:
Here's another idea on how to index those LP classical records [see "Noted With Interest," November 1955]. I use a One-Spot record index catalogue which lists all compositions by title and composer. To each record in my collection (which numbers over two hundred) I assign a number which is gum-stickered to the record jacket. This number is entered in the catalogue opposite the composition listing. It takes me about ten seconds to locate any and all recordings of a particular piece that are in my collection. No cards or cross-indexing is necessary with this system. I tried various systems but this seems to work the easiest.

J. E. Chambers
Evanston, Ill.

SIR:
I know that each record reviewer expresses his own opinion, and his initials go down under his piece to place responsibility on him. Still it was a bit disconcerting to find in the September issue that C. G. B. praises Scherchen and Westminster for microphone placement which captures every choir of the orchestra with clarity (p. 56) while R. A. criticizes the same people for the same thing in a recording of Liszt Rhapsodies (p. 61).

But don't get me wrong; I love the record reviews.

Charles Wengrov
New York, N. Y.

Continued on page 42
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Sir:
I have just finished reading David S. Hoopes' article about the Harvard Glee Club in the October issue... On page 63, he states: "In 1921 upon an invitation by the French Government, they became the first college musical organization to tour Europe."

This statement does not appear to be quite correct. In order to set the record straight, the St. Olaf College Band (Northfield, Minn.) toured Norway in the spring and summer of 1906. Some years later, in 1913, the St. Olaf College Choir toured Norway, Sweden, and Denmark during that summer. The tour was completed just before the outbreak of World War I.

Also on page 63 it was stated: "... for it was with the reformation of the Harvard Glee Club, which took place in 1919, that the renaissance, if it may be so called, of choral music in America began." Actually, this renaissance began in the Midwest with F. Melius Christiansen and the St. Olaf College Choir beginning in the period 1910-1912. Christiansen is generally recognized as the leader in this movement. Mr. Davison and others were primarily followers.


A. R. Bookout, Jr.
Wilmington, Del.

Sir:
I recently learned that NBC-TV presented an interview with Pablo Casals on Sunday, July 31. Unfortunately, the program was not carried by our local TV station. However, I am most anxious to at least hear Casals' words and I imagine that some hi-fi enthusiast... made a transcription on tape of the program. I would be very grateful for any suggestions you may have as to how I could contact such a person. I can use either a tape or disk recording and of course will be glad to pay all the expenses involved in copying.

George C. Klinger
183 E. 14th Ave
Columbus, Ohio

Continued on page 44
Sensational New Advance in AM-FM Tuners

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H.H. Scott

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Export department: TELESCO INTERNATIONAL CORP., 270 Park Avenue, New York 17, N. Y.

JANUARY 1956
Sir:

Good things are usually accepted without comment by the public. Like FM — see your feature "They Want to Know" in the November issue’s "Noted with Interest." Or like health. Mr. Rodrigues’ delightful cartoons seem to fall into the same category.

Allow me, for one, to break the amused silence by thanking the artist and you for the wonderful contributions to hi-fi lore.

*John J. Stern, M.D.*

Utica, N. Y.

Sir:

"I went to the Audio Fair;"

"The boors and the beasts were there..."

At my own request, my husband escorted me to the Hotel New Yorker on October 15 to take in the sights at the Audio Fair. The lines which open this letter express my feelings. With the possible exception of a subway crowd at rush hour, I have never had to cope with such rude and unman-nered persons. Granted, it was the opening day; granted, it was too much to cover in the two or three hours that most visitors had probably allotted to it; and, granted, there were few women around and why should we expect courtesy as our due when we harangue for equal rights. Nevertheless, I could not help wondering if rudeness and ill manners are endemic to hi-fi maniacs.

One of our first goals was the room where HIGH FIDELITY and AUDIOCRAFT were handing out cotton and playing no music. Entitled, "Rest Your Ears," you might also have added "...and your eyes," for the room was competently hostessed by charming ladies. We were intrigued by AUDIOCRAFT, the first issue of which we have been awaiting for a month or so, and especially interested in the original jacket covers by Rodrigues [in HIGH FIDELITY], which we think bid fair to become the best thing about your magazine.

On the whole, the Fair was valuable. That it was not more so was our own fault, for we did not allow ourselves time enough to see everything we wanted to see and ask all the questions we wanted to ask.

*Mrs. John C. Pace, Jr.*

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The following are lists of records for trade: if any records listed here interest you, write directly to the person offering them and give him your trade list. The records listed below are stated to be in good condition; however, we cannot be held responsible for any records obtained through this column. Lists submitted for publication in this column must be limited to ten records for trade and ten which are wanted. Composer, title, performers, recording company, record number and speed must be supplied by the trader. Only 33 1/3 and 78 rpm records will be listed.

Ferdinand F. E. Kopecky, 311 Franklin Ave., Ridgewood, N. J., has the following LPs for trade:

- Copland: Appalachian Spring; Piston: Incredible Flutist. Rother, Radio Berlin Orch. URANIA 7092, 12-in.
- Dvorak: Violin Concerto. Oistrakh, USSR State Orch. VANGUARD VRS 6016, 12-in.
- Mozart: Two Flute Concertos. Wanausek, Pro-Musica Chamber Orch. VOX PL 8130, 12-in.
- Tchaikovsky: Romeo and Juliet. Koussevitzky playing double bass and conducting Boston Symphony Orch. VICTOR LCT 1143, 12-in.

In exchange Mr. Kopecky would like to acquire the following LPs:

- Mussorgsky Program. Süsskind and Philharmonia Orch. MGM E 3030, 12-in.
- Borodin: Symphony No. 2; Tchaikovsky: Suite No. 1. Mitropoulos, Philh-Sym. Orch. COLUMBIA ML 4996, 12-in.

Rev. R. R. McMurtry, St. Ann’s Episcopal Church, 503 W. Jackson St., Woodstock, III., wants to trade the following LPs:

Continued on page 50
Knobby, what!

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Have a look soon at your Fleetwood dealer's. And, while you're there, note the keyed automatic gain control feature — a real boon to you who live in strong signal areas where overload is a problem. Ask, too, for your free copy of the booklet, "A Fleeting Glance at Fleetwood" — it's full of installation ideas.

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PAUL VALERY once wrote: "The definition of beauty is easy: it is that which makes us despair." On reading that phrase, I immediately thought of Mozart. Admittedly, despair is an unusual word to couple with the Viennese master's music. And yet, isn't it true that any incommensurable thing sets up within us a kind of despair? There is no way to seize the Mozart music. This is true even for a fellow-composer, any composer—who, being a composer, rightfully feels a special sense of kinship, even a happy familiarity, with the hero of Salzburg. After all, we can pore over him, dissect him, marvel or carp at him. But in the end there remains something that will not be seized. That is why, each time a Mozart work begins—I am thinking of the finest examples now—we composers listen with a certain awe and wonder, not unmixed with despair. The wonder we share with everyone, the despair comes from the realization that only this one man at this one moment in musical history could have created works that seem so effortless and so close to perfection. The possession of any rare beauty, any perfect love, sets up a similar distress, no doubt.

Mozart had one inestimable advantage as compared with the composers of later times: he worked within the "perfection of a common language." Without such a common language the Mozartean approach to composition and the triumphs that resulted would have been impossible. Matthew Arnold once put it this way: during such a time "you can descend into yourself and produce the best of your thought and feeling naturally, without an overwhelming and in some degree morbid effort; for then all the people around you are more or less doing the same thing." It has been a long time since composers of the Western world have been so lucky.

Because of that, I detect a certain envy mixed with their affectionate regard for Mozart as man and musician. Composers, normally, tend to be sharply critical of the works of their colleagues, ancient or modern. Mozart himself exemplified this rule. But it doesn't hold true for other composers and Mozart. A kind of love affair has been going on between them ever since the eight-year-old prodigy made the acquaintance of Johann Christian Bach in London. It cooled off somewhat in the romantic nineteenth century, only to be renewed with increased ardor in our own time. It is a strange fact that in the twentieth century it has been the more complex composers who have admired him most—perhaps because they needed him most. Busoni said that Mozart was "the most perfect example of musical talent we have ever had." Richard Strauss, after composing Salome and Elektra, paid him the ultimate compliment of abandoning his own style in order to refashion himself on a Mozartean model. Schoenberg called himself a "pupil of Mozart," knowing full well that such a statement from the father of atonality would astonish. Darius Milhaud, Ernst Toch, and a host of composer-teachers quote him again and again as favored example for their students. Paradoxically, it appears that precisely those composers who left music more complicated than they found it are proudest to be counted among the Mozart disciples.

I number myself among the more critical of Mozart admirers, for I distinguish in my mind between the merely workaday beautiful and the uniquely beautiful among his works. (I can even complain a bit, if properly encouraged, about the inordinate length of some of the operas.) I like Mozart best when I have the sensation I am watching him think. The thought-processes of other composers seem to me different: Beethoven grabs you by the back of the head and forces you to think with him; Schubert, on the other hand, charms you into thinking his thoughts. But Mozart's pellucid thinking has a kind of sensitized objectivity all its own: one takes delight in watching him carefully choose orchestral timbres, or in following the melodic line as it takes flight from the end of his pen.

Mozart in his music was probably the most reasonable of the world's great composers. It is the happy balance between flight and control, between sensibility and self-discipline, simplicity and sophistication of style that is his particular province. By comparison Bach seems weighted down with the world's cares, Palestrina otherworldly in his interests. Composers before him had brought music a long way from its primitive beginnings, proving that in its highest forms the art of music was to be considered on a par with other strict disciplines as one of man's grandest achievements.

Mozart, however, tapped once again the source from which all music flows, expressing himself with a spontaneity and refinement and breathtaking rightness that has never since been duplicated.
The Miracle of Mozart

by SACHEVERELL SITWELL

Walking along Piccadilly by the side of the Green Park, one lovely summer morning of last year, I heard the beat of drums in the distance through the trees. It was the band playing for the changing of the Guard in front of Buckingham Palace, and the tune was "Non piu andrai" from Figaro, which is the slow march of one regiment of the Brigade of Guards. What a magical experience in the middle of London! A few days later, browsing in a life of Beethoven, I read of him as a young man strolling about with a friend at one of the open-air concerts in Vienna that were held on summer evenings and listening to the finale of Mozart's Piano Concerto in C minor, K. 491. The finale is a set of variations, one or two of which are of decidedly military character, and it is the work immediately preceding Figaro, which is K. 492. These are little incidents which can stand for themselves; but for the giving of delight and pleasure in all the keys of the emotions, is there any artist in all the arts who is comparable to Mozart? That this most gifted of human beings should be buried in a pauper's grave is perhaps in sign that he now belongs to all humanity.

In explanation of his genius we have to consider his career as a musical prodigy and the fact that music may have been as much a form of natural expression to him as the power of speech. His Symphony No. 1 in E-flat major of 1764, written in London when he was eight years old, is already so finished in style that it could be mistaken for a work by either C. F. Abel or another German musician working in London, Johann Christian Bach, son of the great Johann Sebastian. From this it is evident that Mozart was, already, an artist who could be shown something, and produce as good or better. And as he matured he attached his interest to one musical subject after another in order to study it and surpass it.

By 1775, when he was nineteen years old and writing his violin concertos, Mozart was in his maturity, or it could be said, in adult plumage; and what other music was ever so perfect an expression of the brilliance of youth? Shortly after this time he visited Paris, and his talent was still further refined by disillusionment in the capital of France. A pair of marvelous works dating from this period are his Sinfonia Concertante for Wind Quartet and Orchestra, K. App. 9, with exquisite variations in the finale, and his Concerto for Flute and Harp, written for a French duke and his daughter to play. The surpassing youthful elegance of this latter work has to my mind its only parallel in the First Canto of The Rape of the Lock, written when Alexander Pope was twenty-four years old, and a perfect expression or epitome of a young man's talent in a golden age.

But Mozart was to reach to the perfection or zenith of his genius in the years 1784-1786: the period of Le Nozze di Figaro and of the piano concertos, no fewer than twelve of which date from the years in question. If I was deprived of all music for the rest of my life I would never be able to forget the allegro of the G major, K. 453, its beautiful opening (in the first movement), or the sparkling finale again in variation form; or the finale of the B-flat major, K. 456. Everyone has his or her own favorite among the piano concertos, some fifteen of which, thanks to the gramophone, I know by heart.

As for Figaro, this is surely among the miracles of human skill, a miraculous draft upon Neapolitan comic opera, and upon Cimarosa in particular, whose cadences it copies and surpasses, the turns of phrase being so similar that it is an enchantment to listen to them and drink in that Italian air. It has always seemed to me that Lorenzo da Ponte, the librettist of Figaro, is underrated as a poet.
What could be more exquisite than the words of "Voi che sapete," or of "Non so piu cosa son, cosa faccio," another of Cherubino's arias? But, of course, the music is singing in one's ear, and who but Mozart could create such shape and form? Another instance of his "Italian" music is the Sinfonia Concertante for Violin and Viola, K. 364, which I do not think Mozart could have written had he not known Italy. It should always be remembered of him that he had witnessed the Venetian Carnival; just as, in listening to the adagios of his piano sonatas, more still in playing them, it must not be forgotten that Mozart was a young man who had been in love with opera singers. If we set against the Sinfonia Concertante his Concerto for Two Pianos, K. 365 (of 1779), we are in another facet of his genius, for this is written in French style. Mozart had lately returned from Paris, where he had heard the comic operas of Grétry and the French school of composers, and he was writing in the light manner that might impose itself above the chatter of French voices.

Mozart had a gift, which is among the marvels of his musical endowment, for the invention of themes for his many sets of variations. Could anything be more beautiful than the andante theme for his four-hand Variations, K. 501? Besides its intrinsic beauty in itself, it has the magical workmanship of a toy that can be taken to pieces and put together again. The subjects of his rondos are nearly always so neat and brief that they could have variations written upon them; after passages of emotional poignancy and sadness, as in his string quintets, he can always turn to gaiety in his last movement. One of the delights in listening to a work of Mozart's for the first time is the anticipation of what he will bring out at the end.

Another miracle in Mozart is that in addition to his uncanny power of inventing a tune in perfect shape he also had in reserve his extraordinary faculty for improvisation. I think that this is particularly apparent in his Prague Symphony where, it seems to me on frequent hearing, his second subjects are inventions of the moment. And it is perhaps the opposition in these two moods of composition, or methods of handling, that makes the Prague Symphony more beautiful as a work than the G minor Symphony, which seems to me all forethought and artifice to the point, even, that it is too flawless and artificial. The Mozart recordings by Sir Thomas Beecham call for mention here because they are works of art in themselves and none are better. The andante of the A major, K. 201, seems to me beyond criticism in his performance. It, again, is in "Italian" mood.

But on the whole I would not think that Mozart's symphonies are his greatest masterpieces— even the trio of symphonies, including the Jupiter, which he wrote in 1788. There is a tendency to take them, and also The Magic Flute, as the summing up

---

Perfection was achieved here—the Burgtheater in Vienna, where The Marriage of Figaro was given its first performance in 1786.
Would Mozart have been a HI-FI FAN?

Mr. Darrell long has been both a hi-fi fan and a Mozart fan, and very highly regarded, as such, by members of both breeds. He was the obvious choice to probe this provocative 1756-1956 problem.

What a preposterous question! In the first place, sound recording and reproducing means were utterly unknown in Mozart's lifetime; the phonograph was not invented until 1877, nearly a century after his death; the concept of "high fidelity" was not formulated until the early 1930s and hi-fi cultism is strictly a post-World-War-II phenomenon. In the second place, it is surely an audacious impertinence, if not downright aesthetic sacrilege, to associate the creator of the most ethereal and graciously proportioned music the world has ever known with fanaticism of any sort — particularly one as extravagant as contemporary audiophiles' obsession with the sheerly physical aspects of sound.

And yet — overlooking the anachronism — is the notion itself entirely impertinent? Could Mozart the man really have been wholly immune to such enthusiasms? Could Mozart the musician really have been so exclusively concerned with spiritual expression that he completely disdained the innate physical characteristics of the materials with which he worked so deftly . . . or remained insensible to the sensationally dramatic appeal of loudness and frequency extremes . . . or absent-mindedly tolerated tonal distortions and imbalances in his own and others' performances?

Approached in this way, the query posed in my title perhaps begins to seem somewhat less nonsensical. And if it is frankly designed to catch the casual reader's shocked attention, it well may prove to be more deeply provocative than it appears at first glance. At any rate, while the specific question itself is of course unanswerable, the fanciful effort to accumulate data on which a hypothetical answer might be based has turned out to be the most fascinating Mozartean research project I've ever attempted.

For, taking the seemingly facetious question quite seriously, I have used it as a kind of beachhead for a systematic investigation of the World of Mozart as it is known to us today — seeking every scrap of evidence I could find which might have any relevance.

A large part of this "evidence" is necessarily entirely indirect, yet it is nevertheless essential to my "case" in that it provides arresting psychological clues to the nature of Mozart's character and personality, and thus to his personal susceptibility to novelties, fads, and hobbies in general. The fact that he was an "enthusiast," both from childhood and throughout his incandescent adult life, is attested — and constantly reiterated — throughout the three volumes of The Letters of Mozart, in their superb translation by Emily Anderson. There are innumerable references to Mozart's passionate fondness (in most cases shared by other members of his family) for a wide variety of games and pastimes: cards, target-shooting, billiards, bowling, dancing, charades, amateur theatricals, fencing, and riding — to cite only the most prominent ones and to say nothing of his comparable relish for riddles, jokes, private codes, pet dogs and birds, fancy clothes and food.

The relevant point here is, however, not so much that Mozart relished such pastimes, but that he pursued his favorites with an excess of enthusiasm that surely justifies the adjective "fanatical." Indeed, such enthusiasm was a characteristic from childhood, as attested by the family friend and court trumpeter Andreas Schächtner (quoted in W. J. Turner's Mozart): "Whatever he was given to learn, he gave himself so completely that everything else, even music, was laid aside." And in later years this characteristic became even more pronounced. There were only too many occasions which warranted his worried father's rebuke of February 23, 1778: "all your letters convince me that you are ready to accept, without due consideration and reflection, the first wild idea that comes into your head or that anyone puts there . . . ."

In fairness, of course, I must stress that despite Mozart's temperamental predispositions it doesn't necessarily follow that he would have inevitably succumbed to the particular "wild idea" of high fidelity. After all, his favorite

*For details on this and the other publications mentioned in my text, please refer to the "Listener's Bookshelf" on page 10 of this issue. For all my quotations I am indebted to the Anderson edition of the Letters unless they are specifically credited to other sources.

By R. D. Darrell

HIGH FIDELITY MAGAZINE
pastimes were primarily relaxa-
tions or momentary escapes from
his otherwise incessant musical
thinking. Indeed, we can be
sure that one aspect of the hi-fi
mania — building and wiring
equipment — would have had no appeal at all for him. For
all his digital virtuosity on keyboards, there is no
indication that Mozart had any mechanical dexterity (or
inclination). And in fact, between his piano playing and
manuscript writing, he often suffered excruciatingly from
cramps in his fingers.

But if — just if — Mozart could have been tempted by
a ready-made high fidelity system, we can be sure that it
would have been the best obtainable, even if its purchase
meant still another loan from the generous Puchberg.
Despite his poverty, he always remembered his father’s in-
junction (October 26, 1771) that “to buy shoddy stuff is
no economy.” And in his own letter of September 28,
1782, he asserts that “I should like all things to be of
good quality, genuine and beautiful . . . .”; adding wist-
fully, in terms only too familiar to any of us, “Why is it,
I wonder, that those who cannot afford it would like to
spend a fortune on such articles and those who can, do
not do so?”

Turning from psychological clues to more direct evi-
dence of Mozart’s sonant tastes, it’s probable that Schacht-
ner’s anecdote (again quoted by Turner) of the child’s
“insurmountable dread” of the sound of the trumpet is
wholly apochryphal; for in later years,

at any rate, he revealed no such terrors — rather an inex-
haustible fascination with all kinds of sonorities and tonal
colors. Even noisiness had its place, for he frankly admits
(in his letter of September 26, 1781) that the first act of
Die Entführung will “wind up with a great deal of noise,
which is always appropriate at the end of the act. The
more noise the better, and the shorter the better, so that
the audience may not have time to cool down with their
applause.” And during the preparation of Idomeneo a long
exchange of letters with his father (November-December
1786) discussed in great detail the treatment of the “sub-
terranean-voice” scene, which “must be terrifying — must
penetrate.” Leopold himself reveals fidelitarian poten-
tialities when he observes approvingly, “If this rumbling
is properly reproduced, one peal of thunder following
another, it will have a tremendous effect on the audience.”

Mozart probably never heard of “standing waves” (al-
though his father, who was more widely read — if less
instinctively knowing — in acoustics, may have), but they
both were keenly aware of the necessity of moving around
in order to judge sound qualities from various listening
locations. Leopold writes (December 22, 1770) that
“during the rehearsal [of Mitridate] I placed myself in
the main entrance Continued on page 140

Drawing by R. M. Powers
Mozart's Beecham in Action

by ROBERT CHARLES MARSH

No one so much as Sir Thomas Beecham is responsible for our realizing today that Mozart was no mere lace-collared prodigy with a handful of pretty tunes, but a truly mighty master of musical thought and drama.

REHEARSALS, I have come to think, are more interesting than concerts, and recording sessions than records. Obviously it is a personal thing, but I find the process of creating a performance fascinating to a degree that the finished performance, however fine, cannot quite duplicate.

Especially is this so when the performance is being shaped by Sir Thomas Beecham, Bart., the dean of British conductors and chief priest of Mozartians the world over. Indeed, a Beecham recording session is different from any other, as I learned lately by attending one.

To begin, as I approached the hall I saw the stately, well-used Rolls Royce parked plumb opposite the door, in contrast to the orderly row of smallish cars (representing the musicians of the Royal Philharmonic Orchestra) along the edge of the drive. Inside the prevalent mood was of order and courtliness—and I use the word advisedly. Seated in a straight armchair on a dais, the score on a stand at knee level, and his baton a scepter in the thinnest of disguises, Sir Thomas surveyed the musicians and singers arrayed before him in a manner not unlike a monarch before his retainers. Not a hair moved from the position in which his brush had placed it before the session. His white shirt was crisply starched, his blue foulard tie deftly knotted, and the dark blue, double-breasted suit quietly asserted the look of Savile Row. Rubber-soled suede slippers on his sensitive feet provided the only informal touch.

This note of neatness and good taste even carried over to the engineering. The cables, which normally clutter up the recording hall floor, had been gathered into a single, thick bundle of many strands. The power supply units for the microphones, which are likely to be scattered all over the place, were carefully arranged in a row according to size. The recording director, who commonly works from the control room through an intercom, hovered a few feet behind Sir Thomas, together with a uniformed chauffeur and the Beecham general staff. A discreet telephone linked them to the control room. Never was there any doubt but that the proceedings were fully and firmly under the hand of the man with the baton.

The work of the short, white baton, like many miraculous things, looked like simplicity itself. Leaning back, as if perfectly relaxed, Beecham beat a neat pattern, modifying it as expression demanded, but never seeming to do anything unclear. Sometimes to produce a strong entrance he would lean forward and the firm downward stroke would appear to lunge forward, and in such moments his left hand, which normally did little more than flip over the pages of his score, would be extended with the fingers closing tightly as if to draw more tone from the men. For those who judge conductors by athletics or choreography, it would have been dull; for those who rely on their ears, there was no mistaking the authority of the performance.

"Let's do the whole thing and see how it sounds," he announced after an hour of preliminary work. It sounded fine, but Sir Thomas wanted an immediate playback. There was a pause while the engineers checked the speaker line, and Sir Thomas launched into a story. "I was at the Hollywood Bowl when Frank Sinatra was making an appearance there, and when he came on to the stage suddenly
ten thousand California virgins, or so I was told . . . but at this point the playback began, and the story remained unfinished.

A tea break followed the playback, but Sir Thomas stayed in his chair and thought about what he wanted to do over. When his forces reassembled, they worked for another forty minutes and then had an hour for lunch. Sir Thomas laid down his baton, took up a cigar, and retired to the control room to hear the tape again.

It is notable that, despite the fact that he was known to be ailing and had been forced to cancel a pair of concerts the same week, Sir Thomas always seemed to keep on working while the men of the orchestra were given chances to rest and refresh themselves. People around him were solicitous, but he himself seemed indifferent to comfort beyond the need to conserve his forces. During one playback, he rose from the chair for a moment to allow a couple of pillows to be added, then settled back with a cigar and a glass of what looked like orange juice and, letting his eyes roll up to an invisible point near the ceiling, concentrated on the music, his left hand sometimes moving restlessly as if to reshape a phrase. As the players straggled back, full of tea and biscuits, they found him there, alone among the empty chairs, deep in contemplation of the score. Another fifty minutes of retakes and he let them go. As they packed up to leave the hall, tired and a little tense, some commented on the comments in the press about the state of Beecham's health. He was healthy enough to wear them out, one said. Beecham had put in seven hours of work that day; the musicians had played for only five.

Beecham's devotion to Mozart goes back to his childhood, and certainly one influence on its formation was an early music teacher who was an unabashed Mozartean when such a dereliction from Handel was the next thing to treason in Britain. Among people who like to claim that the full curriculum of a conservatory is the only sure recipe for proper musical training, it is fashionable to stress that Beecham never attended any music school whatever. This is perfectly true, but he was nonetheless well taught privately. His father, the millionaire manufacturer of Beecham's Pills, although devoted to music, gave his son a gentleman's education at a public (i.e., private) school and Wadham College, Oxford. In both places young Thomas achieved distinction as a football player.

Oxford's ways were more than young Beecham was prepared to take, while his breaches of discipline* were more than the authorities were likely to accept from the heir of an untitled patent-medicine tycoon. After eighteen months of academic life, to the general relief of everyone, he decided to leave. The head of his college seasoned his farewell with the comment: "Your untimely departure has perhaps spared us the necessity of asking you to go . . ."

Possibly in revenge, Beecham kept himself on the college books (as a student who had gone out of residence) for many years, until the sight of this celebrated name, later embellished by knighthood (in 1915) and the title of baronet (which his father received in 1914 and Sir Thomas inherited in 1916), among the current adolescent crop, finally broke down even Oxford prejudices and he was made a Doctor of Music, honoris causa.

Beecham spent the years between his departure from Oxford in 1898 and his London debut in 1905 in the pursuit of practical musical experiences such as can be obtained, in part, in a conservatory, but can be duplicated with perhaps greater effect in a round of musical activities and intensive, self-directed study. Immediately after returning home he made his first appearance as a conductor, when Hans Richter fell ill before a concert of the Hallé at Beecham's birthplace, St. Helen's, Lancashire. Beecham senior was the sponsor of the concert, and Beecham junior took up the baton in public for the first time at the age of nineteen. About three years later he obtained a rugged course in conducting during a tour of the provinces with a slapdash opera company.

Between 1898 and 1905 we see Beecham as a young man of great ability but still uncertain whether his vocation is composing, conducting, or collecting old and unfamiliar music. After 1906 it is perfectly clear that Beecham is aware of where his greatest abilities lie and is in a position to put them to the best use. Of particular interest to us is that at the age of twenty-seven he is giving readings of Mozart that appear to have been as vital as any heard in later years. The following review (from The Times, of London) of a Beecham concert on November 2, 1906, is thus worth quoting at length:

[The orchestral played with fine energy and that deference to the wishes of the conductor which was conspicuously absent from the performance . . . a year ago, when the same conductor suffered, as many a new conductor has suffered before, from what was practically insubordination on the part of his players. Last night he got many effects that can only be got by a fine musician with his forces absolutely at his command; and, while the details of the phrasing were often admirable, they were presented as a part of one organic whole. Most striking was the performance of Mozart's well known symphony in D called Number 38. In the first and second

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*Chief among them: a jaunt to hear opera in Dresden, involving a week's illegal absence.
movements there were parts with the utmost beauty of interpretation, and the finale was worked up with great spirit.

If asked, then, when Beecham discarded the common nineteenth-century notion that (to borrow one of his own phrases) Mozart was not a creature of overflowing vigor and passion but an anemic epicene in a rococo frame, the answer is that there is no reason to suppose that he ever believed it at all. Certainly (and one knows how Sir Thomas is in these matters) he won't admit to having ever believed it, and the record quite plainly shows that from the very beginning of his career he was playing Mozart in the dramatic manner we have come to associate with him. To understand how a young man, scarcely nine years removed from the juvenile atmosphere of a British secondary school, could have arrived at a level of artistic maturity such as to permit him to give readings of Mozart challenging those of the most eminent musicians of his times, is to understand in part what Dame Ethel Smyth meant when she said: "Thomas Beecham was the most remarkable man I had ever met, and, as a product of our race, an absolutely inexplicable phenomenon."

The five interests reflected in Beecham's early seasons were Mozart, Berlioz, Delius, unfamiliar old music, and noteworthy new music. So far as London was concerned, these were all lost causes which could not possibly justify themselves at the box office. For Beecham that only served to increase the interest of the business. He would form both orchestra and audience and, as the record shows, did so with consistent success. Three times he has turned his back on an orchestra which he felt was unable to continue to give him what he desired. The first of these di-movements occurred in 1908, when he left the New Symphony Orchestra (which he had founded only three years before). In 1909 he reappeared with The Beecham Orches-trea and won immediate success. One of the scores he revived was the Berlioz Te Deum, which London had not heard in decades. (If, as Grove's remarks, "to Beecham is due the initiation and maintenance of the Mozart cult in Britain ..." -- and why not be less insular and read for 'Britain' 'the World' -- it should not be forgotten that Beecham was staging a Berlioz renaissance long before anyone else thought of doing so.) The Times greeted the new orchestra with approval:

[The ensemble] is remarkably fine, and the players know how to obey the beat of their conductor. Every man seemed to have but one aim, to do justice to the music and Mr. Beecham's vigorous interpretation of it.

Actually Beecham has founded and built from the ground up a large number of musical groups of all kinds. There are two more orchestras that have to be noted. In the period 1923-32 he led the London Symphony Orchestra (which played as the old RPO for the concerts of the Royal Philharmonic Society). In August of 1932 he left it, claiming that its artistic standards had declined beyond redemption, and reappeared in September with the London Philharmonic, that superb and personal instrument with which his best prewar recordings were made. Unfortunately, the LPO was too deeply marked by the war (even today it is nothing like its former self), and in 1947, with a characteristic remark to the effect that there was no longer an orchestra in Britain capable of upholding his reputation, Beecham again joined forces with the Royal Philharmonic Society and recruited the RPO of today. It is the finest British orchestra with a "fixed" personnel. The Philharmonia can outdo it, as it did in preparation for the recent American tour, only by raiding all the major British orchestras and fielding a team that consists of all the virtuoso players in the country except Beecham's.

In the light of this, the slanders that one heard about Beecham's alleged limitations of technique and musicianship, slanders such as those that also outraged Serge Koussevitzky until his death, have to be regarded in the proper light as the compensatory attacks, for the most part, of frustrated people. Beecham, it is true, could provide himself with initial opportunities because of his wealth, but he could not have had the career he has had or done a fraction of the things he has done if he were not a conductor of unusual powers.

We are today unaccustomed to regarding Beecham as the champion of the new, but it was not so in 1909. In a letter to Ethel Smyth, Delius wrote:

[Beecham] is wonderfully gifted and destined to play, perhaps, the most important part in the development of modern music in England. My prophecy! Don't forget it! . . . Handel paralysed music in England for generations and they have not yet quite got over him. As far as I can judge, the English are lacking in emotion, the essential part of music. Conventionalism and respectability did it, and they live and think and work in cut and dried forms.

Read with this a review from

ENCORES

The libretto of Cosi fan tutte is absurd, and so much the better. Need a dream be probable? May not true fantasy, pure and thorough sentiment, plane above the laws of life? In the land of the ideal, as in the forest of As You Like It, are not the lovers freed from the necessities which constrain us and the chains under which we claw? These lovers wear the disguise of Turks to test the attachment of their mistresses; they feign to poison themselves; the waiting-maid is physician and notary by turns; and their mistresses believe it all. I also would fain believe in these follies for a moment, for as few moments as you choose; and it is just for this reason that the emotion I feel is so delightful. I will do as the musician does: I will forget the intrigue. The piece is satirical and comic; with him I will look upon it as sentimental and tender. On the boards there are two Italian coquettes who laugh and lie; but in the music no one laughs and no one lies. At the most they smile; and even tears are next neighbors to smiles. When Mozart is gay, he never ceases to be noble. He is not a don juan, a mere brilliant epicene, as Rossini is. He makes no mockery of his feelings. He is not satisfied with a vulgar joy. There is supreme deficiency in his gaiety . . . Mozart is as good as he is noble, and it seems to me that were I a woman I could not help falling in love with him.

ON FIRST HEARING MOZART

by Gerald Abraham

The most important aspects of a master are his masterpieces, but this is not to say that less important aspects — lesser works — may not be quite or almost as interesting. Until lately, much treasurable Mozart has gone, perforce, unheard.

NO, I don't mean the experience of being rapt for the first time into the world of Zauberflöte or Figaro, of hearing for the first time (say) the G minor Symphony, the C minor Piano Concerto or the A major, K. 488, or of reading with all-too-clumsy childish fingers the variations of the Piano Sonata, K. 331. In point of fact, do you clearly remember all those "firsts"? Operas stand out sharply enough, but was there ever a time when one didn't know the E-flat Symphony or the Jupiter? I myself reached them first through playing them as piano duets, which was a fine way but somewhat dulled the impact of their greatness; it was like approaching a wonderful building from a great distance and keeping it in full view all the time. Or the Clarinet Quintet: I know I first heard it on the radio and thought it was lovely, yet who played it or when I honestly can't remember.

But I don't mean this kind of experience: one's first hearing of the best of Mozart. I mean this new experience, new to almost everyone, of hearing Mozart all round, of hearing him solid (as it were) instead of as a brilliant superficies; it is an experience new even to musical scholars, who have hitherto known a great deal of Mozart only on paper and with the mental ear. We owe it, of course, to the LP record and to the manufacturers whose enterprise it has stimulated so remarkably.

Mozart is by no means the only great composer who has — like the moon — always kept half of himself hidden from the public. We may know practically all, at least all that matters, of Beethoven and Brahms and Wagner — even perhaps of Bach, except for the church cantatas. But Handel? We know his operas hardly at all and even the oratorios nowadays only by Messiah and two or three others. We know perhaps ten percent of Haydn's symphonies or Schubert's songs: no more. And we know their work as a whole by a percentage very much lower still. Tchaikovsky is still extremely popular: that is to say, a few of his works are, yet how many people are familiar with even his orchestral music as a whole? As for the operas, which are an equally important part of Tchaikovsky's output, they are — bar Onegin — almost totally unknown outside Russia.

All this is a natural consequence of a state of things in which the financial organization of the concert-giving world, the conservatism of the majority of the public, and the average performer's lack of crusading zeal (I will not say his downright laziness) are equally blameworthy. Radio — particularly the BBC's Third Programme in Britain — has done something to break this ring of inertia. The LP record has probably done more. In Mozart's case it has already given us all the symphonies, all the piano concertos (and most, if not all, of the concertos for other instruments), most of the serenades and divertimentos, all the string quartets, all the piano sonatas (including those for four hands), all the violin sonatas. It has not yet given us the complete operas, though it has added one unfamiliar masterpiece, Idomeneo, to the familiar ones, and it has not yet given us all the church music; but it has already made it possible for us to hear practically everything of Mozart's that one could want to hear. Anyone with enough money or — more probable case — with access to a really first-rate record-lending library can now do something that no one has ever been able to do before: hear Mozart whole.

With what result? I must make it clear at once that I have not yet completed this extraordinary experience myself; but on the basis of a pretty extensive aural knowledge of Mozart supplemented by the mental-aural knowledge gained in a good many years of score reading and browsing, I think I may safely lay down a little law on what the average music-lover is going to gain by seeing Mozart stereoscopically instead of seeing him flat. "But is he really going to gain?" someone may be asking. "Or is he more likely to be disenchanted, to discover to
his sorrow that even Mozart could compose dull music?
In our haste to disinter forgotten works and to document
them in sound, are we in danger of doing a disservice to
Mozart?” There I can answer with confidence. He will
find that a great deal of the Mozart he has not known
before is second-rate Mozart, even third-rate Mozart; but
he will be very foolish if he allows himself to be disenchanted
on that account. Even Mozart the composer of commercial
dance music can be enchanting — listen to the Deutsche
Tänze, K. 600 or K. 605, for example — although Mozart
the composer of dance music is not even so much as third-
rate as Mozart ratings go.

The explorer will find nothing in the unknown sym-
phonies before K. 338 (I pay him the compliment of as-
suming that the wonderful “little G minor,” K. 183, will
not be unknown to him) comparable with the six or seven
final masterpieces, but he will find some delightful enter-
tainment-music, notably in the little group which Köchel
numbered 200, 201, and 202. K. 200 is one of the most
delicious bits of musical nonsense I have ever come across,
while the A major, K. 201, has a fire and passion which
place it almost on a level with the “little G minor.” This
is a younger Mozart than the Mozart we know better,
but it is unmistakably the same man; all in all, it is perhaps
more remarkable that K. 183 should have been written by
a seventeen-year-old than that K. 550 should have been
composed by the same person fifteen years later. And
nobody will be surprised to find the youthful Mozart
offering us “delicious nonsense” as a symphony who is
aware that even the first movement of the supposedly
majestic Jupiter embodies a snatch of comic arietta.

Similar things might be said of the youthful string
quartets and piano concertos. There are no lost master-
pieces among them, but a great deal of charming and
amusing music — beside some that is merely well made
and conventionally attractive — and much of their value
to us lies just in this, that they show us Mozart forming
himself: first modeling himself on his elders and sup-
posed betters, Johann Christian Bach, Johann Schobert,
and such nonentities as Honauer and Raupach, then
evolving his own creative personality from the mass of
imitation and convention until he emerges in full artistic
manhood. Follow him patiently through his juvenilia,
preferably with the help of one of the great classic guides
— the two fat volumes of Hermann Abuert’s W. A. Mozart
or the five of Wyzewska and Saint-Foix’s W. A. Mozart: sa
vie musicale et son oeuvre — and you will find you know
Mozart in the round, and through and through, as you
never knew him before; and you will find yourself in a far
better position to enter into and properly evaluate the
final masterpieces than the man who knows just those
little and little else of Mozart’s. Only remember to judge
the final masterpieces by the earlier ones and the juvenilia,
not the other way round. And remember that some
things which pass as Mozartean juvenilia, and have re-
cently been recorded as such, are not really his but only his
models; the piano concertos, K. 37, 39, 40, and 41, are
simply pasticcio by the eleven-year-old Mozart or his father
on sonata movements by Honauer, Raupach, and others.

Apart from these boyish pasticcio, the piano concertos re-
pay this sort of chronological study more richly than any
other field of Mozart’s instrumental music. The
real No. 1 is K. 175, written at the age of seventeen, and
most of them are works of early or full maturity. Few
are conventional in any sense; practically every one is
amply rewarding for its own sake. As a series, Mozart’s
piano concertos are more important, more truly Mozartean,
than either his symphonies or his string quartets. By
not knowing the less often played of Mozart’s mature
concertos, the average music-lover has lost far more than
through his ignorance of Mozart’s first thirty symphonies.
The Köchel numbers, rough and inaccurate guides as
they are, tell the tale: there are only five symphonies
with Köchel numbers over 400; there are seventeen piano
concertos. How many of those seventeen have you ever
heard in the concert hall? How many do you know as
well as you know the G minor or the E-flat or the Jupiter
Symphony — or would you know at all if you had no gramophone? Yet these are the very cream of Mozart’s
instrumental music: the ripest, subtlest products of his
mind — apart from his operas.

Next to the piano concertos I should place the string
quartets. Everybody knows the G minor Quintet, just
as everyone knows the C minor Piano Concerto, the
A major, K. 488, and one or two others. Yet the D major
Quintet, K. 593, is hardly its inferior and the E-flat, K. 614,
comes not far behind. These are what one must
call “late period” Mozart with all its musical and emo-
tional marks — the tendency to canon and fugato, the
autumnal melancholy seeping in, the rather wry humor;
it is represented in the keyboard music by the F minor
organ piece, K. 594, by the B minor Adagio, the Schik-
aneder variations, the A minor Rondo, and the G major
Gigue for piano. Few of us are overfamiliar with this
side of the master’s work, yet unless one does know it
— and know it pretty well — one is far indeed from
knowing Mozart whole. There are hints of last-period
feeling also in the C major Quintet, K. 515, another
masterpiece. But the powerful and passionate C minor,
K. 406, is even greater in its original form as a serenade
for wind instruments, K. 388.

The serenades and divertimentos represent yet another
relatively unfamiliar side of Mozart’s musical personality.
The one really well-known specimen, the ever-delightful
Kleine Nachtmusik (or Nacht-Musik as Mozart himself
spelled it), is hardly characteristic of the genre, which as
a whole in Mozart’s hands is outstanding for the interest
of the scoring. The outdoor origins of this kind of music
nearly always seem to have influenced Mozart even when
the particular work was not intended for outdoor per-
formance, while in some cases the string parts are clearly
meant to be taken by soloists, in others by several players.
The general result is that the serenades and divertimentos
are remarkable not only for the diversity but for the bold-
ness and originality of the instrumentation. It is here,
rather than in the symphonies...
Europe’s recording studios, in preparation for the Mozart bicentenary, have been resounding to almost nothing else during the past several months but the gamut of music that stretches from K. 1 to K. 626. Every major company has used the prospect of the Jubilee Year to expand its catalogue. Westminster has been busily recording the entire list of Mozart symphonies with the “Philharmonic Symphony Orchestra of London” (in reality the Royal Philharmonic) under Erich Leinsdorf’s direction. Les Discophiles Français is in process of capturing every note Mozart wrote for the piano — both solo and in combination with other instruments — in performances by Lili Kraus. (English Columbia — Angel in America — has already finished a similar chore, with Walter Gieseking as keyboard collaborator.) Deutsche Grammophon recording teams in Hannover and Berlin have been occupied with a large segment of the Mozart literature, from the Adagio and Rondo in C minor all the way down the alphabet to Die Zauberflöte (in a performance conducted by Ferenc Fricsay, with Rita Streich as Queen of the Night and Dietrich Fischer-Dieskau as Papageno). The far-flung EMI combine has undertaken various Mozartean recording projects, mostly based in England, the results of which will be issued in America on the RCA Victor and Angel labels; one of them is a new Glyndebourne performance of Figaro.

But the most costly and ambitious of all the bicentennial recording programs are undoubtedly the ones that owe to the enterprise of Decca Record Company Limited (London Records in the U. S. A.) and Philips Electrical Industries (Epic Records in the U. S. A.). Appropriately and understandably, the Decca and Philips efforts have been concentrated in Mozart’s own homeland — in the town of his birth and the city where he worked and died.

The congregation of recording expeditions in Austria is easy to explain. Austria has a superfluity of accomplished Mozart singers and instrumentalists. Of the world’s opera companies, only the Vienna State Opera is capable of mounting two productions of any Mozart work on the very same evening. Austria also has an abundance of unused eighteenth-century palaces that can be converted for purposes of recording. Mozart himself played in one of them: the Vienna Redoutensaal, where Decca recorded three of its four Mozart-year operas. For the rest, Austria has the advantage of being indisputable Mozart locale. Obviously it is hoped that “Recorded in Austria” on record labels will have the effect of “Mozart slept here.”

Two Philips recording teams were sent to Austria early in the spring of 1955. The first, captained by Marius van der Meulen, the company’s top technician, set up shop in the Brahms Room of the Vienna Konzerthaus. Their first recording was Don Giovanni, featuring the Vienna Opera’s Canadian-born George London in the title role. The second Philips team, under the technical supervision of Franz Simek, took over the reception hall of Schloss Klessheim in Salzburg. A stately palace of the Baroque period, Klessheim has connotations that are more political than musical. Adolf Hitler used the castle as a guest house and held wartime entertainments in the very hall where the Jubilee Edition recordings were made.

Both teams were bossed by Bernhard Paumgartner, a big shaggy man possessed of enormous energy who is considered the leading Mozart expert in Mozart’s home town. He is also Philips’ éminence grise for the Mozart year. As director of the Jubilee Edition, he selects the artists, supervises the jacket annotations, and records with the Vienna Symphony and his own Camerata Academica Orchestra. Through most of the summer and autumn Paumgartner worked a fifteen-hour day at Klessheim. Operas, divertimentos, symphonies, and quartets were

From Glyndebourne to Salzburg . . .

The Tapes are Twirling

by SIMON BOURGIN

During 1956, it is safe to say, almost as many minutes of Mozart’s music will be engraved on disks as have been since recording began. To much of this, authenticity will be lent by its Old World origin.
recorded with what seemed like assembly-belt efficiency.

The Decca schedule was every bit as rigorous, if not quite so ambitious in scope. Decca’s recording director, Victor Olof, and his technical associates moved to Vienna in mid-May from their headquarters in London. The next six weeks probably encompassed the most intense workout that Mozart has ever been given anywhere. It was sixteen hours of Mozart a day, sometimes including week ends. By the end of June, four operas — Don Giovanni, Le Nozze di Figaro, Côté fan tutte, and Die Zauberflöte — were on tape.

In THE history of recording, 1955 will go down as the year of the Doni. Philips had no sooner recorded its Don Giovanni in the Vienna Konzerthaus than Decca moved in to perform the same task, with Cesare Siepi in the role. (When Siepi arrived at the Sacher Hotel, he found awaiting him a portrait of George London in costume, inscribed: “To my favorite Don Giovanni.”) It might have been a tale of three Doni in Austria were it not for a shortage of qualified singers. Walter Legge cancelled a proposed EMI-Angel recording under Herbert von Karajan’s direction for lack of a suitable and uncommitted Don. However, a third Don Giovanni was actually recorded in 1955 — by Cetra in Italy; its American release, sometime during the bicentennial year, will be on the Capitol label. Max Rudolf, of the Metropolitan Opera, conducts in this Italian recording and Giuseppe Taddei has the name part. “It’s a case of survival of the fittest,” says Decca’s Victor Olof. “Of course, nobody can be expected to buy all three of them.” Patently, Mr. Olof has a very firm notion of which Don will prove the fittest.

Marius van der Meulen, recording director for the Philips-Epic Doni, is a violinist who became intrigued with the musical side of acoustics and changed his vocation for that of sound engineer. He believes that “Mozart at his most dramatic does everything with music” and that there is no need to rely on any kind of extraneous sound effects in a recording. But, in order to avoid monotony, “acoustical direction” is needed. The process, as Van der Meulen explains it, begins long before the first recording take. “To begin with,” he says, “I read through the score. Then I study productions of the opera in the theater and annotate the acoustical approach in the score. Finally, I break down the score into scenes of acoustical importance. I’ve actually done the opera at least five times before we record it.”

The Philips-Epic Don Giovanni embodies Van der Meulen’s notions of “acoustical direction.” “It’s possible,” he says, “to give the orchestra a drier sound during the Overture and a more festive sound just before the Don’s party. The problem is to avoid monotony and still convince the listener that he isn’t just listening to a group of singers in front of a microphone.” The singer in turn has to be so relaxed that he “undresses himself musically.” “What we try to accomplish is not so much to get a singer to make records as to make ourselves available (our recording equipment is kept outside the studio) and let him sing. I like to let the singer ‘cook’ for a while. When he warms up to his best, we move in for a take.”

Victor Olof, who brings to his work as Decca recording director twenty years’ experience as violinist and conductor, feels that recording Mozart is “a very personal business.” He lets his friend the conductor Charles Munch define his job: “Recording Mozart is a little like preparing for an operation. If you’re going to have it done, you need a good surgeon — like Olof.” Watching Olof in action, one quickly appreciates how astute his judgment is both in the domain of music and in that of sound engineering. Certainly, the world-wide success of recordings bearing the “ffrr” trademark must be credited in large degree to his rare talents as musical-technical coordinator. According to Olof, the Vienna Philharmonic Orchestra — “which plays Mozart like no other orchestra in the world!” — was reason enough for coming to Vienna. Indeed, the only drawback to Vienna, as he sees it, is the perplexingly large number of accomplished singers and instrumentalists active in that city. For example, there are two young American singers now coming to prominence in Vienna — though little known as yet in their own country — whom Olof was considering for important roles in the Mozart opera recordings. Eventually, however, it was decided at Decca to stick to singers of well-established reputations. Olof understands the commercial considerations behind such a policy, but he is not convinced that it is always in the best long-term artistic interests of his company. One of the bigfailings of large record companies, he believes, is their reluctance to build artists. It should be added here, parenthetically, that Decca-London is one of the least culpable in this respect. The company has something of a reputation for contracting promising youngsters, then occupying them with ten-inch “recital” records until the time and vehicle arrive which may promote them to disk-stardom.

The Decca-London Mozart issues from Austria may lack new names but they have many of the old well-known ones from the Vienna State Opera. This fact, plus the choice of conductors, should put these recordings high in the Mozart sweepstakes. Josef Krips, who made the Vienna Mozart ensemble great in the immediate post-war years, directs Don Giovanni; Karl Böhm, present director of the Vienna State Opera, conducts Côté and Die Zauberflöte; Le Nozze di Figaro is conducted by Erich Kleiber. This is not the place to evaluate the four recordings, which have been — or will shortly be — issued in the U. S. A. But the results, with conductors of this stamp in charge, are certain to be of considerable merit. At least so they appeared to me when I attended many of the recording sessions in Vienna last year.

The Philips Jubilee Edition, over half of which was recorded in Austria, overshadows even the magnificent operatic splurge made by Decca. The records from Philips’ factories are now being stamped “1756-1956” in honor of the Mozart year. Actually, Philips intends to continue recording Mozart until every one of the Köchel numbers, plus later discoveries, are on disks. Continued on page 153.
Mozart, who was buried in a pauper's grave and whose widow had to apply to the Emperor for relief, was still, as a composer, successful. When he died many of his works had been published and had achieved widespread distribution, and his biggest hit was at that moment enjoying an astonishing run in Vienna. It was his bad fortune (and ours) that he had no lucrative post at a time when there were no copyright laws and when publishers did not give their composers royalty contracts. As was customary in those days, most of his publications were pirated, and Mozart seldom received any payments for his operas other than the fee for writing them. But so popular were his compositions, and so powerful an attraction was his name when attached to a piece of music, that we find Franz Niemtschek complaining, only seven years after Mozart's death, about the multitude of arrangements and of works by other men being palmed off as by Mozart.

This popularity never diminished. On the contrary, it spread so far and so quickly that Constanze Mozart could report proudly, in 1828, that her first husband's works were heard with delight in the Philippines. And so it has continued to this day, confirming the prophecy made by Schlichtegroll in the first biography of Mozart, published in 1793: that “he established a reputation that will not decline as long as a temple of the muse of the tone-art will stand.” But if the attitude towards Mozart is one of universal admiration, it has not always been one of unmixed adulation; he has not always been admired for the same reasons; and even in our own time admiration has not always been accompanied by understanding. To trace these fluctuations and developments is the purpose of what follows.

Franz Niemtschek was a Bohemian musician who met Mozart when the master visited Prague. In his biography of Mozart, published in 1798, he stresses the composer's originality. When Die Entführung was performed in Prague, he tells us, everyone was astounded by the new harmonies, by the original, hitherto unheard of, treatment of the wind instruments. He goes on in this vein: the Prague Symphony is full of surprising transitions. In every new work of Mozart's that appears one is struck by the novelty of the style. Even those works that people regard as failures show the “power of his pathbreaking spirit.” Some say: “But Mozart's works are so difficult, so serious, complicated, and offer so little for the ear.”

The difficulty in his works — Niemtschek replies — is not deliberate, it is only a consequence of the greatness and originality of his genius. From an opera to a simple song, from a symphony to an easy little dance, his works bear everywhere the stamp of the richest fantasy, the most penetrating feeling, the finest taste. They give the art of music a great impetus, a new direction — which, however, Mozart's imitators, like all imitators, dissipate and spoil.

There, in a nutshell, is the late-eighteenth-century attitude towards Mozart's virtues and defects, as transmitted by an intelligent and sensitive musician of the time. The complaints about the difficulty and complexity of his music are confirmed from other sources. Nissen, Constanze's second husband, reports in his biography of his predecessor that in Vienna Mozart's instrumental music was considered too hard to play, and too confused, since everyone could not grasp it immediately. On the other hand, an anonymous critic writing in a German annual for 1794 complains that nothing can be performed with success unless it is by Mozart. Not that Mozart does not deserve this success, says the writer, but let us not go overboard: his symphonies, “despite all their fire, their pomp, and their brilliance, nevertheless lack that unity, that clarity and transparency which we rightly mar-

Goethe  George Sand  Kierkegaard  Delacroix  Stendhal

January 1956
vel at in Haydn’s symphonies.” And, he adds, anyone who compares Mozart’s writing for the voice with that of other good composers will find defects in it. This latter opinion, incidentally, was shared by the French, according to Niemtschek. In England, Mozart was known principally for his instrumental works until about 1810, when — says the London Examiner in 1812 — “a society of amateurs, who were capable of perceiving where true merit was to be found, laudably exerted themselves to diffuse the delight his vocal works had given themselves.”

**WITH** the turn of the century came the first waves of the flood of Romanticism that was to inundate Europe for generations. Curiously enough, it is the literary figures and the philosophers of this early period who are most deeply affected by the emotional power of Mozart’s music. It will be remembered that Goethe thought so highly of The Magic Flute that he wrote a libretto intended to serve as a sequel to it. And it was his profound admiration for Don Giovanni that caused Goethe to say that Mozart was the man who should have composed Faust. Stendhal, that “romantic realist,” cannot get enough of Mozart. To this precursor of Proust in the minute dissection of the emotion of love, Mozart above all other composers has the masterly ability to paint the different shades of love in music. And what he finds most moving in Mozart’s operas (he scarcely mentions the instrumental music) is their all-pervading melancholy. To him Mozart is seldom gay — even in Figaro! He is “the union of an exquisite ear with an impassioned heart.” Despite Stendhal’s limited knowledge of music, he does not hesitate to launch into criticism: “Mozart is an inventor from every point of view and in the fullest sense of the word. He resembles no one else, while Rossini is always a bit of Cimarosa, Guglielmi, Haydn, and goodness knows who” (Life of Rossini, 1814).

There is a revealing moment in Pushkin’s Mozart and Salieri (1830), a poetic dialogue based on a legend that has long been discredited. Mozart is about to play something new for Salieri. Pushkin makes him say:

> Just imagine someone — well
> Let’s say myself — a trifle younger, though —
> In love — but not too deeply — just enamored —
> I’m with some lady — or a friend — say, you
> I’m cheerful... Suddenly a glimpse of death,
> The dark descends — or something of the sort.
> Now listen,

George Sand was moved to an encomium the first part of which could easily have served as the motto of Alfred Einstein’s recent book: “Here he is, the master of masters! He is neither an Italian nor a German. He is of all times and of all lands, like logic, poetry, and truth. He can cause all passions, all feelings, to speak in their own tongue. Never does he seek to astound and confuse you, he enchants you unceasingly. Nothing in his works gives you the impression of effort. He is learned and his knowledge is not perceptible. He has a burning heart, but also a proper spirit, a clear mind, and a calm glance. He is great, he is beautiful, he is simple, like nature.”

It was Don Giovanni that made the deepest impression. That arch-Romanticist, E. T. A. Hoffmann, devoted to it one of his fantastic tales (in the Phantasienstücke in Callots Manier, 1814). This may still be read with profit, for embedded in the exuberant imaginativeness of the prose is a penetrating psychological study of the characters in the opera. The same masterwork inspired the Danish mystic and philosopher, Sören Kierkegaard, to write a long essay in which aesthetics and analysis are mingled (extracts and a commentary may be found in W. J. Turner’s Mozart). His reverence for the master, and a typically Romantic, almost Russian, self-abasement lead him to write: “And I shall ask Mozart to forgive me if his music instead of inspiring me to great deeds has turned me into a fool who has lost the little sense he had, so that I now spend my time in melancholy, humming softly what I don’t understand, what hovers round me like spirits day and night. Immortal Mozart, you to whom I owe everything, to whom I owe it that once again my soul has lost itself in wonder, yes, is thrilled to its depths, to whom I owe it that I have not gone through this life without being deeply shaken, that I have not died without having loved, even though my love has been unfortunate!”

**Such** was the attitude of writers and philosophers in the first half of the nineteenth century. That of the composers and critics was somewhat different. There is still no diminution in their love of Mozart. In fact, I know of no composer of any consequence, active in the more than a century and a half since Mozart’s death, who did not consider him among the greatest of the masters. But the early Romantic composers were facing an entirely new set of aesthetic and technical problems. They had to come to terms with the upheaval touched off by the revolutionary music of Beethoven, with the currents sweeping in from Romantic literature and drama, with turbulent political events and the rising tide of nationalism. Few of these composers were historically minded, and most of them had the usual indifference of any actively creative epoch towards what it considers the worn-out style of the preceding generation. And so we find them unaware of those elements in Mozart’s music that aroused the emotions of his contemporaries, and misunderstanding and criticizing those of his procedures that did not conform with the new outlook. Buffeted by the storm and stress of the new forces enveloping them, they looked back upon Mozart as upon a distant hill of Olympian serenity, overshadowed by the close, dark, and craggy mountain of Beethoven.

This new approach is summed up by Robert Schumann. “Cheerfulness, repose, grace, the characteristic traits of the ancient works of art, are also those of the Mozart school,” he wrote. To him the G minor Symphony was a work of “Grecian lightness and grace.” Berlioz called Mozart “this angelic genius, whose brightness was slightly dimmed by intercourse with Italians and contrapuntal pedagogues.” He storms against the “wretched vocalises” that “disfigure” some of Mozart’s Continued on page 146
Portraits of a Genius
by OTTO ERICH DEUTSCH

So abrupt was Mozart's rise to fame — and so short his life — that portrait painters hardly had the time to discover him. As a result, there is still with us the question of what he really looked like.

THERE is hardly a genius of modern times of whose face we have a vaguer notion than Mozart's. Of the thirty or more portraits that are supposed to represent him, scarcely a dozen are authentic or even quasiauthentic. Among the ten authenticated portraits there are two in which his head is so small that it is of no iconographic value. Some of the remaining eight are poor pictures, which bear small resemblance to and contradict the better ones. What is left is the Veronese oil-painting of 1770, formerly attributed to Fra Felice Cignaroli but now to his nephew Saverio della Rosa (see Page VI of W. A. Mozart: A Pictorial Essay, following this article); the oil-painting of the family group, done by Johann Nepomuk della Croce at Salzburg in 1780-81 (page VIII); the sketch in oils painted by Mozart's brother-in-law Josef Lange at Vienna in 1782-83 (page XI); and the somewhat schematic silhouette by Hieronymus Löschkenkoh, engraved in 1785 at Vienna (shown in the heading). The relief by Leonhard Posch, Vienna 1788, and the silverpoint etching by Dora Stock, Dresden 1789, are already flattering and lead to the Rococo-Mozart of whom the nineteenth century could not get enough.

The twentieth century passed from sugaring the Mozart portrait to falsifying it. There are two kinds of these fake Mozart pictures: deliberate falsifications and naïve misattributions. To be sure, naïveté is required also to believe in the falsifications, to buy them, and to display or reproduce them. A notorious silhouette-faker by the name of Josef Kuderna has bestowed upon us, among hundreds of childish portraits, several pictures of Mozart and his father, showing them as they were in Raab (the Hungarian Győr) in 1768, in Erfurt around 1781, or at some indefinite time in Graz — all places where they never were. Kuderna also confected a silhouette of Wolfgang, attributed to his sister, which landed in the Berlin State Library. All of these false silhouettes were accepted as authentic by scholars and seriously discussed. A fake group-picture of the Mozart family, allegedly silhouetted by a certain Breitkopf (otherwise unknown) wound up in the famous Goethe collection of Anton Kippenberg. The Museum of the City of Prague and the Bertramka Villa in Prague contain false silhouettes not only of Mozart but also of the singers in the first performance of Don Giovanni in Prague. Incidentally, the playbill of this performance was falsified in 1887 (an original one of 1787 has never been found). Such are the deliberate fakes.

What I have termed "naïve misattributions" are of another sort: several pictures of youngsters with jabot and powdered wig that were arbitrarily published by biographers as representative of Mozart. The latest example of this type is the botched knee-length picture from a recently formed Viennese private collection, photographs of which
Philips' Phonographic Industries presented to its visitors in Salzburg when it celebrated the fulfillment of the first stage in its recording of Mozart's complete works. This miniature shows a young man holding in his hand a book whose cover displays the initials A M; the M may also be inverted and read as a W: therefore, Wolfgang Amadeus Mozart, quod erat demonstrandum. It is perhaps the most ridiculous misattribution of all; but this picture too will find some believers.

When we consider the narrow choice of authentic pictures of Mozart, we will not be surprised to find that the best Mozart portrait is apparently a posthumous one, indeed a picture that goes back to one well-known and one lost painting of his time and that comes from an important artist.

To clarify what follows, certain facts must be presented first. Mozart's mother died at Paris in 1778; Wolfgang moved in 1781 from Salzburg to Vienna, where he married Constanze Weber in 1782; in 1784 Nannerl, Wolfgang's sister, married Johann von Herthold zu Sonnenberg at St. Gilgen; Mozart's father died in 1787 at Salzburg. After Mozart's death (1791) Constanze married Georg Nikolaus von Nissen in 1809 and moved with him from Vienna to Copenhagen. In 1801 Nannerl, after the death of her husband, returned to Salzburg, whither Constanze and her second husband, Nissen, also moved in 1820. Nannerl possessed, among other family relics, three portraits: a miniature of Mozart dating from 1772 or 1773, apparently identical with the authenticated picture on ivory in the Mozart Museum, which seems to have been painted by Martin Knoller in Milan; the large family picture by Della Croce of 1780-81; and finally a small portrait of Mozart dating from 1783, apparently identical with the reduced copy of Lange's painting that Wolfgang had sent to his father in Salzburg at that time and which unfortunately has disappeared. Its counterpart was evidently the picture of Constanze that came back to Wolfgang in 1787 and is now in Glasgow (page XI).

With these facts in mind we can introduce Josef Sonnleithner, erstwhile secretary of the Court Theater in Vienna, founder of the Society of the Friends of Music, and author of the first libretto for Beethoven's Fidelio among other things. In the early years of the nineteenth century Sonnleithner occupied himself with laying out a gallery of pictures of famous musicians. This collection later came into the possession of the Society of the Friends of Music, in Vienna, and is preserved there. As early as 1799 Sonnleithner had acquired a historic picture of the theorist Johann Josef Fux, but it was not until between 1820 and 1830 that his extensive gallery came into existence. It included several pictures that were especially commissioned by him. One of these is the Mozart portrait by Barbara Krafft (1764-1825), an important, perhaps the most important, Austrian female painter, who lived in Salzburg from 1803 to 1821. This picture of Mozart (page I and cover) remained unnoticed until 1936, when the discovery of the following letter placed it in its proper light. Since then it has become known through a picture postcard issued by the Austrian Post Office and through the new boxes of the Salzburg "Mozart-Kugeln" (chocolate bonbons popular there). The best color reproduction up to now appeared in August 1936 on the title page of the magazine Bergland.

The letter, written by Nannerl to Sonnleithner in 1819, is in the rich autograph collection of the late Mr. Geigy-Hagenbach of Basel, and reads:

Honored Sir:

I received your valued letter of June 23rd on June 26th. It will be a pleasure for me to lend you one of the three portraits for copying, but I do not know the painter Krafft [Krafft] personally, nor can I judge her skill, moreover my poor health and my age do not permit me to undertake such a project, so I have asked Councillor Drossdick to take care of this whole matter. He sent the painter to me so that she might look at all three pictures. The one that was painted to show him as he looked when he returned from the journey to Italy is the oldest; he was then only sixteen, but since he had just recovered from a very severe illness, the picture looks sickly and quite yellow. The likeness in the family portrait, when he was twenty-two, is very good, and the miniature painting, when he was twenty-six, is the latest that I have. I therefore showed the artist this last one first. I gathered from her silence that it would not be so easy to enlarge such a picture; I therefore had to show her the family group and the other one also. She compared the miniature with the portrait in the family group and thought, so she said, that they were quite similar, only that the small one looked somewhat older. Since that one is painted in profile while the features and the colors are exactly the same, she will copy from the family painting and only introduce the lines from the small picture, so that he will look somewhat older than in the large one.

The painter went from me directly to Councillor von Drossdick, in order to tell him about it. You will therefore perhaps receive a letter from him in the same post that brings this one. The thing that does not suit me at all about this [matter] is that the artist cannot copy the picture from the family group at my home; it must be brought to her. It is very difficult to transport without being damaged, especially on the narrow stairs; she will be responsible for it. — You must send

Continued on page 158
W. A. MOZART

A Pictorial Essay

Being a collection of paintings, engravings, and photographs illustrative of Mozart's life and times, of the places in which he lived and worked, and of the people with whom he was associated. Edited by Roland Gelatt, with the assistance of Simon Bourgin, O. E. Deutsch, and Roy Lindstrom.
Salzburg viewed from across the Salzach River, as it was in the eighteenth century and as it is in 1956.
Mozart's parents, Leopold and Anna Maria, in the 1770s.

In the white house on Salzburg's Universitätplatz, Wolfgang Amadeus Mozart was born, January 27, 1756.
Mozart journeyed widely over the face of Europe during his short life in search of financial rewards that never came. The first of his several Grand Tours, on which he was accompanied by his father and sister, is traced on the map above. This tour lasted three years, from 1763 to 1766.
In Paris he performed with his father and sister (left) and helped entertain the guests at an afternoon tea given by the Prince de Conti (below). In London he met Johann Christian Bach (above), who strongly influenced the boy's musical development.
In 1769, Mozart and his father set out on a tour of Italy that was to last fifteen months. He had his portrait painted in Verona just before his fourteenth birthday (left) and in Bologna was acclaimed by the venerable, respected Padre Martini (above). As a memento of Naples, the Mozarts brought home the engraving below.
At the age of twenty-one (when portrait at left was painted) Mozart began another long tour. In Augsburg (above) he played for the first time on a Stein piano, and in Mannheim he heard Europe's finest orchestra and conceived a one-sided romance with Aloysia Weber (below).
In 1779, Mozart accepted—with misgivings—the post of composer and organist to the court and cathedral in Salzburg. His superior was the archbishop, Count Colloredo (left), with whom he got on badly. Mozart's instrumental music was performed in the Residenz (below), his church music in the Cathedral (page opposite).
Mozart moved to Vienna in 1781. During his first year in the Austrian capital, he lodged in the Deutsches Haus (below) and in an apartment on the Graben (above).
Life in Vienna began reasonably well. Mozart gave concerts of his music in the Augarten (below) and in 1782 he married Constanze Weber (above). Constanze's portrait and Mozart's (at right) were painted that year by Josef Lange.
Le Nozze di Figaro was composed when Mozart lived in this building on the Schulerstrasse. Members of the original Figaro cast are silhouetted above.
Josepha Duschek, an old friend of Mozart's, encouraged the Prague Opera to commission a work from him. It was *Don Giovanni*, set to a libretto by Lorenzo da Ponte and first performed at the National-Theater of Prague (below) in 1787, with Luigi Bassi in the title role. Da Ponte, Bassi, and Mme. Duschek are pictured above.
Designs, by Gayl and Nessthaler, for the original production of *Die Zauberflöte* in 1791.

Emanuel Schikaneder, librettist and producer of *Die Zauberflöte*, costumed for the role of Papageno.

Mozart is said to have composed parts of *Die Zauberflöte* in this wooden hut, which once belonged to Schikaneder.

Interior of the Freihaußtheater (also known as Theater auf der Wieden), where *Die Zauberflöte* was first performed.
During the last months of his life, when Mozart was continually harassed by creditors, he lived at No. 934 Rauhensteingasse in Vienna (above), and there he died on December 5, 1791. A wealthy music patron, Baron Gottfried van Swieten (below, left), offered to help the disconsolate Constanze in this hour of need. He arranged for the cheapest burial possible. Vigneron's picture entitled "The Pauper's Funeral" (below, right) originally had nothing to do with Mozart, but Beethoven owned a print of it, and for him—and for posterity—it evoked Mozart's sad interment.
Nobody knows exactly where Mozart was buried in the St. Marx cemetery. None of his family or friends was present at the burial; the day was cold and wet. Posterity has tried to make partial amends by carefully tending a monument erected to his memory.
MUSIC LOVERS who are looking for an excuse to visit Europe this year need look no further. All they have to do is take a pin, jab it at random on a map of Europe, and be certain they will have hit a spot where the Mozart bicentennial is being celebrated with a gala festival of music. The traveler in Europe in 1956 will be under no necessity to hunt down the music of Mozart. Whether his wanderlust takes him to England or France, Holland or Belgium, Germany or Austria, Switzerland or Scandinavia, he will be sure to stumble upon musical doings in honor of Mozart. Now that American citizens are being allowed to journey behind the Iron Curtain, it will even be possible for a systematic Mozartean to follow along every step of the composer’s travels — even to Prague, the birthplace of Don Giovanni and the effervescent Symphony in D major that bears that city’s name.

In Austria, of course, there will be more Mozart per square mile than anywhere else. Mozart is at once that nation’s favorite musical son and most valuable musical property, and he will be commemorated on a lavish scale throughout the Jubilee Year. Fortunately, Austria’s newly won independence has brightened the tourist’s lot there considerably. During the past decade, many large hotels were requisitioned by the four occupying powers. These have now been vacated, and most of them will be reconditioned in time to help meet the demands of the coming Mozart Year influx. It is by now no secret that Austrian hotel prices are just about the lowest in Europe. And it is surely unnecessary to point up the beauties of Austria’s countryside and the picturesque charm of its towns and cities Mozart Year or any year. The moral to be drawn from all this seems obvious: make your reservations early.

The Jubilee Year in Austria is already in progress. It began on December 2, 1955, with a performance of the Requiem in St. Stephen’s Cathedral. Eugen Jochum conducted the Vienna Symphony, and the singers included Irmgard Seefried and Anton Dermota. A second performance of the Requiem exactly one year later in St. Stephen’s will usher the Mozart Year out. In between, there will be almost continuous Mozart music-making throughout Austria.

A ten-day winter season in Salzburg opens on January 21
with a performance of *La finta semplice* in the Landestheater under Bernhard Paumgartner's direction. Later, Paumgartner will take this production on a European tour. *Idomeneo* will also be given during the winter season, in the Festspielhaus on January 27 and 29. The cast will include Christl Goltz, Leonie Rysanek, Waldemar Kmentt, and Rudolf Schock, with Karl Böhm and the Vienna Philharmonic in the pit. Symphony concerts will be given in the auditorium of the Mozarteum. The Vienna Philharmonic conducted by Edwin Fischer and Karl Böhm will be on hand, also the Philharmonia Orchestra of London under von Karajan's direction, also the Bamberg Symphony led by Joseph Keilberth, also Paumgartner's own Camerata Academica Orchestra. Among the soloists engaged for these concerts are the pianist Wilhelm Backhaus and the clarinetist Leopold Wlach.

Of course, no Mozart celebration would be complete without a full quota of speeches and the *Huldigungen* (ovations) that Salzburgers love so dearly. There will be more than enough of these, over a ten-day period. The day before Mozart's birthday, special ceremonies are to be held at the Mozart Monument. That night all of Salzburg's windows will be candle-lit, and at the stroke of twelve the bicentennial is to be announced by trumpet blasts from church towers. On January 27, homage will again be paid to Mozart in another ceremony at the house where he was born. Because of the age of this building, only forty people are permitted in it at one time. The rest of Salzburg will watch on television.

The simultaneous presence of four orchestras in Salzburg should fill the streets with the sweet discordant sound of rehearsing. Just to make sure that this will be so, Salzburg's lawmakers passed a decree forbidding the blowing of automobile horns within city limits during the month of January. Another Salzburg law enacted for the Jubilee Year, the so-called "Lex Mozart," is a more serious affair. It forbids the naming of commercial products after the composer and empowers a committee from the Mozarteum to act as a licensing body. This has already led to numerous complications. Salzburg already has a Mozart hotel, café, bridge, laundry, bath house, and cinema, not to mention Mozart candles and Mozart pumpernickel. They apparently will be allowed to continue undisturbed.

But the fate of Mozart handkerchiefs, key rings, and sightseeing buses (called "Der kleine Mozart") is in the hands of the Mozarteum committee. To everybody's relief, the popular Salzburg chocolate confection known as "Mozart Kugeln" will not be challenged.

For every *Huldigung* that Salzburg has scheduled, Vienna has one to match. Birthday celebrations begin in the Austrian capital with a performance by the Vienna Boys of the *Missa Brevis* in the Waisenhaus Church on the Rennweg. Afterwards wreaths will be placed on the symbolic Mozart grave (the actual location of the burial plot is unknown) in St. Marx cemetery. To the accompaniment of another choir, a plaque will be unveilied at Am Hof 13, one of the many spots in Vienna where Mozart lived. On the night of the 27th, *Die Zauberflöte* is scheduled at the State Opera. That same evening, *Reich mir die Hand, mein Leben* — an Austrian-made color movie — will have its world premiere. It is billed as showing how Mozart, despite his premonition of death, found a great love with a young singer in his last weeks. The script, based on a novel by Fritz Habeck, is the work of Karl Hartl, who also directed the film. Oskar Werner, a gifted young Burgtheater actor, plays the part of Mozart. In a sequence showing scenes from *Die Zauberflöte*, Burgtheater players do the acting while Irmgard Seefried, Anton Dermota, Erich Kunz, and Gottlob Frick are heard on the sound track. Keyboard music used in the movie will be performed by Isolde Ahlgrimm on a replica of Mozart's own piano. (It can be imagined how horrified the director was one day to discover Mozart wearing a wrist watch — just after a long scene had been shot.)

Also in Vienna on January 27, the International Mozart Youth Orchestra will make its debut. This ensemble comprises forty-five high-ranking student instrumentalists from Europe's leading music conservatories. They will spend a month in Vienna as the city's guests and during that time will play a dozen Mozart concerts under the direction of a young Viennese conductor named Wolfgang Gabriel.

The Mozart season thus begun promises not to lose its momentum. The 1956 program of the Gesellschaft der Musikfreunde. Vienna's heavyweight music society, will...
FRITZ REINER, a man with an attentive and discriminating ear, poked his head into a cubicle at RCA's Twenty-fourth Street Studio a few weeks ago so that he might listen more carefully to some Mozart issuing from a loud-speaker. Inside the cubicle he found Jack Pfeiffer, a Victor recording director, seated in front of the speaker and following the score of the Piano Sonata in B-flat, K. 333. Reiner listened for a minute or so, and then declared: "That must be Landowska playing. No one else has that touch." He was right. It was Wanda Landowska, who — after many years of recording only Bach and playing only the harpsichord — has returned to her first instrument, the piano, for a forthcoming Victor album devoted to the music of Mozart.

Like her other recent recordings, these are being made in her home at Lakeville, Connecticut, on one of two Steinways presented to her several years ago by a wealthy and generous admirer. To date, only one sonata has been recorded; but Victor's schedule calls for completion of the remaining work by March so that the disks can be issued this fall. The two-LP album will contain four sonatas (F-flat, K. 282; G, K. 283; F, K. 332; B-flat, K. 333), the Rondo in A minor, K. 511, and the Fantasy in D minor, K. 397 — the latter having been particularly requested by me and solemnly promised by WL.

When I paid a pre-Christmas visit to Lakeville, I quickly stepped into the discussion of Mozart with the red-flag-before-the-bull technique. "Do you agree?" I asked, "with those people who believe that the sonatas for piano are, in general, inferior Mozart?" This query had the desired effect. "Of course not," the lady of the house expostulated. "Such people are too-peed. They do not understand. You know, most people never hear Mozart's piano music properly performed. It is usually played too fast and strictly à la lettre." Here Landowska made some uncomplimentary references to a few Mozart piano recordings issued during the last year or two. "But I do not want really to talk about these," she added. "Years ago I was competitive, combative. I was always engaging in battle. Nowadays I do not care. Let others play Mozart the way they want. I play Mozart the way I want."

Landowska's "way" results in some very imaginative and revealing interpretations of Mozart's solo piano music, but they are interpretations sure to arouse comment and probably no little controversy. To begin with, Landowska does not believe in playing Mozartean allegros at the fast clip currently fashionable. Mozart himself inveighed against too speedy tempos, she says; and for substantiation, she cites his letter of January 17, 1778, to Leopold Mozart wherein he complains about the way Herr Vogler "scrambled through" one of his concertos. "It is much easier to play a thing quickly than slowly . . . " wrote Mozart, "but is that beautiful music?" I seriously doubt whether he would complain (at least not on the score of too fast tempos) about the first movement of the K. 333 Sonata as played by Landowska, for she conceives it as a leisurely pastoral dialogue first heard from afar and then from near by.

Far more controversial even than her unconventional tempos is her practice of embellishing certain passages which in the printed score are barren of frills. She does not always play Mozart exactly "as written," but on occasion improves embellishments where she feels they are needed. Of course, there is good musicological evidence for so doing. The eighteenth century was an improvisatory age, and musical performers were in the habit of adding all sorts of ornaments to the written music. Carl Philipp Emanuel Bach, who wrote at length on this subject, laid it down that: "No one doubts the necessity for ornaments . . . without them the best melody is bare and ineffectual." But how and when to execute them? C. P. E. Bach and other writers of the time threw out a good many hints, and an excellent summary of their precepts can be found in Robert Donington's article "Ornamentation" in the new edition of Grove's, but ultimately the practice of embellishment depends on taste — good taste.

Landowska is frank to admit that intuitive taste is a more important factor in her playing of Mozart than musicological research. "Nothing will prevent me from playing Mozart the way I think he ought to be played," she says with firm serenity. "If you ask me why I do thus and so, my best answer is that I know the music and I know Mozart. Interpretation is a risky adventure, and it cannot always be explained."

Bach, I should hasten to add, has by no means been banished from the Landowska household. Indeed, if there were any close neighbors (which there are not), they would be hearing Bach through the night. Landowska has long been afflicted with insomnia, but has only recently become afflicted with discophilia. Not long ago, she acquired a portable record player, which she has had installed next to her bed along with LPs of all the Bach cantatas in the catalogue; instead of counting sheep, she turns on the phonograph. If you should think that anything in Schwann has escaped Landowska's notice, you would be quite mistaken. Moreover, she has developed all the enthusiasm and partialities of the dedicated record collector. The day I spent with her, she could talk of nothing but the recording of Cantata No. 50, Brich dem Han-grigen dein Brat, on Decca DL 9672.
She was voluble in its praise and could not say enough for the work of the conductor, Fritz Lehmann: "He is more than a conductor; he is a creator." From all of which the reader may possibly gather that Landowska is, as usual, full of energy and joie de vivre.

Happy New Year, Wanda.

NATHAN BRODER'S NEW EDITION of the Mozart piano sonatas and fantasias (to be published this month by Theodore Presser) came up more than once during my conversations with Landowska. It is being eagerly awaited in Lakeville — and in many other quarters — for it promises to be a most thorough and useful edition of these much-played sonatas.

Why, someone may ask, is a new edition of Mozart needed at this late date? I asked that question of Broder myself and learned to my surprise that even the so-called Urtext edition of the piano sonatas is blemished with errors in notation and with unauthorized editorial additions. For his raw material, Broder obtained — whenever possible — photographic reproductions of the original manuscripts. The last edition of the Köchel-Verzeichnis tells where the manuscripts were located at time of publication (1937); but much has happened to the world since then, and locating the manuscripts in the 1950s was not always easy. During World War II the collection of the Prussian State Library in Berlin, at one time the prime source of Mozart manuscripts, was scattered in hiding places throughout Germany. Only part of the collection came back to Berlin after the war. A big chunk of it stayed in West Germany and is now housed in the Westdeutsche Bibliothek in Marburg, where it is readily accessible. Other items, however, ended up in less approachable locales. For example, the manuscript of the D major Piano Sonata, K. 311, formerly belonging to the Prussian State Library, is now reported to be in Poland. Broder's attempt to obtain information about it through the Polish Embassy here was unsuccessful.

But the most tantalizing and frustrating search was for the manuscript of K. 457, the Sonata in C minor, which is presumably tucked away somewhere on this side of the Atlantic. The second edition of Köchel (1905) reported that this manuscript belonged to a certain W. M. Doane, of Cincinnati, Ohio. After much correspondence between New York and Cincinnati, Broder discovered that the daughter of the aforesaid Doane had recently died, in New Jersey, and that the estate was being administered by her private secretary, a Mrs. Bell. Broder got in touch with Mrs. Bell and spent several days going through boxes and boxes of Doane belongings in the hope of discovering some sheets of music in Mozart's distinctive hand.

He found, alas, no manuscript of the C minor Sonata. What he did find was a newspaper clipping about Doane, forty or fifty years old, which described his library of "manuscripts by composers both ancient and modern." This collection amassed by a wealthy American musical amateur seems to have disappeared from the face of the earth. Nathan Broder would still like to uncover its whereabouts and will welcome any clues or suggestions.

RUDOLF SERKIN, who is represented by surprisingly few Mozart recordings in the LP catalogue, is currently working hard to repair this deficiency. During the month of November he recorded for Columbia no less than six concertos: four (K. 451, 467, 488, 503) with a small orchestra conducted concernmaster-fashion by Alexander Schneider, two (K. 453, 503) with members of the Cleveland Symphony conducted by George Szell. Judging from the one session I attended in New York, the results will be something to anticipate with pleasure. I only wish that Columbia could include with each record a motion picture film showing Alexander Schneider conducting. The spectacle is highly diverting. Schneider is very much the "mad Russian" type in appearance to begin with, and his grimacings, flailings, and bobblings up and down during the course of a concerto ought to be relished by a wider audience. The end product of all this activity is musically more than satisfactory. Serkin seemed extraordinarily well pleased with the work of the orchestra and at the close of the last session gave a champagne party in Columbia's Thirtieth Street Studio to express his thanks to the thirty-odd instrumentalists.

Sarkin, by the way, does not believe in embellishing Mozart's piano music, though he recognizes that to do so was standard procedure in the eighteenth century. "It was all right for Mozart to embellish his own music," he says, "but it is not for me. How can I know how Mozart would have played it? Besides, I like the music well enough just as it is in the printed score."

AT WESTMINSTER the chief Mozart project of the year centers on the symphonies — all forty-one of them, including the one (No. 37) that was really composed by Michael Haydn. Kurt List, Westminster's musical director, has for many years wanted to engage Erich Leinsdorf in an important recording venture. An opportunity came last May, when Leinsdorf began conducting the entire list of Mozart symphonies for Westminster. The sessions were held in the town hall of Walthamstow, in the northeast comer of Greater London, with the "Philharmonic Symphony Orchestra of London" (better known under its real name as the Royal Philharmonic Orchestra). Symphonies Nos. 22 to 41 were recorded during the course of five weeks last year; the remaining twenty-one will be put on tape this August.

Kurt List left the sessions last spring with an increased appreciation of the difficulties involved in recording a Mozart-size orchestra. "The relationship between strings and wind is particularly tricky," he says. "Mozart sometimes employs the wind as solo, sometimes merely as an added color. The problem in recording is not to have it sound like a solo when it is being used for color and at the same time to keep it from being submerged by the strings." List wiped his forehead in memory of his travail. "The first record will be issued in January. Then you can judge for yourself how successful we were."
Records in Review

MOZART ON RECORDS
A Selective Discography
by
C. G. BURKE

WE COULD, if it seemed worth while, try to compute a fantastic equation relating what Mozart received to what he gave. It is when we think of this that our awe begins and our homage transcends mere verbalizing. He had scant thirty-six years of life, say thirty for composing, and he made half a thousand memorable pieces of music. We dare not try to compute how much more appalling our civilization would be without those five hundred. We think of it for a moment, then put the Posthorn Serenade, the Sinfonia Concertante, KV 364, and the Clarinet Quintet on the turntable. What we feel about them will be our homage to their maker.

The record companies have one absolutely obvious way to give their homage: by flattering in no particular in the reproduction of Mozart’s music according to their purest intentions and most thoroughgoing talents. Several companies are now trying to do this. Before the bicentennial, homage was often modified by thrift, acumen, ignorance, and other qualities dear to our age. In the calculations of competition it was considered profitable to get there first, even with the worst.

Hence the haphazard appearance of the catalogue, so admirably extensive, of Mozart recordings. The redundant excellences of the Clarinet Quintets and Prague Symphonies are counterbalanced by the absence of really good versions of some of the great operas, of half of the symphonies and piano concertos, and of more than half of the minor masterpieces. The pleasure we take from Symphony No. 39 becomes after a time contaminated by the realization that the most beautiful performance has a drab sound, and no matter what disk we have of the Petits Riens we apprehend at the third or fourth hearing that it is not good enough.

The bicentennial ought to enhance our pleasure in this music. The manufacturers of records, some at least, are on their mettle. There is a plain intention on their part to match music with interpreters appropriate to it; and no manufacturer has a right nowadays to offer to a critical public records below a high standard of reproductive accuracy.

The following listing of the works of Mozart on records may be regarded as in some sense a point of departure. It represents what has been presented in a hurry in most cases. It will be superseded by what is prepared and issued in contemplative leisure, excepting a lofty twenty-five per cent too good for supersession. We are just beginning to realize that many records are definitive, but none has yet been final.

This is not a complete discography as the term is used in High Fidelity. It is a list of works that have been recorded, and is critical only in the selection of a version considered the most desirable of each work. Selection does not imply approval: frequently the version chosen is no better than least bad. The method will certainly seem ruthless, but a complete critical discography requires a measure of space for its reasoning far beyond the capacity of a single issue of this magazine. However, in many cases two or more versions have been listed, when there is a conflict of values hard to estimate.

The operas, with the hundreds of places in all where there cannot possibly be coincidence of delivery among several performances, require special comment. The method has been to choose the editions with a clear preponderance of musical and dramatic satisfaction as revealed by the combination of the four factors of direction, singing, orchestra and recording. In every choice
except that of a Don Giovanni the decision was strongly dictated and left no doubt in the writer's mind that it was the only one possible for discophiles who will restrict themselves to one version. Thus the well-sung London Figaro—the only edition absolutely complete—easily the best in sound, the best in orchestral quality and outstanding in direction, has a commanding aggregate of superiority over two editions of warmer vocal appeal unaccompanied by other advantage. Owning the London exclusively deprives us of the Jurinac Countess on the new Victor, the Jurinac Cherubino on Columbia, the Domingo-Fasbaender Figaro of the old Victor, the Kunz Figaro of Columbia and the Cenua Basilio of the new Victor, but the superiorities offered by London in compensation make the losses endurable.

The London Magic Flute is preferred to two patent better performances solely on the basis of its much richer and truer sonics. There are no gross defects in the London performance, but its singers are not the like of the ones in the older sets. The Columbia edition, whose sound is pretty good except in the vocal ensembles, displays consistently excellent singing which anyone would be reluctant to forego, but which in most cases will be foregone when the vigorous distinction of the London reproduction is brought into comparison. The splendid old Beecham set on Victor has no splendor left in its sound.

Costa fan tutte, as Angel presents it, is a serenely expert and delicately stylized integration of all the elements lavished by Mozart to transform an undistinguished farce into an exquisite lyric comedy. Columbia's recording of the Metropolitan Opera's production, in English, is first class, but the tread is by design more plebeian.

We do not yet require a better Bastien und Bastienne than Columbia's airy production from Vienna.

Quick and highly-seasoned, sportful comedy whose deadly dangers are of no importance, the Decca Aduction from the Seraglio prevails easily over two less animated versions inclined to greater seriousness.

Idomeneo, a heroic early effort by the Haydn Society, mingling good singing with bad, satisfactory in sound, is worth having until another company, with as much conscience and greater resources, dares to try again.

The music of the unfinished Zaide, the performance promoted by Polyphon, and the recording accomplished in Paris all seem to improve with rehearsals. As a whole the records were prepared with skill, and it is to be suspected that they will not easily be displaced.

The Arcadian charm of Il Re Pastore is fairly well presented in its only recording. Der Schauspieldirimter (Improvisatore), in the only surviving version, is unsatisfactory.

There is no unblemished Don Giovanni. The best performance, in the sense that no one is really bad, is the old Glyndebourne, but two decades have tamed the sound of this. The new London edition has many beauties negated by a Don Giovanni and a Donna Anna whose voices are simply uncut to the pattern, and by a direction overblown. The new Epic, with the best average among the women's voices in four editions, breaks down under the handicap of a Don Giovanni of new design, something on the order of Mr. Al Barlick, who calls balls and strikes impressively in the National League. There are other faults in this recording, but the primary one's aggressiveness makes them matter little.

The Haydn Society album of 193o, without any truly great singing but with only one true failure (Donna Anna), with telling ensembles and fervent direction projected in sonics occasionally primitive but usually solid and close, seems to these ears after careful comparisons to present a Don Giovanni consistently more effective than any of the three others. The instrumental coloration here is a positive force missing elsewhere, and in no other edition are orchestra and singers so definitely united in telling the same story. The drama delivered by the conductor Swarowsky is of a convinced decisiveness that emphasizes painfully the absence of it in the London and Epic conductors. Cetra has a fifth version to issue in the near future. It will not have to be wonderful to be the best.

—All Mozart LP's except eighteen which could not be found were heard and scrutinized for this survey. A number of these are no longer in circulation. Excerpts —arias from operas, movements from long works, and music severely cut—have been ignored except in a few instances. It is hoped that every title is included, but oversights are almost inevitable in this kind of compilation, and the writer would be grateful to readers kind enough to call any discovered to his attention.

Only the most obvious abbreviations have been used, and distinctive symbols have been kept to a handful:

* means an outstanding presentation of the title under which a recording is so distinguished.

# means sonics worth special praise.

& indicates that the name immediately preceding is that of the conductor.

(t) following the name of a manufacturer indicates a ten-inch disk.

The figure preceded by a dash, at the termination of the data after each title, indicates the number of versions investigated. When this figure is greater than the number of versions listed in the LP catalogues, it means that the present compilation includes something no longer in circulation.

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HIGH FIDELITY MAGAZINE
The Sound of Genius...

MOZART ON COLUMBIA

SYMPHONIES
The Birth of a Performance: Bruno Walter and the Columbia Symphony Orchestra in a complete rehearsal and “Finished” performance of Symphony No. 36 in C Major (K. 425) (“Linz”). SL 224
Symphony No. 39 in E-Flat Major (K. 543) and Symphony No. 40 in G Minor (K. 550): Beecham and the London Philharmonic Orchestra. ML 4674
Symphony No. 35 in D Major (K. 385) (“Haffner”) and Symphony No. 36 in C Major (K. 425) (“Linz”): Beecham and the London Philharmonic Orchestra. ML 4770
Symphony No. 34 in C Major (K. 338) and Symphony No. 29 in A Major (K. 201): Beecham and the London Philharmonic Orchestra. ML 4781

OPERAS
Cosi Fan Tutte: Eleanor Steber, Roberta Peters, Blanche Thebom, Richard Tucker, Frank Quarrington with the chorus and orchestra of the Metropolitan Opera Association, Fritz Stiedry, cond. SL 122
The Marriage of Figaro: Elizabeth Schwarzkopf, George London, the Vienna State Opera Chorus and Vienna Philharmonic Orchestra, Herbert Von Karajan, cond. SL 114
Bastien und Bastienne: Ilse Hollweg, Waldemar Kmentt, Walter Berry, the Vienna Symphony Orchestra, John Pritchard, cond. ML 4835

CONCERTI
Concerto No. 24 in C Minor (K. 491) and Concerto No. 26 in D Major (K. 537) (“Coronation”): Robert Casadesus, pianist, with George Szell and the Columbia Symphony Orchestra. ML 4901
Concerto No. 20 in D Minor (K. 466): Rudolf Serkin, pianist, with Ormandy and the Philadelphia Orchestra. ML 4424
Concerto No. 4 in D Major (K. 218): Joseph Szigeti, violinist, with Beecham and the London Philharmonic Orchestra. ML 4533

CHAMBER MUSIC
The Last Quartets: Quartets No. 20 in D Major (K. 499) (“Hoffmeister”); No. 21 in D Major (K. 575) (“Cello”); No. 22 in B-Flat Major (K. 589) and No. 23 in F Major (K. 590) performed by the Budapest String Quartet. SL 228
The Early Quartets: Quartets in D Major, G Major, C Major and F Major (K. 155-158) played by the New Music Quartet. ML 5003
Sonata in B-Flat Major (K. 454) and Sonata in E-Flat Major (K. 481): George Szell, piano, Joseph Szigeti, violin. ML 5005
Quintet in E-Flat Major (K. 425): Rudolf Serkin, pianist, members of the Philadelphia Woodwind Quintet. ML 4834

These are only a few of the performances by great artists that make up the fabulous Mozart catalog of COLUMBIA RECORDS

January 1956
CASSATIONS, DIVERTIMENTOS AND SERENADES

(These works are collected under a common heading because they are thought of, not incorrectly, as different facets of the same thing; and because they resist a more con- fined classification, their variety including chamber music, orchestral music, terrace music, and some wonderful hybrids above nomenclature.)

CASSATIONS


NO. 2. oboes, horns, and strings, in B-flat, KV 99. Sacher & Vienna Sym. Orch. EPIC LC 3043.-2

(A good work in E-flat for four wind instruments has been attributed to Mozart and recorded twice. It is impossible to discern his mind in it.)

DIVERTIMENTOS

(Habit having obtained acceptance of the numeration of seventeen divertimentos regardess of their type, those seventeen num- bers are used here lest a clarification be-wilder. They are listed first, followed by eleven more in their Köchel succession.)

NO. 2. flûte, oboe, bassoon, 4 horns, and strings, in D, KV 131. Blech & London Mozart Players. LONDON LL 386. -3

NO. 3. oboes, bassoons, and horns, in E-flat, KV 166. Winds from Vienna Philh. Orch. *WESTMINSTER 18011.-1

NO. 4. oboe, bassoon, and horns, in B-flat, KV 186. As above. -1


NO. 6. 2 flûtes, 5 trumpets, and drums, in C, KV 188. As above. -2

NO. 7. 2 horns and strings, in D, KV 205. P. Walter & Mozartreum Orch. PERIOD 528 (withdrawn). -1

NO. 8. oboes, bassoons, and horns, in F, KV 213. Mayerhofer et al. WESTMINSTER 5103.-1

NO. 9. oboes, bassoons, and horns, in B-flat, KV 240. Winds from Vienna Philh. Orch. *WESTMINSTER 18011.-1

NO. 10. 2 horns and strings, in F, KV 247. Members of the Vienna Octet. LONDON (10) LS 682.-2

NO. 11. oboe, 2 horns, and strings, in D, KV 251. Casals & Peripigan Fest. Orch. COLUMBIA ML 4566.-2

NO. 12. oboes, bassoons, and horns, in E-flat, KV 252. Sextet from Vienna Sym. Orch. EPIC LC 3081.-1

NO. 13. oboes, bassoons, and horns, in F, KV 253. As above. -2

NO. 14. oboes, bassoons, and horns, in B-flat, KV 270. As above. -2

NO. 15. 2 horns and strings, in B-flat, KV 287. Pohlaska & Vienna State Opera Orch. VANGUARD 444.-3


NO. 17. 2 horns and strings, in D, KV 334. Pohlaska & Vienna State Opera Orch. *VANGUARD 444.

Seven from Vienna Octet. *LONDON LL 235. Vienna Konzerthaus Quartet et al. *WESTMINSTER 5270.-4

SUPP. 1. strings, in D, KV 136. Münchinger & Stuttgart Ch. Orch. LONDON (10) LS 385.-1

Vicas & London Mozart Ensemble. On 7.5 ips tape. OMEGATAPE 6001.-1 (KV 136, 137, and 138 were written for string quartet

— more effective with the parts multipled — and published as divertimentos. Some learned fellows, in their mischievous musical way, have enriched confusion by insisting on other titles — Symphony, over- tone, suite — inappropriate in an erudite way. Divertimento fits best, and has been retained.

(Although this is a catalogue of disks, the tape is mentioned because there is no disk of KV 137 and 138.)

SUPP. 2. strings, in B, KV 137. Vicas & London Mozart Ensemble. On 7.5 ips tape. OMEGATAPE 6001.-1

SUPP. 3. strings, in F, KV 138. As above. -1

SUPP. 4. oboes, clarinets, bassoons, and horns, in E-flat, KA 226. Octet from Vienna Philh. Orch. *WESTMINSTER 5349.-1

SUPP. 5. oboes, clarinets, bassoons, and horns, in B-flat, KA 227. As above. -1

SUPP. 6. 2 clarinets and bassoon, in B-flat, KA 220. No. 1. Whalch et al. WESTMINSTER 5213.-1

SUPP. 7. 2 clarinets and bassoon, in B-flat, KA 220. No. 2. Whalch et al. WESTMINSTER 5202.-1

SUPP. 8. 2 clarinets and bassoon, in B-flat, KA 220. No. 3. Whalch et al. WESTMINSTER 5200.-1

SUPP. 9. 2 clarinets and bassoon, in B-flat, KA 220. No. 4. Whalch et al. WESTMINSTER 5213.-1

SUPP. 10. 2 clarinets and bassoon, in B-flat, KA 220. No. 5. Whalch et al. WESTMINSTER 5213.-1

SUPP. 11. violin, viola, and violoncello, in E-flat, KV 563. Pougnet et al. WESTMINSTER 5191.-6

SERENADES

NO. 1. orchestra, in D, KV 100. Zimbler Sinfonietta. DECCA 8520.-1

NO. 3. orchestra, in D, KV 185. Oubradus and a Ch. Orch. MERCURY 10031.-1

NO. 4. orchestra, in D, KV 203. Maag & New Sym. Orch. LONDON LL 1206.-2

NO. 5. orchestra, in D, KV 204. Swoboda & Vienna Sym. Orch. WESTMINSTER 5005.-1

NO. 6. 2 orchestra (string quartet; strings and timpani), in D ("Serenate Notturna"). KV 230. Haas & London Baroque En- semble. DECCA 9776.-5

NO. 7. orchestra, in D ("Haffner"), KV 250. Leitner & Bamberg Sym. Orch. DECCA 9636.-3

NO. 8. 2 flûtes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, strings, and drums, in D ("Posthorn"), KV 320. Baryll Quartet string bass and Vienna Philh. Wind group. *WESTMINETER 18033.-5

NO. 10. 2 oboes, 2 clarinets, 2 corni di basso, 2 bassoons, 4 horns, and bass, in B-flat ("Gran Partita"), KV 375. Kell Chamber Players. *DECCA 9540.-5

NO. 12. 2 oboes, 2 clarinets, 2 bassoons, and 2 horns, in C minor, KV 388. As above. -4


Jochum & Bavarian Radio Ch. Orch. DECCA 9513.

Moralt & Vienna Sym. Orch. EPIC LC 3069.

Walter & Columbia Sym. Orch. COLUMBIA ML 5004.-33

CHAMBER MUSIC

ADAGIO, cor anglais and strings, in C, KV 380a. Haas & London Baroque En- semble. DECCA (10) DL 4055.-1

ADAGIO, 2 clarinets and 3 corni di basso, in B-flat, KV 411. Haas & London Baroque Ensemble. DECCA (10) DL 4055.-1


ADAGIOS AND FUGUES, string trio. after J. S. Bach and W. F. Bach. KV 404a Pasquier Trio (play four only). HAYDN SOCIETY HLS 108.

Janssen & Janssen Sym. Orch. (play two only). COLUMBIA ML 4406.-2 (exc)

ADAGIO AND RONDO, tuned glasses, flute, oboe, viola, and violoncello, in E-flat, KV 517. Carl Swoboda (cellesti instead of glasses) et al. VOX PL 8550.-1

QUARTETS, flute and strings:

NO. 1. in D, KV 285. Julius Baker et al. OXFORD OR 101.-2

NO. 3. in C, KA. 171. Julius Baker et al. OXFORD OR 101.-1

Continued on page 98
New COMPLETE OPERAS

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Bartolo
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Papagena
Queen of the Night
Sarastro
Speaker
Monostatos
Leopold Simoneau
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Pamina
Papagena
Queen of the Night
Sarastro
Speaker
Monostatos
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Ezio Giordano

chorus and orchestra of L’Accademia di Santa Cecilia, Rome. conductor: Alberto Erede.
3 - 12 inch records with Italian Engish libretto.
XLLA.36 $14.94

London Records

January 1956
QUARTETS, piano and strings:

NO. 1, in G minor, KV 478. Buronson et al. COLUMBIA ML 4566.

NO. 2, in E-flat, KV 493. Szell et al. COLUMBIA ML 4080.

QUARTETS, strings:

Milanese

NO. 1, in A, KA 212.

NO. 2, in B-flat, KA 210.

NO. 3, in C, KA 211.

NO. 4, in E-flat, KA 213.

Bachet Quartet. VOX PL 7480.


No. 2, in D, KV 155. Quartetto Italiano. LONDON LL 665.


Barylli Quartet. WESTMINSTER 18053.


Barylli Quartet. WESTMINSTER 18053.

No. 5, in E, KV 158. Bachet Quartet. VOX PL 8690.

Barylli Quartet. WESTMINSTER 18053.

NO. 6, in B-flat, KV 159. Griller Quartet. LONDON LS 656.


Barylli Quartet. WESTMINSTER 18092.

NO. 8, in F, KV 168. Barylli Quartet. WESTMINSTER 18092.

NO. 9, in A, KV 169. Barylli Quartet. WESTMINSTER 18092.


NO. 11, in E-flat, KV 171. Loewenwuth Quartet. VOX PL 6420.

Barylli Quartet. WESTMINSTER 18103.

NO. 12, in B-flat, KV 172. Barylli Quartet. WESTMINSTER 18103.


NO. 17, in B-flat ("Ham__), KV 458. Budapest Quartet. COLUMBIA ML 4727.

Griller Quartet. LONDON LL 658.


Budapest Quartet. COLUMBIA ML 4728.

NO. 19, in C ("Disonanti"), KV 465.

Guiler Quartet. MUSICAL MASTERPIECE SOCIETY (10) 122.

Budapest Quartet. COLUMBIA ML 4728.

NO. 20, in D, KV 499. Roth Quartet. MERCURY 10153.

NO. 21, in D, KV 575. Amadeus Quartet. RCA Victor LHMV 52.

RCA Victor LHNM 52.

NO. 22, in B-flat, KV 589. Roth Quartet. MERCURY 10154.

Bachet Quartet. VOX PL 8260.

NO. 23, in F, KV 590. Roth Quartet. MERCURY 10154.

Bachet Quartet. VOX PL 8260.


A. Boskovsky et al. LONDON LL 1167.

QUINTET, horn and strings, in E-flat, KV 407. Stagliano et al. BOSTON 201.

Stern et al. CONCERT HALL 1188.

QUINTET, piano and winds, in E-flat, KV 452. Serkin et al. COLUMBIA ML 4834.

Veyron-Lacroix et al. OISEAU-LYRE 50016.

QUINTETS, strings:

NO. 1, in B-flat, KV 173. Pascal Quartet & Gerhard. CONCERT HALL 1185.

NO. 2, in B-flat, KV 46 (Serenade No. 10 in part rewritten). Pascal Quartet & Gerhard. CONCERT HALL 1188.

NO. 3, in C minor, KV 406 (Serenade No. 12 rewritten). Budapest Quartet & Katims. COLUMBIA ML 4143.

NO. 4, in C, KV 515. Pascal Quartet & Gerhard. CONCERT HALL 1185.

NO. 5, in G minor, KV 516. Budapest Quartet & Katims. COLUMBIA ML 4469.

Pascal Quartet & Gerhard. CONCERT HALL 1186.

NO. 6, in D, KV 593. Pascal Quartet & Gerhard. CONCERT HALL 1187.

Budapest Quartet & Katims. COLUMBIA ML 4143.


TRIO, piano, clarinet, and viola, in E-flat, KV 498. Montanari et al. VOX PL 8493.

TRIOS, piano, violin, and violoncello:

NO. 1, in B-flat, KV 254. Badura-Skoda et al. *WESTMINSTER 5284.


Tr箟 di Bolzano. *VOX PL 8493.


Tr箟 di Bolzano. VOX PL 8493.


TRIO di Trieste. *LONDON LL 1177.


NO. 6, in G, KV 564. Badura-Skoda et al. WESTMINSTER 5284.

TRIO (Divertimento), violin, viola and violoncello, in E-flat, KV 563. Pournet et al. WESTMINSTER 5191.

INSTRUMENTAL MUSIC

For One or Two Instruments

BASSOON AND VIOLONCELLO:


ORGAN:


ADAGIO (orig. for tuned glasses), in C, KV 356. As above.

ANDANTE (orig. for clockwork organ), in F, KV 616. As above.

FANTASY AND FUGUE (orig. for clockwork organ), in F minor, KV 608. As above.

PIANO (Or Harpsichord):

ADAGIO, in B minor, KV 540. Gieseking. ANGEL 35070.


ALLEGRO, in B-flat, KV 3. Gieseking. ANGEL 35068.

ANDANTINO, in E-flat, KV 236. Gieseking. ANGEL 35069.


Firkusny. *COLUMBIA ML 4356.

FANTASY, in D minor, KV 397. Kraus. *EDUCO 3004.


Firkusny. *COLUMBIA ML 4356.

Kraus. *HAYDN SOCIETY 124.

FANTASY AND FUGUE, in C, KV 394. Gieseking. ANGEL 35072.

Kirkpatrick (18th-century piano). BARTOK 912.


FUNERAL MARCH, in C minor, KV 453a. Gieseking. ANGEL 35070.

GERMAN DANCES ("Tanzbacht"), KV 509. Gieseking. ANGEL 35078.

GERMAN DANCES, KV 600. Klauber.

MAGIC-TONE 1011. (Labelled "12 Waltzes"); Continued on page 100
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contains 6 dances besides the 6 of KV 600.) -1

GIGUE, in G, KV 574. Gieseking. ANGEL 35074. -4

Minuets
in F, KV 2. Kraus. EDUCO 3004. -3
in F, KV 4. Gieseking. ANGEL 35068. -2
in F, KV 5. Gieseking. ANGEL 35068. -2

Rondos
in D, KV 94. Gieseking. ANGEL 35068. -1
Set of 8, KV 315a. Gieseking. ANGEL 35078. -1

in F, KV 494. (Published and usually played as the finale to the un unfinished Sonata KV 333.) Gieseking. ANGEL 35073. -3
in A minor, KV 311. Kraus. HAYDN SOCIETY 127. -4
in F, KV 616. (The Andante for Clockwork Organ, transcriber unknown.) Gieseking. ANGEL 35068. -1

Sonatas
Kraus. #HAYDN SOCIETY 127. -3
Kraus. #HAYDN SOCIETY 127. -4
NO. 3, in B-flat, KV 281. Kraus. *EDUCO 3004. (All versions excellent.) -4
NO. 4, in E-flat, KV 282. Gieseking ANGEL 35069. -5
NO. 6, in D, KV 284. Gieseking. *ANGEL 35073. -3
Spagnolo. #LONDON LL 1212. -3
NO. 8, in A minor, KV 310. Gieseking. ANGEL 35070.
Kraus. Vox PL 6310. -5
NO. 9, in D, KV 311. Gieseking. *ANGEL 35072.
Kraus. *HAYDN SOCIETY 126. -3

Badura-Skoda (18th-century piano). *WESTMINSTER 18028.
Kraus. *VON PL 6510. -9

NO. 12, in F, KV 332. Kraus. *HAYDN SOCIETY 123. -5
NO. 13, in B-flat, KV 333. Kraus. HAYDN SOCIETY 122. -4
Badura-Skoda (18th-century piano). *WESTMINSTER 18028. -7
NO. 15, in C, KV 545. Kraus #EDUCO 3004. -9
NO. 16, in B-flat, KV 570. Kraus. HAYDN SOCIETY 127.
Gilels. ANGEL 35132. -7

NO. 17, in D, KV 576. Gieseking. ANGEL 35075. -8
NO. 18, (incomplete), in F, KV 533. Gieseking. ANGEL 35073.
Badura-Skoda (18th-century piano). *WESTMINSTER 1513. -4


Sonata Movements
ALLEGRO, in G minor, KV 312. Kraus. EDUCO 3004. -3
ALLEGRO AND MINUET, in B-flat, KA 136 (KV 490a). Gieseking. ANGEL 35078. -1
ALLEGRO, in B-flat, KV 400. Gieseking. ANGEL 35078. -1
SUITE, in C, KV 399. Gieseking. ANGEL 35069. -2

Variations
Original Theme, in F, KV 54. Gieseking. ANGEL 35070. -1
Minuet by J. C. Fischer, in C, KV 179. Gieseking. ANGEL 35070. -1
Air by Salieri, in G, KV 180. Gieseking. ANGEL 35068. -1
Dessède’s "Lion Dormant," in C, KV 264. Gieseking. ANGEL 35074. -1
March by Gretry, in F, KV 332. Gieseking. ANGEL 35077. -1

Allegretto in B-flat, KV 500. Gieseking. *ANGEL 35074. -1
Minuet by Duport, in D, KV 573. Gieseking. ANGEL 35074. -1
"Ein Weib ist das herrlichste Ding," in F, KV 613. Gieseking. ANGEL 35072. -2

Various
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Piano, 4 Hands:
ANDANTE AND VARIATIONS, in G, KV 307. Badura-Skoda, Demus. WESTMINSTER 5069. -1

Sonatas
NO. 1, in D, KV 381. Kraus (plays both parts). EDUCO 3002. -3

Continued on page 102
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NO. 2 in B-flat, KV 358. Badura-Skoda, Demus. WESTMINSTER 5060. -2
NO. 3, in G, KV 357. As above. -1
NO. 4, in F, KV 497. Badura-Skoda, Demus. WESTMINSTER 5082. -1
NO. 5, in C, KV 521. As above. -1

Two Pianos:
SONATA, in D, KV 448. Luboshutz, Nemenoff. REMINGTON 199-147. -3

PIANO (or Harpsichord) and VIOLIN:

Sonatas

(All systems of numeration have been proved in some respects irrational. The old one used here has no merit except in the acceptance given to a certain of its numbers. The only sure identification is in the K numbers.)

NO. 6, in G, KV 11. Heksch (18th-century piano), DeKlijn. *EPIC LC 3131. -1
NO. 19, in F, KV 57. Kraus, Boskovsky. HAYDN SOCIETY 152. -1
NO. 20, in E-flat, KV 58. Badura-Skoda, Barylli. WESTMINSTER 5145. -2
NO. 22, in E minor, KV 60. Kraus, Boskovsky. HAYDN SOCIETY 133. -1

(The authorship of KV 57, 58, and 60 is disputed.)

NO. 24, in C, KV 266. Badura-Skoda, Barylli. WESTMINSTER 5130. Kirkpatrick (harpsichord), Schneider. COLUMBIA SL 152. -4
NO. 26, in E-flat, KV 302. Kirkpatrick (harpsichord), Schneider. COLUMBIA SL 152. -4
NO. 27, in F, KV 303. Kraus, Boskovsky. HAYDN SOCIETY 131. -1
NO. 29, in A, KV 305. Badura-Skoda, Barylli. WESTMINSTER 5145. Kirkpatrick (harpsichord), Schneider. COLUMBIA ML 4617. -3
NO. 30, in D, KV 306. Heksch (18th-century piano), DeKlijn. EPIC LC 3131. -2

NO. 36, in B-flat, KV 378. Kirkpatrick (harpsichord), Schneider. COLUMBIA SL 152. Zakin, Stern. COLUMBIA ML 4301. -6
NO. 37, in G, KV 379. Badura-Skoda, Barylli. WESTMINSTER 5109. Heksch (18th-century piano), DeKlijn. EPIC LC 3034. -6
NO. 38, in E-flat, KV 380. Kraus, Goldberg. DECCA DL 8105. -1
NO. 40, in E-flat, KV 481. Rosen, Peters. LONDON LL 674. -7
NO. 41, in A, KV 526. Taylor, Grinke. LONDON LL 739. -3

Sonata Fragments

ANDANTE AND ALLEGRO in C, KV 404. Kraus, Goldberg. DECCA DL 8505. -1

Variations:

ON “Hélas, j’ai perdu mon ami;” in G minor, KV 350. Heksch (18th-century piano), DeKlijn. EPIC LC 5131. -1

Violin and Viola

DUO NO. 2, in B-flat, KV 424. J. Fuchs, L. Fuchs. DECCA DL 8510. -2

Orchestral Music

Concertos

Bassoon and orchestra, in B-flat, KV 121. Cermak; Emmer & a Vienna orch. *FIDELITY ML 8870. -4
Helaerts; Collins & London Sym. Orch. *LONDON LL 1135. -4
Clarinet and orchestra, in A, KV 622. Vlach; Rodzinski & Vienna State Opera Orch. *WESTMINSTER 5307. -4
Cahuzac; Wüldike & Danish Radio Orch. *HAYDN SOCIETY ML 1047. -11

Flute and orchestra:

NO. 1, in G, KV 313. Wummer; Casals & Perignan Fest. Orch. COLUMBIA ML 4567. -4
Glass; Reinhardt & So. German Ch. Orch. TELEFUNKEN 66019. -6
NO. 2, in D, KV 314. Barath; Pritchard & Vienna Sym. Orch. EPIC LC 3033. Rampal; Goldschmidt & Lamoureux Orch. PERIOD 364. -4
Flute, harp, and orchestra, in G, KV 299. Glass, Stein; Reinhardt & So. German Ch. Orch. TELEFUNKEN 66019. -3

Horn and orchestra:

NO. 1, in D, KV 412. D. Brain; Karajan & Philharmonia Orch. ANGEL 35092. -2
NO. 2, in E-flat, KV 417. D. Brain; Karajan & Philharmonia Orch. ANGEL 35092. -2

NO. 3, in E-flat, KV 447. D. Brain; Karajan & Philharmonia Orch. ANGEL 35092. -3

Oboe and strings (presumptive original of Flute Concerto No. 2), in C, KV 314. Sailliet; Paumgartner & Mozarteum Orch. RENAISSANCE X 29. -2

Piano and strings, after J. C. Bach, KV 107: No. 1, in D; No. 2, in G; No. 3, in E-flat. Balsam; Ackermann & Winterthur Sym. Orch. CONCERT HALL 1164. -1

Piano and orchestra:

NO. 1, in F, KV 37. Balsam; Goehr & Winterthur Sym. Orch. CONCERT HALL 1119. -1
NO. 2, in B-flat, KV 39. Balsam; Goehr & Winterthur Sym. Orch. CONCERT HALL 1163. -1
NO. 3, in D, KV 40. Balsam; Ackermann & Winterthur Sym. Orch. CONCERT HALL 1163. -1

NO. 4, in D, KV 41. Balsam; Ackermann & Winterthur Sym. Orch. CONCERT HALL 1163. -1
NO. 5, in D, KV 175. Balsam; Gimpel & a Sym. Orch. RENAISSANCE X 29. -1
NO. 6, in B-flat, KV 238. Balsam; Goehr & Winterthur Sym. Orch. CONCERT HALL 1120. -2
NO. 7 — See Concerto for 3 Pianos, below.
NO. 8, in C, KV 246. Balsam; Goehr & Winterthur Sym. Orch. CONCERT HALL 1120. -2
NO. 9, in E-flat, KV 271. Kempff; Münchinger & Stuttgart Ch. Orch. augmented. *LONDON LL 998. -6
NO. 10 — See Concerto for 2 Pianos, below.

NO. 17, in G, KV 453. Kirkpatrick; Schneider & Dumbarton Oaks Ch. Orch. HAYDN SOCIETY HLS 1040.

Fischer; Fischer & a Ch. Orch. RCA VICTOR LCT 6013-1. - 5

NO. 18, in B-flat, KV 456. Haebler; Hollreiser & a Vienna Orch. VOX PL 8300.

Henkemans; Pritchard & Vienna Sym. Orch. EPIC LC 3047. - 4


Henkemans; Pritchard & Vienna Sym. Orch. EPIC LC 3047. - 4

NO. 20, in D minor, KV 456. Schnabel; Sækkind & Philharmonia Orch. RCA VICTOR HMV 1012.

Fischer; Sargent & London Philh. Orch. RCA VICTOR LCT 6013-2.

Meyer; Hewitt & Hewitt Orch. HAYDN SOCIETY HLS 88. - 11


Jensen; Wöldike & Danish Radio Orch. HAYDN SOCIETY HLS 1054. - 5

NO. 22, in E-flat, KV 482. Serkin; Casals & Perigian Fest. Orch. *COLUMBIA ML 4569. - 5

NO. 23, in A, KV 488. Gieseking; Kastjan & Philharmonia Orch. COLUMBIA ML 4536. - 6

NO. 24, in C minor, KV 491. Badura-Skoda; Prohaska & Vienna Sym. Orch. WESTMINSTER 5097.

Fischer; Collingwood & London Philh. Orch. RCA VICTOR LCT 6013.

Johannsen; Ackermann & Netherlands Philh. Orch. MUSICAL MASTERPIECE SOCIETY 46. - 8


NO. 26, in D ("Coronation"), KV 537. Seemann; Lehmann & Berlin Philh. Orch. DECCA 6361.

Demus; Horvath & Vienna State Opera Orch. WESTMINSTER 5183.

Casadesus; Szell & Columbia Sym. Orch. #COLUMBIA ML 4901. - 8

NO. 27, in B-flat, KV 595. Horszowski; Casals & Perigian Fest. Orch. COLUMBIA ML 4570.

Feldes; Goldschmidt & a Paris Orch. VOX PL 6810. - 6

Haebler; Hollreiser & a Vienna Orch. VOX PL 8710. - 6

3 Pianos and orchestra, in E-flat, KV 365. Vronsky, Babin; Mitropoulos & Robin Hood Dell Orch. COLUMBIA ML 4098. - 6

Badura-Skoda, Gianoli; Scherchen & Vienna State Opera Orch. (in Mozart's reduction to 2 pianos). WESTMINSTER 5095. - 3

Violin and orchestra:

NO. 1, in B-flat, KV 207. Stucki; Lund & Ton-Studio Orch. PERIOD 549. - 1

NO. 2, in D, KV 211. Grumiaux; Paumgartner & Vienna Sym. Orch. EPIC LC 3157. - 2


Fournier; Horvath & Vienna State Opera Orch. #WESTMINSTER 5187. - 7

NO. 4, in D, KV 218. Grumiaux; Faust & Vienna Sym. Orch. EPIC LC 3060. - 8


Fournier; Horvath & Vienna State Opera Orch. #WESTMINSTER 5187. - 10

NO. 6, in E-flat, KV 268. Ferras; Münchinger & Stuttg. Ch. Orch. LONDON LL 1172. - 2

NO. 7, in D, KV 271.a. Oistrakh; Kondrashin & Nat. Orch., Moscow. CLASSIC 3002. - 1 (1)

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PIANO CONCERTO NO. 6, B FLAT MAJOR, K. 238

PIANO CONCERTO NO. 8, C MAJOR, K. 246... PL 9290

PIANO CONCERTO NO. 17, G MAJOR, K. 453

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CONCERTOS NOT SO CALLED, AND CONCERTO MOVEMENTS

ADAGIO, violin and orchestra, in E, KV 261. Mälzer; Steinberg & RCA Orch. RCA Victor LM 1064. -2

ANDANTE, flute and orchestra, in C, KV 315. Wanausk; Anon. & Vienna Orch. Vox PL 8550. -3

CONCERTONE, 2 violins, oboe, violoncello, and orchestra, in C, KV 190. Swoboda & Vienna Sym. Orch. WESTMINSTER 5013. -1

RONDOS, piano and orchestra:
NO. 1, in D, KV 382. Seemant; Lehmann & Bamberg Sym. Orch. DECCA 9631. -4

NO. 2, in A, KV 386. Seemant; Lehmann & Bamberg Sym. Orch. DECCA (10) 4079. -2

RONDOS, violin and orchestra:
NO. 1, in B-flat, KV 269. Swardström; Lund & Ton-Studio Orch. PERIOD 548. -1

NO. 2, in C, KV 373. Mälzer; Steinberg & RCA Orch. RCA Victor LM 1064. -2

SINFONIA CONCERTANTE, oboe, clarinet, bassoon, horn, and orchestra, in E-flat, KV 9 (KV 2976). Wind Quartet from Vienna Philh. Orch.; Swoboda & Ch. Orch. of Vienna State Opera. WESTMINSTER 5020. -6

SINFONIA CONCERTANTE, violin, viola, and orchestra, in E-flat, KV 364. Stern, Primrose; Casals & Perligan Fest. Orch. *COLUMBIA ML 4564. -5

Sonatas
Organ and orchestra:
NO. 1, in E-flat, KV 67. Messner; P. Walter & Mozarteum Orch. PERIOD 534. -2

NO. 2, in B-flat, KV 68. As above. -1

NO. 3, in D, KV 69. As above. -1

NO. 6, in B-flat, KV 212. As above. -1

NO. 8, in A, KV 225. As above. -1

NO. 15, in D, KV 328. Wismeyer, Kugler & a Ch. Orch. MERCURY 10086. -1

NO. 16, in C, KV 329. Messner; P. Walter & Mozarteum Orch. PERIOD 534. -4

NO. 17, in C, KV 336. Wismeyer, Kugler & a Ch. Orch. MERCURY 10086. -1

Symphonies
NO. 1, in E-flat, KV 16. Ackermann & Netherlands Philh. Orch. CONCERT HALL 1165. -1

NO. 2, in B-flat, KV 17. As above. -1

NO. 3, in E-flat, KV 18. As above except CONCERT HALL 1178. -1

NO. 4, in D, KV 19. As above except CONCERT HALL 1166. -1

NO. 5, in B-flat, KV 22. As above except CONCERT HALL 1165. -1

NO. 6, in F, KV 43. As above. -1

NO. 7, in D, KV 45. As above except CONCERT HALL 1177. -1

NO. 8, in D, KV 48. As above. -1

NO. 9, in C, KV 73. As above. -1

NO. 10, in G, KV 74. As above except CONCERT HALL 1166. -1

NO. 11, in D, KV 84. As above. -1

NO. 12, in G, KV 110. As above except CONCERT HALL 1177. -1

NO. 13, in F, KV 112. As above except CONCERT HALL 1178. -1

NO. 14, in A, KV 114. As above except CONCERT HALL 1166. -1

NO. 15, in G, KV 124. As above except CONCERT HALL 1178. -1

NO. 16, in C, KV 128. As above.


NO. 18, in F, KV 130. Swoboda & Vienna Sym. Orch. WESTMINSTER 18046. -2


NO. 20, in D, KV 133. As above. -1

NO. 21, in A, KV 134. As above. -1

NO. 22, in C, KV 162. As above except CONCERT HALL 1194. -2


NO. 24, in B-flat, KV 182. Ackermann & Netherlands Philh. Orch. CONCERT HALL 1194. -2

NO. 25, in G minor, KV 183. Swoboda & Vienna Sym. Orch. *COLUMBIA ML 5002. -11

NO. 26, in E-flat, KV 182. Lehmann & Bamberg Sym. Orch. DECCA (10) 4045. -3


NO. 28, in C, KV 200. Walter & Netherlands Philh. Orch. (Brunn Walter, not to be confounded with another Walter on another disk.) COLUMBIA ML 5002. -4

NO. 29, in A, KV 201. Singer & a Vienna Orch. REMINGTON 109-112. -10


NO. 33, in B-flat, KV 319. Van Beinum & Concertgebouw Orch. LONDON LL 491. -7


(The Böhm version alone includes the Minuet, KV 409, composed later than the rest. That is not why the record was chosen: it is the only entirely adequate edition, with or without the supernumerary movement.)


NO. 37, in G, KV 444 (in great measure the work of Michael Haydn). Swoboda & Vienna Sym. Orch. WESTMINSTER 18046. -1


MISCELLANEOUS
ADAGIO AND FUGUE, strings, in C minor, KV 346 (orig. for 2 pianos, as KV 426). Karajan & Vienna Philh. Orch. COLUMBIA ML 4370. -1


VARIOUS DANCES

KV 534, Contradance ("The Thunderstorm"), Lisztchauer & Vienna State Opera Orch. VANGUARD 426.

KV 571, 6 German Dances. Kloss & Frankenland Sym. Orch. LYRICORD 31. -1
KV 600, 6 German Dances. As above. Litschauer & Vienna State Opera Orch. (No. 1-5). VANGUARD 426. -2

KV 602, 4 German Dances. Litschauer & Vienna State Opera Orch. (No. 3). VANGUARD 426. -1

KV 603, 3 German Dances. Litschauer & Vienna State Opera Orch. VANGUARD 426. -3

KV 606, 6 Ländler. Litschauer & Vienna State Opera Orch. (Nos. 1-5). VANGUARD 426. -1


FANTASY AND FUGUE, in G minor, KV 658. (Orig. in F minor, for Clockwork organ; orchestration by Serly.) Autori & New Sym. Orch. BARTOK 302. -3


MARCHES:
KV 248, in F. Lund & Ton-Studio Orch. PERIOD 545. -1

KV 249, in D ("Ilaffner"). P. Walter & Mozarteum Orch. PERIOD 543. -1

KV 335, in D. Paumgartner & Scarlatti Orch. COLOSSEUM 426. -1

MASONIC FUNERAL MUSIC, KV 477. Paumgartner & Vienna Sym. Orch. EPIC LC 3062. -3

MINUETS
KV 590 (6). Hewitt & Hewitt Orch. HAYDN SOCIETY 101. -1

KV 601 (4). As above. -1

KV 603 (2). As above. -1


"PARIS" OVERTURE, in B-flat, KV 311a. Swarowsky & Ch. Orch. of Vienna State Acad. of Music. LYRICHORD 52. -1

Other Overtures are noted under the operas to which they are prefixed.)

PETITS RIENS, (Les). Ballet: Overture and 13 other numbers, KA 10. Lund & Ton-Studio Orch. PERIOD 539. -1

VOCAL MUSIC
ARIAS
(Other than those in the Mozart operas.)

AH, LO PREVIDI! Scena, top. and orch., KV 272. Laszlo; Quadri & Vienna State Opera Orch. WESTMINSTER 5179. -2

ALCANDRO, LO CONFESSERTO. Recitative and aria, bass and orch., KV 512. Tajo; Rossi & Orch. of Radio Italiana. CETRA 50019. -1

ALMA GRANDE E NOBIL CORE. Aria, top. and orch., KV 578. Zadek; Paumgartner & Vienna Sym. Orch. EPIC LC 3155. -1

BASTA, VINCENTI. Recitative and aria, top. and orch., KV 486a. Zadek; Paumgartner & Vienna Sym. Orch. EPIC LC 3155. -1

SI MOSTRA LA SORTE. Aria, ten. and orch., KV 200. Kmetten; Paumgartner & Vienna Sym. Orch. EPIC LC 3076. -1

VA, DAL FUROR PORTATA. Aria, ten. and orch., KV 21. Kmetten; Paumgartner & Vienna Sym. Orch. EPIC LC 3076. -1

VADO, MA DOVE? Aria, top. and orch., KV 582. Laszlo; Quadri & Vienna Nat. Opera Orch. WESTMINSTER 5179. -1

(The Variations on Ah, vous dirai-je, maman, of which there are a pair of recordings, are a vocalization by Adolph Adams of Mozart's piano variations on the song, and their extrinsic acrobatics are amazingly alien to the Mozart genius.)

CANTATAS
DIR. SEELE DES WELTALLS. Ten. & chor. & orch., KV 420. Chas; Paumgartner & Vienna Sym. Orch. with Vienna Ch. Choir. EPIC LC 3062. -1

IHR UNSERE NEUEN LEITER. (Masonic ritual.) Ten., male chor., and orch., KV 484 Edwards; Indiana University Choir; Nettl (piano). MUSIC AND RECORD 101. -1

KLEINE DEUTSCHE KANTATE Ten. and orch., KV 619. Edwards; Nettl (piano). MUSIC AND RECORD 101. -1

KLEINE FREIMAURER-KANTATE Ten. and bass, chor., and orch., KV 624 Christ, Majkurt, Berry; Paumgartner & Vienna Sym. Orch. With Vienna Ch. Choir EPIC LC 3062. -2

MAURERREUEDE. Ten., chor. and orch., KV 471. Chas; Paumgartner & Vienna Sym. Orch. with Vienna Ch. Choir. EPIC LC 3062. -1

ZERFLIESSET HEUT. (Alas! sonnent die Glocken). Ten., male chor., and orch., KV 483 Edwards; Indiana University Choir; Nettl (piano). MUSIC AND RECORD 101. -1

LITURGY
ALMA DEI CREATRIS. Offertory, KV 277. Soloists, chor., and orch. ANTHOLOGIE SONORE 34. -1

BENEDICTICE ANGELI. Finale to an offertory composed earlier, KV 342. As above. -1

DIXIT ET MAGNIFICAT. KV 103. Schneider & Mozarteum Orch. and Chor. with soloists. LYRICHORD 18. -1

EXULATING JUBILATE, Mass, KV 165. Schwarzkopf; Sässkind & Philharmonia Orch. COLUMBIA ML 4649. -6

INTER NATOS MULIERUM, offertory, KV 72. Sternberg & Mozarteum Orch. and Chor. PERIOD 519. -1

JUBILATE. Finale to an offertory composed earlier, KV 117. Chor. and orch. ANTHOLOGIE SONORE 34. -1

KYRIE, in D minor ("Municii"), KV 341. Sternberg & Mozarteum Orch. and Chor. PERIOD 519. -1

LACRYMOSA, for a projected Mass, KA 21. Chor. and orch. ANTHOLOGIE SONORE 34. -1

MISERICORDIAS DOMINI, offertory, KV 222. As above. -1

MISSA BREVIS in D, Mass), KV 105. Adolph Adams' arrangement. Westminster 484. -1

MISSA BREVIS (Short Mass). In F, KV 192. Schneider & Mozarteum Orch. and Chor. with soloists. LYRICHORD 18. -1

Continued on next page

MISSA BREVIS, in C ("Sparrow Mass"), KV 220. As above. -1


(Restored by Paumgartner.) Mortá & Vienna Sym. Orch. with Vienna Ch. Chor. and soloists. Epic SC 6009. -1


REGINA COELI LAETARE, hymn, KV 276. Soloists, chor. and orch. *Anthology Sonore 34. -1

SANCTA MARIA MATER DEI, graduate, KV 273. Chor. and orch. Anthology Sonore 34. -1

VESPERAE DE DOMINICA, KV 521. Reinhart & Winzerthur Sym. Orch. with 2 choirs and soloists. Concert Hall 1083. -1


Operas
(Includes all music for the lyric stage except pantomime.)


CLEMENZA DI TITO, (La), opera seria in 2 acts, KV 621. Lund & Ton-Studio Orch. (Overture only). Period 559. -3

("Deh, se piacer mi tuoi" and "Ecco il punto" only.) Zadek; Paumgartner & Vienna Sym. Orch. *Epic LC 3135. -1

(A recording of the opera was issued in 1952 and withdrawn after a short sojourn. Excerpts from this may be found on "Excerpts from the Masters," Volume 5.)


In English: Streepy & Met, Opera Orch. and Chor. with Streber, Thebom, Peters, Tucker, Guarrera, Altvary. *Columbia ML 1224. -4


(Due to production problems, this opera was released several months later than its advertised release date.)

Busch & Glyndebourne Fest. Orch. and Chor. (1951) with Jurinac, MacNeil, Lewis, Young (excerpts). *RCA Victor LHMV 1021. -1

LUCIO SILLA, dramma per musica, KV 135. Bales & Nat. Gallery Orch. (Overture only). WCFM 3. -1


RE PASTORE, (Il), pastoral opera or cantata in 2 acts, KV 208. Lund & Ton-Studio Orch.

with Giebel, Neunig, Plümacher, Weikmeier, Hohmann. Period 553. -1

SCHAUSPIELDIRKTOR, (Der), comic Singspiel in 1 act, KV 486. Herz & ch. group (Leipzig) with Amat, Hirscher, Velliucci (in English). Mercury (10) 15035. -2

SPOSO DELUSO, (Lo), fragmentary opera buffa, KV 430. Bales & Nat. Gallery Orch. (Overture only). WCFM 3. -1


ZAIDE, unfinished German opera in 2 acts, KV 344. Leibowitz & Paris Philh. Orch. with Dobb, Cuenod, Peyron, Demigny, Riley. Polydor 901902. -1


SONGS, VOICE AND PIANO


ALS AUSS AEGYPTEN ISRAEL, KV 343. No. 2. Thompson, bnc. (in English). Music and Record 101. -1

ALS LUISE DIE BRIEFE, KV 520. Warner, sop. *Columbia ML 4365. -1

AN CHLOE, KV 524. Danco, sop. London (10) LS 699. -3

DANS UN BOIS SOLITAIRE, KV 308. Warner, sop. Columbia ML 4365. -3

GESELLENREISE (Masonic Song), KV 468. Edwards, ten. Music and Record 101. -1

LASS UNS MIT GESCHLUNGEN HAENDEN, KV 623. Bayless, ten. Music and Record 101. -1

LIED DER TRENUNG, KV 519. Warner, sop. Columbia ML 4365. -1

O GOTTES LAMM, KV 343. No. 1. Thompson, bnc. Music and Record 101. -1


VEILCHEN, Dai, KV 476. Warner, sop. Columbia ML 4365. -4

WARNUNG, KV 433. Berger, sop. RCA Victor (10) LM 133. -3

ZAUBERER, Der, KV 472. Berger, sop. RCA Victor (10) LM 133. -1

TROIHS FOR SOPRANOS AND BARITONE ACCOMPANIED BY WOODWIND TRIO:

DUE PAGLIE AMALFI, KV 439. Ecco Quel Fiero, KV 436. LUCI CARE, KV 455. M. Langer, KV 437. PIU NON SI TROVANO, KV 549. ST. LUCIAN, KV 438. All the above by vocal trio accompanied by clarinets and bass-trombones. Decca DL 9776. -1
FIRST, perhaps I'd better say why I think I may have some useful suggestions about Mozart. During the past four years I have been producing a series of programs for the Canadian Broadcasting Corporation in which every work of Mozart's that has been recorded was played. While I cannot claim to have heard all seventeen versions of Eine kleine Nachtmusik (which is C. G. B.'s achievement), I have heard at least six of them. And I have listened, at least four times and more often seven or eight, to everything of Mozart's which diligent searching could find on disks. Perhaps I should add, too, the basis on which this selection is made. Super-high-fi was not the criterion. Sonic splendor has been no deterrent, of course, but it has not been the sine qua non. Rather, I have asked myself, after nearly five years' intense preoccupation with Mozart's music, which recordings do I still enjoy, which do I remember with high pleasure, which do I like to hear again? Without, I should add, plodding the beaten track to the Jupiter Symphony.

One which leaps to mind is the little Offertory for the Festival of Saint John the Baptist, K. 72, on Period 519. This work, composed by the boy of fifteen, must surely be placed among the happiest church music in existence, and the performance here is carried off with greatclan. On the same disk you get also the D minor Kyrie, K. 341, and two motets by Heinrich Schütz.

Lichford 32 has the only LP recording, by the Chamber Orchestra of The Vienna State Academy under Hans Swarowsky, of the "Purissi" Overture, K. 1114 (old KA. 8). This is only an eight-minute overture, but there's even some doubt that it is by Mozart. But outweighing all that is the opening section, an Andante Pastoral of Schubertian innocence and lyricism. And despite the overture's brevity, the buyer is neither short-changed nor short-sided by this disk, for it also contains the only recordings to date of two Haydn symphonies — No. 54, in G, and No. 70, in D. Performances are competent to very good; sound is crisp and clean throughout.

In the chamber music field a disk which gets full marks and a bonus for both performance and recording is Oiseau-Lyre 01. 500, containing a cassation of delightful authenticity and no Köchel number (but pleasant, nonetheless), and the undoubtedly authentic Quintet in E-flat, K. 452. Not only is this piano and wind quintet at the very top of its field — you may remember that Mozart thought it the best thing he had written up to that time — but Messrs. Veyron-Lacroix, Pierlot, Courrier, Lancelot, and Hongne have done it proud, in a smooth, easy, well-integrated performance. And, in turn, the engineers have done them proud with piano, oboe, horn, clarinet, and bassoon sounding like themselves and nobody else. What more can any record collector ask? Surfaces? Almost perfect.

What about, then, "the vile squawling of the wry-necked life"? Let's not forget Oxford 101, on which Julius Baker and three string-playing colleagues give us three of the four Flute Quartets, K. 285, 285b, and 298. Someone may have heard better flute recording, but I never have; it comes off this disk round and mellow, even including those little raggednesses on the edge of the tone that mark even the best flute playing.

Has it occurred to you that the woodwinds and brasses are more neglected as solo instruments than they deserve to be? The oboe, the bassoon, even the French horn (when a really good player can be found), are able to make music as delectable as any. If you'd like to find out just how delectable, try Westminster WL 5103, on which you'll find Four Divertimenti, K. 213, 252, 253, and 270, all beautifully played and splendidly recorded. Most people, even on a single hearing, find these little works irresistible. My single recommendation for solo piano takes you to the pair of works which to my mind, and taken together, form the greatest of all Mozart's compositions for that instrument, the Fantasia and Sonata in C minor, K. 475 and 457. On Columbia mt. 4356 they are played together, as Mozart intended them to be, by Rudolf Firkusny, in as thoughtful and musically a performance as you're likely to want, or find.

From solo piano to piano with orchestra it is an easy step; let us make it by way of Haydn Society 1040. Ralph Kirkpatrick, a John Chaills "Mozart piano," and the Dumbarton Oaks Chamber Orchestra under Alexander Schneider's direction here collaborate on the Piano Concerto in G, K. 453. This is one of the good concertos (though perhaps not among the truly greatest), and the performance in its slow, quiet way is outstanding. The Chaills instrument on which Mr. Kirkpatrick plays lets us come as close as we're likely to come to hearing one of Mozart's concertos as he himself heard it. On the reverse we hear Mr. Schneider in the second best known of Mozart's violin concertos, the one in D, K. 218. Even now, five years after the Ampexes rolled, both sides give us some of the best sound yet engraved.

The Piano Concerto in B-flat, K. 450 and 456, are not among those which send critics into rhapsodies and dollars into box offices. But, like the divertimentos mentioned above, if heard by a listener in the mood for graceful, underplaying music of unrivaled charm, they are likely to send him into beatific ecstasy. For these you can't possibly do better than Vox Mt. 8300, which has them played by Ingrid Haebler and The Pro Musica Symphony of Vienna.

On the other hand, if you don't want grace and charm, but do want the greatest of Mozart's piano concertos — great in the sense in which that word is applied to Beethoven's music — you must have the Piano Concerto in C, K. 503. For my recommendation (as well as practically everyone else's) goes to RCA Victor LHMV 1004, on which Edwin Fischer and the Philharmonia Orchestra under Josef Krips present a just, unmannered performance, backed up by unmannered recording. And all this is backed up by Bach's Concerto for Three Pianos, in C.

It has always seemed to me that Mozart's only concerto for two violins, the Concertone in C, K. 190, is more neglected than its quality justifies. The only LP is Westminster WL 5013, which also has the D major Symphony, K. 181. This is now quite an old disk, as LPs go, and may not be in the catalogue for long; but it's still by no means offensive to the ear and is suggested to advanced or dyed-in-the-wool Mozartians, or those approaching that stage. For those who haven't yet investigated the master's lighter orchestral music — the divertimentos, serenades, and cassations which pour out with such amazing ease and elegance — there can hardly be a better introduction than the Serenade in D, K. 520, usually called "The Posthorn Serenade." Of the two versions heard, London LL 502 and Haydn Society 1012, I prefer the latter for its more solid recording and less stolid performance, but I see that the redoubtable C. G. B. prefers Westminster 18033, with which I am unacquainted.

Penultimately, it seems to have escaped almost all attentions, including those of the recording companies, that in addition to the tenor arias included in his own operas, Mozart wrote several others — some for operas by other composers, a few strictly as concert pieces. Belatedly, Epic has filled a part of this gap with LC 304, on which Waldemar Kmentt and the Vienna Symphony under Paul-Gartner display six of these Tenor Arias from the very first aria, which Köchel lists K. 21, through 200, 210, 295, 420, and 431. These are four well-recorded for the first time, and thus interesting to anyone anxious to enlarge his knowledge of Mozart. On top of that, moreover, the arias themselves are by no means negligible; in fact, Alfred Einstein says of Per piacca, non ricercate, K. 420, that "if it were in Duo Concertato it would be world-famous."

And finally, if you would hear Eine kleine Nachtmusik as Mozart originally wrote it, for string quartet and double-bass, it's expertly played on Westminster WL 5315. With it comes one of the few examples of genuine and genuinely musical humor ever perpetrated by a great master — Ein musikalisches Spass, K. 522. Not recommended to tin ears, but to others it should be a delight.
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Chamber Orchestra of Basel, Paul Sacher, cond.
EPIC SC 6008. Two 12-in. $7.96.

The two top-ranking sets of the six Brandenburg Concertos (Prohaska's on Vanguard and Münchinger's on London) must now, it seems to me, move over to make room for a third. Sacher, previously known to me only as a fine conductor of Baroque choral works, turns in an excellent job here. He uses flutes instead of recorders in Nos. 2 (like Prohaska) and 4 (like Münchinger), and there are some small blemishes in matters of balance—the horns sound a bit muffled and the bass a little thin in No. 4, the harpsichord is too loud in parts of No. 4, and the flute is not loud enough in No. 5. The fantastically difficult trumpet part in No. 2 is managed well enough, though not with the superb assurance shown by Prohaska's man. But Sacher's tempos are convincing and his players perform so well together that they even trill as one man. In the matter of embellishments Sacher is bolder than the other conductors; he adds many unwritten ornaments at likely places, a procedure that was very probably followed in Bach's time. My own preference still remains with the Prohaska set, but anyone who prefers the Münchinger or the present one will get no argument from me.

A friendly aside to Epic: could not Karl Geiringer's informative notes be printed in a pamphlet or some other handy form instead of being sprawled over the back of the case and both sides of the two sleeves? Aside from the difficulty in finding the next "page," one never knows which record is in which sleeve.

N. B.

BACH
Sonata for Violin and Clavier, in F minor, BWV 1018; Sonata for Unaccompanied Violin, in G minor, BWV 1001
†Vitali: Chaconne
David Oistrakh, violin; Lev Ohezrin, piano (in the F minor Sonata); Igor Oistrakh, violin (in the G minor Sonata); Igor Oistrakh and Abram Makarov, piano (in the Vitali).
COLOSSEUM CR LP 193. 12-in. $3.98.

Igor Oistrakh, son of the celebrated David, seems to be following closely in his father's footsteps. He draws from the instrument the same type of clean, sweet tone (perhaps a bit too sweet in the Vitali) and negotiates the difficult unaccompanied sonata in the same modest but efficient and musically manner as that in which his father plays the lovely work in F minor. Only in the Presto does Igor scramble a little towards the end. The piano reproduction is not the best that is obtainable nowadays, and there is a tendency towards distortion in loud passages.

N. B.

BACH
Suites for Orchestra, Nos. 1-4
English Baroque Orchestra, Hermann Scherchen, cond.
WESTMINSTER 2201. Two 12-in. $9.96.

Bach is at his gayest and most charming in the dances of these suites, and Scherchen does full justice to those qualities as well as to the graver moods of the overtures. While the orchestra sounds like a fairly large one, it skips about lightly, the strings never overpowering the winds. The fast movements are taken briskly and the slow ones do not drag. The harpsichord is handled with discretion and imagination, particularly in the famous Air of Suite No. 3, and while it is not called for in the second Bourrée of No. 1, its use there is effective. Less convincing is the descending bassoon line that is added in the Gavotte of No. 4. This, the only other departure from the printed score except for some ornaments, is more than made up for by the general vitality of the performances, which is enhanced by nuances of dynamics and phrasing that are in immanent in the notes but not always brought to the ear—at least in so tasteful a fashion. The excellent orchestra is faithfully reproduced.

N. B.

BEETHOVEN
Concerto for Piano and Orchestra, No. 5, in E-flat ("Emperor"), Op. 73
Variations on Turkish March, Op. 76
Friedrich Wührer, piano; Pro Musica Orchestra (Vienna), Heinrich Hollreiser, cond.
VOX PL 9460. 12-in. $4.98.

The pianist, often admired here, surrenders to athleticism after five minutes of the conductor's demonstration of unpreparedness. A poor Emperor. The Variations are an unwonted perturbation, hardly worth considering in the wake of the Hugo Steurer simplicity for Urania.

C. G. B.

BEETHOVEN
Concerto for Violin and Orchestra, in D, Op. 61
Nathan Milstein, violin; Pittsburgh Symphony Orchestra, William Steinberg, cond.
CAPITOL P 8313. 12-in. $4.98.

Continues an excellent series of standard concerts by the same alliance, and is patently high in the pile of records devoted to this music, very near the favorite of this department—the Rici-Boulot expression on London 562. Of the soloist let it be...
said briefly that he is in form, plays without transgression, and demonstrates a value already many times demonstrated. More individuality is possible for the orchestra, whose tread is firmer and crisper here than is general for the concerto. The sonics — spacious, easy, and distinct — give force to the orchestral determination without hurting or slighting the violin, and the character of the woodwind is to be noted.

C. G. B.

BEETHOVEN


Philharmonia Orchestra, Otto Klemperer, cond.

ANGEL 35258. 12-in. $4.08 (or $3.48).

The conductor is a practitioner of full-voiced, full-blooded romanticism, which he gives us here, with some surprises. Except in the Fidelio Overture so named, we have some marks of impatience where we expect deliberation. The slow pace, our camera seems to show damage from the briskness of its alaggio, the two greater ones, in their resilience, being nearly invaluable to either delay or haste, as long as the line is kept in its proportions. A comparison with the only other record containing all four Overtures (Westminster 5177) reveals instructive differences. The Klemperer strokes — strong, broad, and impulsive, manly without fault — collide with a tense, calculated, and iron-spined delicacy of delineation from Dr. Scherchen that has turned the verbal description as this seems a most unfruitful way of playing Beethoven. Well, it was done to be heard, not to be described. Briefly, the Scherchen analysis builds and maintains a continuity of drama with all its details significant, while the Klemperer plunge produces a series of strong renewals of climax.

Two methods, each entrusted to a formidable exponent. It is remarkable that both can seem right. That this observer prefers the Scherchen method, and by far, does not mean that he deprecates the Klemperer. It is an imposing demonstration of the standard method. But Dr. Scherchen lifts a veil behind which the standard method does not disturb.

The disparity of the sonic types gives additional value to the disks as an instrument of revelatory comparison. One might say, warm hall for Westminster, cold for Angel. The latter is more brilliant, sharper in timbre and harder. The good detail has been obtained by the engineers. The detail in the Westminster is the achievement of the conductor. The less demanding performance on Angel is the smoother in execution.

C. G. B.

A Complete Orchestral Brahms by Sir Adrian Boult

EACH RECORD of this Boult-Brahms collation contains on its two sides a symphony and one of the shorter works. All the latter have been assembled on a single disk announced for imminent issuance. It is not impossible that the symphonies will be available singly in the future.

The complete edition brings with it a gratuity in the form of a handsome, substantial and convenient album covered with fluted silk or a simulacrum, and looking not unlike virgin aluminum roofing. Some point is made here of the album because it is an uncommon type less hurtful to records than most — perhaps not hurtful at all, with its facility for lying flat, its inner chemistries of soft polyethylene permanently in place, and the ease it accords to the removal and reinsertion of delicate disks.

Another reason for considering the edition as an entry is more cogent. This is a continuous statement of the love of Sir Adrian Boult for the music of Johannes Brahms, and the omission of episodes will destroy the integrity of an odd, pertinacious loyalty to standards of conducting — superbly realized — almost never applied to this music. Any one of these symphonies, heard without knowledge of its kinship in directorial style to the others, will probably disappoint hearers accustomed to a more equestrian leadership. That was the experience of this writer starting with the First Symphony and continuing into the Second, but the manner had become manifest and seemed reasonable at the Third, and had begun to acquire the charm of old-fashioned flowers, old leather, forgotten dignities.

Not that the four Brahms symphonies should be played in succession, as the critic had to play them. God forbid. But each should be played with the knowledge that it is not accidental, that it is a facet of an imperceptible conviction and a dogged indifference to anyone else's conviction. With this knowledge, the hearer is likely to make a semantic about-face and accept as "stately," interpretations just as easily qualified as "stolid," without a preliminary sympathetic disposition to look down.

Certain characteristics are fairly constant. The long line, the climax gradually built, the steady accent in accord with the regularity of tempo, and the clear but discreet formation of episode are all evident early and stay to the end. The orchestra is organized into a unity of deep, rich glow, remarkably apparent in the massed strings and chromed brasses. Reproduction — which for proper expression ought to be kept at high volume — is excellent without being sumptuous, although string articulation has probably never been better and there is a minimum of noticeable distortion.

Symphony No. 1. A sturdy, undeviating eye-on-the-goal performance with its strength reserved for the coda of the finale. Neater orchestral playing is a rarity.

Symphony No. 2. Suggests here the essential chamber music many have found in the symphonies of Brahms, but the great blocks of beautifully formed tuttis are in strong disapproval. The slow pace of the first movement and of the first theme of the third movement reconciles the mood too much with the second and subdues interest, making too long a preparation for a firm and spirited finale. The vertical structure, in this opulent orchestral blend, commands as much attention as the lateral progress.

Symphony No. 3. Slow and indeed rather static until the climaxes, hugely stated — an athlete preparing his muscles until the time comes to use them. Sir Adrian is not disorders by impatience.

Symphony No. 4. Has a reticent first movement until the stunning coda; an effective dark mystery in the andante despite its pace faster than usual; an erratic, disoriented scherzo to perfection, and a finale of disciplined force and sweep. This is the symphony that will appeal most at a first hearing of these performances.

Alto Rhapsody. Compelling in a restrained way, but the singer is the force in this music, and Miss Sinclair, with all her determined merit, merely reminds us how magnificent Kathleen Ferrier was (London LL 905).

Haydn Variations. Exquisitely analytic and impressive in this orchestral revelation.

Academic Festival. Very hearty swing of collegiate jubilation and display of detail seldom heard make this one of the best.

Tragic Overture. Determined, dramatic, tall, imaginative, and forceful, superbly registered, this is easily the most informative of all the recorded versions. The cohesion of the strong staccato chords is a joy in itself. The timbres are splendid, and in fact the orchestration seems to fit the record without a wrinkle.

C. G. BURKE

BRAHMS


Rhapsody for Alto, Male Chorus, and Orchestra, Op. 53

Variations on a Theme by Haydn, Op. 56a

Academic Festival Overture, Op. 80

Tragic Overture, Op. 81

"Philharmonic Promenade" Orchestra, Sir Adrian Boult, cond. (with Monica Sinclair, alto, and Chorus from the Croyden Philharmonic Society, in the Rhapsody).

WESTMINSTER 401. Four 12-in. $19.92.

HIGH FIDELITY MAGAZINE
ALLEGRO-ROYAL 1598. 12-in. $5.95.

Hard to surpass in serene naturalness of delivery joined to accuracy of reproduction. The maturity of the pianist's experience imbues these sonatas—especially Op. 109—with an aura of confident command unusual but not unwelcome in late Beethoven. There are already a distinguished group of records of this music, and the new one must be considered one of the best.

C. G. B.

BEETHOVEN
Symphony No. 7, in A, Op. 92
Rochester Philharmonic Orchestra, Erich Leinsdorf, cond.
COLUMBIA RL 6622. 12-in. $1.98.

The bent of this conductor for a virile pulse, explicit contrasts, and dramatic clarity is richly satisfied by the exuberant disorder of the Seventh Symphony. The perceptual distribution of force and the maintenance of a decided rhythmic stroke distinguish this exciting "straight" performance from others in essence like it. Drums, horns, and trumpets are given more than usual license and have more than usual rhapsodic effect, and some display of roughness in the strings is not detrimental to music frenzied with animal animation. The sound is robust, reinforced by a reverberation not excessive, and every instrument is apparent. Reproduced at high volume, the persuasive value of this Seventh has a naked gusto eclipsing all other editions.

However, pre-echo and imitation, that antiphony of sonic seepage from the walls adjacent to a recorded groove, that distressful corollary to longest-play, may revolt antiphony. The record is heartily recommended to those resigned or indifferent to the intrusions.

The conductor respects the repeat of the exposition in the first movement, a rare event.

C. G. B.

BIZET
L'Arlésienne: Suites Nos. 1 and 2
WESTMINSTER W-LAB 7006. 12-in. $7.50.

Westminster continues its clinical dissection of musical masterpieces. The transparency of Bizet's orchestration is particularly well suited for such auditory exposition, but this music deserves a better performance than the plodding effort by Rodzinski here. A playing time of 29 minutes, against the average time of 38 minutes, indicates that some severe cuts have been made, also that some sections are only explored up to a point—though such deficiencies may make little difference to those interested in purchasing a record of this kind. The sound is tremendous, and the booklet issued with the record is highly informative on technical matters affecting this and other high fidelity recordings.

J. F. I.

BLOCH
Quintet for Piano and Strings, in C
Johana Harris, piano; Walden String Quartet.
M-G-M E 5329. 12-in. $3.98.

The epical, rhetorical, clangorous Bloch in one of his biggest and most celebrated expressions. Beautifully played and recorded.

A. F.

CHAUSSON
Concerto for Violin, Piano, and String Quartet, in D, Op. 21
Yehudi Menuhin, violin; Louis Kentner, piano; Pascal Quartet

Another Chausson Concerto, hard on the heels of the fine Francescatti-Casadesus-Guilbert Quartet recording for Columbia, is scarcely anything to get excited about. Menuhin, Kentner, and the Pascals do well enough by the work, playing with more romantic sweetness but less emotional fire than their competitors. Sonically, the Columbia recording has a slight edge over the RCA-HMV. As to the Vieuxtemps, it is a short, unimportant, two-movement work, well performed by Menuhin, but it need not affect the choice of this record one way or the other.

P. A.

CLEMENTI
Sonatas for Piano: in G minor, Op. 34, No. 2; in F minor, Op. 14, No. 3; in F-sharp minor, Op. 26, No. 2
Vladimir Horowitz, piano.
RCA VICTOR LM 1902. 12-in. $3.98.

Practically everybody who has taken piano lessons for more than a year or so must have struggled with the sonatinas of Clementi, but very few music lovers have had an opportunity to become acquainted with his remarkable sonatas and symphonies. One remembers a recording of his sonata Didone abbandonata issued many years ago by the Friends of Recorded Music in an excellent performance by Arthur Loesser, author of the notes for the present disk. But there is very little on LP, and this recording of three representative works is therefore doubly welcome. Clementi, who lived to eighty, was born four years before Mozart and died five years after Beethoven, so that his life spanned the whole so-called Classic era and reached into the Romantic period.

The present sonatas were written in the last two decades of the eighteenth century and display a curious mixture of elements from both periods. What is unusual about them for their time, aside from certain formal procedures, is the intensity of their pathos, which reminds one at times of the "tequility" of C. P. E. Bach, at others of

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and Beethoven.
works had an influence on those of
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For such

In his notes, Mr. Loesser, an eminent pedagogue and author of the lively Men, Women and Pianos, seems to have succumbed to an occupational disease of liner writers—the urge to build up the hero in question at almost any cost. Thus Mr. Loesser attributes the eclipse of Clementi's reputation partly to an "unfair stricture" by Mozart, "never a good colleague," on Clementi's playing. Now Mozart needs no defense from this reviewer's rickety type-writer, but people do read notes, and they are entitled to accurate information. Mozart's comment dates from 1781; he criticizes Clementi's playing as skillful but mechanical. Well, some twenty-five years later Clementi himself admitted to a pupil that he used to concentrate on brilliance and facility but that later, after he had listened carefully to famous singers, he had developed a nobler and more songful style. As to Mozart's "never" being a good colleague, we have only to read his warm and admiring comments about Johann Christian Bach and Haydn to realize how inaccurate such a statement is.

Instead of such highly questionable opinions, we could have been given some relevant facts, such as that Op. 14 started life as a set of sonatas for four hands and was dedicated to the great love of Clementi's life, whose father prevented their marriage after Clementi had carried her off; or that Op. 34, No. 2, which is larger in scope than the other two sonatas, seems to have been originally a symphony that was transcribed for piano by Clementi. We might have been told, too, whether Horowitz used the usual version of Op. 14, No. 3, or the little-known revision that Clementi made some twenty-odd years later and the manuscript of which is now in the Library of Congress.

N. B.

CORELLI
Concerti Grossi, Op. 6
English Baroque Orchestra, Argeo Quadri, cond.
WESTMINSTER 3501. Three 12-in. $14.94.

The Dream of Gerontius
Richard Lewis, tenor; Marjorie Thomas, mezzo-soprano; John Cameron, baritone; Huddersfield Choral Society and Liverpool Philharmonic, Sir Malcolm Sargent, cond. ANGEL 3543B. Two 12-in. $9.96.

Reward for Patience: Gerontius Dreams on Vinyl

If only because Gerontius is practically a national institution in England, the work deserves a place in the LP catalogue, for hardly a choral festival—and they are legion in England—goes by without a performance of the work. It has had its successes outside of England too, but in America it has hardly survived into our day. In any case, its continuous tradition of performance in England undoubtedly accounts for the mellow perfection of this recorded version.

For such a peculiarly English work, it has an unusually English libretto, and it was this that in part accounted for its initial failure when first performed in 1900. Elgar's oratorio is a setting of most of a long mystical poem by the famous convert to Catholicism, Cardinal Newman. In it, Gerontius lies on his deathbed, ravaged by spiritual agony, surrounded by a priest and his assistants. Then Gerontius's soul, guided by his particular angel, makes the journey to see the Almighty before he sinks into Purgatory. The poem, intensely felt and rich with the repetition of ritualistic phrases, struck a sympathetic note in Elgar, who considered it for ten years before he finally composed the oratorio expressly for the 1900 Birmingham Musical Festival.

Anyone who responds favorably to late-nineteenth-century romantic music should find Gerontius a compelling work. It has some of the same mesmeric power to involve the listener as do the Grail scenes in Parsifal. There are, in fact, Wagnerisms in the writing, along with recurrent musical motives, but its themes are more open, more sweet, and the text is set in a flowing rather than declamatory style. What is concretely impressive is the masterly disposition of the orchestral and choral voices at all times, the way they color and support the words, the way they were in and out of harmony constantly changing emphases and textures yet never disclosing a break in the fabric. For page after page, the sound never becomes thick or cluttered, even when the chorus is split up into eight or more parts and the orchestra is going full speed ahead. Beyond this, I find extremely impressive the inspired transmutation into sound of such intangibles as the soul in torment, the serenity of timelessness, the vision of the Almighty—the musical ideas being effected without fatuousness or bombast.

Sir Malcolm has conducted Gerontius time and again. His experience with the work has resulted in a splendid performance. He evokes a fresh and ardent love of the music. Richard Lewis, as Gerontius, has a long, high-lying vocal line to sustain, which he handles with ease, producing an ever-lovely tone and catching the passion and wonder of his part with wonderful intensity. Marjorie Thomas has a purity of voice suitable to her part as the Angel, and she communicates compassion that is most stirring, particularly in the pianissimo Alleluias. Mr. Cameron handles his two lesser solo passages flawlessly. The glorious Huddersfield choir sings with a ravishing tone, loudly or softly, and with a technical proficiency that allows them to provide the slightest nuances Sir Malcolm calls for. And the Liverpool Philharmonic gives the impression here of being a remarkably beautiful orchestra. Angel has caught the performance on disk with a full, rich, immediate sound, generally superbly balanced between orchestra, chorus, and soloists. There are minor blemishes; occasionally the chorus' essences become too sibilant; occasionally the middle voices of the chorus have less strength than the two extremes. But I would not give further thought to these matters in what is a great performance of a great work.

Ray Ericson

Elgar

112

High Fidelity Magazine
"We know of no pianist like him of any age."
Paul Hume — Washington Post

"In no way inferior to such artists as Landowska or Serkin."
Musical Courier

"One of the most auspicious debuts in some time."
John Briggs — N. Y. Times

Cause of these rave reviews is young (22 year-old) Canadian pianist Glenn Gould, who makes his record debut with a brilliant performance of Bach’s "Goldberg Variations."

This phenomenal talent has recently signed a long term contract to record exclusively for COLUMBIA RECORDS.

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Other January releases on Columbia:

Tchaikovsky: Symphony No. 5 in E Minor — Mitropoulos and the Phil-Symph. Orch. of N. Y. ML 3073

Tchaikovsky: Symphony No. 4 in F Minor — Ormandy and the Philadelphia Orchestra. ML 5074

Songs from the Bay of Naples — Efrem Kurtz and the Columbia Symphony Orchestra. CL 773

Mozart: Early Quartets Nos. (K. 155 thru K. 158) — The New Music Quartet ML 5003

Mozart: The Last Quartets, Nos. 20, 21, 22, 23 — The Budapest String Quartet 81-228. Also available singly.

Haydn: Symphony No. 96 in D Major ("Miracle") and Symphony No. 102 in B-Flat Major — Bruno Walter and the Phil-Symph. Orch. of N. Y. ML 5039

Lily Pons Gala. 11 of her most famous arias and songs. ML 5073

© "Columbia" M. Y. M.
The dance music of Gluck — spontaneity shaped by dignity, excitement restrained by grace, lofty sentiment implied by the aspects of majesty, and the capacity of human dancers. Ears cannot resist its miraculous simplicity. The familiar Suite assembled by Felix Mottl from three operas is perhaps the best possible introduction to the composer most neglected by records. A smaller great man, and the most fastidious of all, has been obscured with the eclipse of the kind of theater for which he composed. The Rosegay of dances collected by the late Constant Lambert (including the music from Céphale et Procris also arranged by Mottl and once available on Capitol L 3135) is endowed with a seductiveness to enchant anyone, and it is to be hoped that this record will direct serious attention to the composer's voluminous production.

The disk is a good one, especially in the delivery of a smooth, relaxed orchestral sound attractive even at low volume. The playing is marked by careful detail within a direction as a whole easygoing, pleasant but hardly a revelation, softness accenting the quick movements of the Gluck, reluctant to interrupt the even flow by violence. An old Urania disk had more storm in it, but its sonics cannot please now.

GRETRY

HAYDN
Symphonies: No. 46, in B; No. 96, in D
Netherlands Philharmonic Orchestra (in No. 46) Winterthur Symphony Orchestra (in No. 96). Lambert, cond.
MUSICAL MASTERPIECE SOCIETY 120. 10-in. $1.65.

Symphony No. 46, in the curious key of B major, never used before or again by Haydn in a symphony, and seldom by any other composer, is a first recording. It has a slow movement of odd color and motion, and three movements less distinctive. Conducted for this disk with the competent assurance of a veteran fire-horse obedient to the principal duty, it is a fair if not enlightening experience. The sonics too are efficient without being imposing, a little taut despite an air of an empty hall.

The later symphony, sometimes called the Miracle, has been issued before in this performance. On that record too (No. 6) the associated music is without LP competition: the Itola Disatuta Overture. The performances are like that of No. 46, but there is a higher pitch in the more recent Miracle, suggesting that something went amiss in transfer.

HAYDN
Symphonies: No. 94, in G ("Surprise"); No. 101, in D ("Clock")
Rochester Philharmonic Orchestra, Erich Leinsdorf, cond.
COLUMBIA RL 6621. 12-in. $1.98.

Both are admirable expressions of the brimming vitality implicit in the light-hearted scores. In fact, if vitality is the quality most missed, this record must contain the preferred edition of both symphonies. In second fact, the value-per-dollar is stunning beyond that of any but a narrow handful of disks, including two by this conductor and orchestra for this manufacturer. The Surprise has not the finesse of Sir Thomas Beecham’s urbane vivacity on Columbia ML 4453; and Mr. Leinsdorf, a fast conductor, perhaps puts the Andante of his Clock on summer time not to its advantage, but the bursting health of the quick movements as presented in the spacious and imperious sonics here exudes ungrudging commendation for its free propulsion of a great light music made to give lasting and uncomplicated pleasure.

HAYDN, MICHAEL
Concerto for Flute and Orchestra, in D
Vienna Orchoral Society, F. Charles Adler, cond.
UNICORN 1007. 12-in. $4.98.

The conductor has been impressive in greater and harder works than these, but his metronomy is not impressive here. In spite of a nice feeling for dynamics, naturally it is valuable to have more recorded music of Haydn’s brother, but the church music is far better than these routine instrumental things. Sound good in sum, albeit obdurate. C. G. B.

HOFFMANN
Symphony for Toys and Orchestra in D — See Mozart, Leopold: Casatio in G.

HUMMEL
Hollywood Quartet; Victor Aller, piano (in the Quintet).
CAPITOL P 8316. 12-in. $4.98.

Those who remember the smart little Hummel quartet, with its enticing minuet, from the old Coolidge version on Victor 78s will welcome its arrival on LP. The welcome may be less than enthusiastic, since the violins in the very clear recording are dry, fault of the players or the room; but the interpretation is neat and spirited. The Schumann Quintet, no records, is endowed with some novelty in the performance — irregularities of tempo and force conscientiously practiced and rather beautiful in themselves albeit exccesent. Like beauty patches, they draw attention from the main thing. Notable on records, and strings crisply clear, with the upper dryness noted.

LAPO
Concerto for Cello and Orchestra, in D minor
Saint-Saëns: Concerto for Cello and Orchestra, No. 1, in A minor, Op. 33
André Navarra, cello; Orchestra of the Paris Opera, Emmanuel Young, cond.
CAPITOL P 8318. 12-in. $4.98.

The French cellist André Navarra, who showed such promise in his recent recording of the Dvorak Cello Concerto, proves once again that he is a most accomplished and polished performer on his chosen instrument. Neither of these concertos could be ranked as great or profound music; both are melodic showpieces with poor orchestral backgrounds. Yet Navarra infuses the music with as much warmth and dignity as he can, and the results are most satisfying. This is the best disk version of the Lalo that I have encountered, but many are likely to prefer the greater stylistic freedom that Leonard Rose puts into the Saint-Saëns in his superb recording for Columbia.

LISZT
Mephisto Waltz: Hexameron +Strauss, Johann, Jr.: The Blue Danube: Artist’s Life; Fledermaus Fantasy
Vera Appleton and Michael Field, duet.
ALLEGRO-ROYALE 1587. 12-in. $5.95.

Liszt’s two-piano version of his Mephisto Waltz strikes me as more effective than the solo version, simply because two pianists can supply the necessary strength and speed to make the opening theme come off — something few solo pianists can do. The transcription is definitely worth hearing. The Hexameron is an interesting curiosity, written for an 1837 charity concert. It consists of variations on the “March of the Puritans” from Bellini’s I Puritani, written by Chopin, Pixis, Thalberg, Czerny, Herz, and Liszt. In Liszt’s two-piano arrangement it is impossible to distinguish between the styles of these six pianist-composers, and the work emerges as an entertaining, typically Lisztian virtuoso showpiece. Appleton and Field, who are credited with having introduced into this country the two transcriptions, play with exciting virtuosity and dash.

In Abram Chasins’s free and lively arrangements of the Strauss waltzes a superficial, night-club gloss is avoided, and the performances could not be more musical. Fair sound, somewhat shallow and dry, but clean in texture.

Continued on page 116

HIGH FIDELITY MAGAZINE
to Charles Munch, Conductor of the Boston Symphony...
to Arthur Fiedler, Conductor of the Boston Pops...

A BATON WORTHY OF A TRULY MAGNIFICENT ORCHESTRA!

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January 1956
An article by Mr. H. C. Robbins Landon in the Saturday Review a few years ago expunged one of the most charming (and characteristic) Haydn stories, temporarily, in attributing the authorship of the delightful Toy Symphony to Mozart's father. Here is the aural evidence, and printed substantiation is on the jacket. Whoever invented the details of the genial prank that Haydn never perpetuated was a kindly liar, not without talent, and his lie will probably survive the exposure of it.

Leopold Mozart’s Casiato, here recorded for the first time, contains the three familiar movements of the old Toy Symphony, and four other movements. The movements common to both are almost identical, the principal difference being the use of G major in the original against the C of the “Haydn.” Whoever made the adaptation selected the best movements.

The contemporaneous symphony for toy instruments and orchestra by Leopold Hoffmann is in the same spirit of well-mannered fun, but is tauter formally and less engaging. The Gabrielski March, a more portly entertainment, was composed probably in the third decade of the 18th century.

Standards of performance in benign frivolities like these remain mysterious, and we have no right to cavil at the mock solemnity of Mr. Adler’s presentation, but it does seem that the spirit would have been more complete with the interpolation of some wistful breezes. The conductor gives the three minutes of the Casiato really lovely dignity and grace, and this style is continued beyond its term. The registration of toy trumpets, drum, rattle, and bird-calls is above reproach.

MOZART

Concertos for Piano and Orchestra: No. 20, in D minor, K. 466; No. 23, in A, K. 488

Clara Haskil, piano; Vienna Symphony Orchestra, Bernhard Paumgartner (in No. 20) and Paul Sacher (in No. 23), conds. EPIC LC 3162. 12-in. $3.98.

Depreciating the excess of brilliance so frequently encountered in Mozart concertos, the players deprecate too much in No. 23, making its external movements dull in an earnest lattice. No. 20, that tough and startling crow in the aviary, receives an interpretation honorable like a number of others. The reproduction shows enough commendable points to induce regret that the level of merit is not constant. Orchestral bass is very good, balance is honest, the winds are individually audible and the tutti is big. But the piano is not well defined and the violins in No. 23 are unlovely. The Vienna Epic could profit by imitating the Netherlands Epic in the technique of recording the piano. (At low volume the Haskil piano is pretty good, but the low volume tame No. 23, already docile, to incoherence.) C. G. B.

MOZART

Concertos for Violin and Orchestra: No. 3, in G, K. 216; No. 6 (or 7), in E-flat, K. 268

Christian Ferras, violin; San Francisco Chamber Orchestra, Karl Münchinger, cond. LONDON LL 1172. 12-in. $3.98.

No. 3 has telling stretches in spite of an underlying preciosity that binds its wings with mauve ribbons. There are several better versions, notably that of Grumiaux-Paumgartner on Epic LC 5060. No. 6, half Mozart, has only one other edition, which music-lovers are urged not to discard, although it is less than a masterly record. The Ferras-Münchinger coalition, fairly endowed and not aware of it, offers lovely sounds in a grand succession of tidy flabbiness, a calculated perversion. Velvety sound.

C. G. B.

MOZART

Concerto for Piano and Orchestra, No. 9, in E-flat, K. 271; Rondo for Piano and Orchestra, No. 2, in A, K. 386

Clara Haskil, piano; Vienna Symphony Orchestra, Paul Sacher (in the Concerto) and Bernhard Paumgartner (in the Rondo), conds. EPIC LC 3162. 12-in. $3.98.

The restraint which seems misplaced in Concerto No. 23 (noted below) becomes an adornment in No. 9 played by the same participants. This bold and inventive music is unfixed in temperament, and the intimate, intense style manages to convey the involvement of thought and feeling without committing itself to a dominant aspect. Sage playing, but neat and effective, admirable in balance and disarmingly unostentatious. With volume low, reproduction will be nice in detail for the orchestra and entirely satisfactory for the piano. The short Rondo is competently delivered.

C. G. B.

MOZART

Die Entführung aus dem Serail

Maria Stader (s), Konstanze; Rita Streich (t), Blonde; Ernst Häfliger (t), Belmonte; Martin Vanin (t), Pedrillo; Josef Greindl (b), Osmin. RIAS Chorus and Orchestra (Berlin), Ferenc Fricsay, cond. DECCA DX 133. Two 12-in. $9.96.

It is a musical comedy and it is played like one, flip wherever possible, sentimental when necessary, broadly funny, and in rapid motion when the set pieces permit. In this edition, like the others, enough dialogue is retained to carry the story, but here the dialogue is spoken by actors other than the singers. The movement and force of the new version, particularly in the concerted numbers including the finales, make it a good deal more entertaining than the rather flabby and hesitant London edition of 1950. Furthermore, the recording has the additional brightness we expect after a passage of years, even with the excess of echo here and the fluctuations in the audible strength of the voices.

Osmin, the comic factotum of the harem, must supply most of the fun, and Josef Greindl is first-class in his impersonation, more amusing and more musical than his counterpart on the early London. Both tenors improve on their predecessors, especially Ernst Häfliger as Belmondo in a good display of chubby German tenorism. Miss Streich makes the difficulties of her part graceful and engaging, and Miss Stader gives a conviction to her even more difficult role which makes her less than sufficient to compensate for minor uncertainties of control.

Under Mr. Fricsay’s hard drive there is plenty of animated entertainment. Patently the better of the two editions, this one would have gained in value with more studied balances before the microphones. The performance is good enough to merit the very best techniques in sound reproduction. A libretto in German and English is presented with the album.

C. G. B.

MOZART

"In the Gardens of Mirabell"

German Dances, K. 605; Masonic Funeral Music, K. 477; Minuet from K. 508; Minuet from K. 599; Serenade No. 13 ("Eine kleine Nachtmusik"), K. 525; Overtures to: Cosi fan tutte, Le Nozze di Figaro, Der Schauspieldirektor, and Die Zauberflöte.

Columbia Symphony Orchestra, Bruno Walter, cond. COLUMBIA ML 5002. 12-in. $4.98.

Every one of these works was composed well after Mozart's escape from his hated natal Salzburg. The formal gardens of the handsome renaissance chateau of Mirabell did not resound to this music while its creator lived. They do now, in a sadly delayed penance.

All eleven pieces except one of the minuets have been recorded before. The six most important, particularly the Figaro and Magic Flute Overtures, the Funeral Music, and Eine k N, are the kind of complete realizations we expect from a master conductor. (Probably a lesser master would have stopped for a closer scrutiny of the three "Teutsche" and the two minuets, whose humbler outlines dance more gayly when the inner lights are uncovered.)
Ravel's great orchestral suite, La Valse, is a brilliant study of the composer's own disillusionment. It is also magnificent music. But because it is so intricately scored, playing it has become a merciless test of an orchestra's competence.

If 100-piece symphony orchestras have trouble expressing La Valse (and they do) what pianist would dare go it alone? First, it would take a genius to score such a work for single piano. Then another genius to play it properly.

Imagine the astonishment, then, that greeted pianist Leonard Pennario's new Capitol "FDS" Recording of La Valse—from a score for single piano by Ravel himself.

Pennario, probably the most gifted and certainly the most respected young American pianist, sought out Ravel's original French publishers to unearth the score that had been "overlooked" for 40 years. His delight was in the challenge.

Your delight will be in the performance when you hear it. Delight, and possibly awe.

Capitol's "Full Dimensional Sound" symbol denotes an exceptional performance, flawlessly recorded. It is the purest high fidelity achieved by the recorder's art.
This is the time for turning over a new leaf, making resolutions and preparing for a bright new year. But before you look ahead, take one more good look at 1955. This past year, Decca brought you an exciting New World of Sound—fresh, brilliant personalities combined with new techniques of musical presentation and arrangement. Sure, there are great things ahead, but now is a good time to make some of 1955’s wonderful New World of Sound albums a part of your collection!

Larry Elgart’s superb Decca album, Music For Barefoot Ballerinas (DL 8034, ED-712) will please everyone from the hi-fi enthusiast to the lover of new and exotic musical experiences. Fred Reynolds in Hi Fi Music At Home says of the album, “It is...one of the most electrifying hi-fi recordings ever released. The signatures are alive, volatile, vibrant, tender, and ever unpredictable.”

The sparkling vocal personality of a new talent of 1955 is spotlighted in two highly successful Decca albums, Starring Sammy Davis, Jr. (DL 8118, ED 8214-6) and Just For Lovers (DL 8170, ED 2285-7). Sammy sings some of the best of Tin Pan Alley. We think Sammy Davis, Jr. definitely deserves many recorded encore in 1956, don’t you?

In 1955, we were hosts to four of the greatest gals you’ll ever hear. Their visit produced these four exciting albums of vocal mood: Jeri Southern served up a little singing in The Southern Style (DL 8055, ED 7470), then, Carmen McRae vocalized By Special Request (DL 8173, ED 2279-80, 81) and Sybyla Symssings (DL 8188, ED 2305-7). Last, but not least of these wonderful albums, is Sweet and Hot (DL 8155, ED 2257-1), by that redoubtable lady of talent, Ella Fitzgerald. Hear these four different vocal moods by four wonderful gals!

Not all of the great things of 1955 were in sound. Bright, solid, and distinct, is that of an orchestra more substantial than the minimal Mozart. It has more impact than ingratiating, being a little hard at fortissimo, but it is good enough, in view of the sensitive direction and responsive playing, to give the disk a commanding position except in the five small items cited. C. G. B.

**MOZART**

Serenade No. 4, in D, K. 203
New Symphony Orchestra (London), Peter Maag, cond.
LONDON LM 1206. 12-in. $3.98

It is possible that the way we esteem most for the playing of diversions like this marvellous confection of gallantry compounded from the old concerto grosso and the new melodic particularism—a compound opposing a small body of strings to a larger orchestra of strings and drums—is a way that Mozart and his contemporaries would have scoffed at as pretentiously overlaboried.

It is equally possible that they would not, that they would have admired the subtle shadings of a Beecham or a Rodzinski just as we do. At any rate, there is no such shading in this interpretation which parallels its happy humor along an unbroken line well maintained by smooth string-playing and bright, satisfying sonics. It has a good deal less style than the other edition, and a much greater luxury of sound.

C. G. B.

**MOZART**

Sonatas for Piano and Violin: No. 37 (No. 541), in G, K. 378; No. 39, in B-flat, K. 454
†Mozart-Kreisler: Rondo
Lev Oborin, Vladimir Yampolsky, Abram Makarov, pianists; David Oistrakh, Igor Oistrakh (Rondo), violinists.
COLOSSEUM 124. 12-in. $3.98.

The pianists would not recognize their work in sound which is a reflection of a reflection—no use designating which piece each played with an Oistrakh. The Oistrakhs wear veils. Experience reminds us that records of Russian provenance are usually most sonically acceptable when they are “authorized” by the Leeds Music Corporation. This veiled dul has not been so authorized. C. G. B.

**MOZART**

Sonatas for Piano and Violin: No. 39, in B-flat, K. 454; No. 40, in E-flat, K. 481
George Szell, piano; Joseph Szigeti, violin.
COLUMBIA ML 5005. 12-in. $4.98.

Forgive a sentimentalist for his surrender to heartfelt musicianship like this, in performances wherein a wavering bow, in the most knowing of hands, is only too apparent. There is eloquence in the scope of these hairs on these strings: the soul is still steady. The pianist is immune to such qualifications: he is in accord with the spirit moving both. The registration is good enough to evoke the word “faultless,” which is an impossibility. Of course, there are better performances of both, but this record attracts a true love tolerant of imperfections.

C. G. B.

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January 1956

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MOZART
Symphonies: No. 40, in G minor, K. 550; No. 41, in C ("Jupiter"), K. 551
Orchestra of the Théâtre des Champs-Élysées (Paris), Hermann Scherchen, cond.
LONDON DTL 93020. 12-in. $4.98.

The orchestra is presented not in replica of public performance, with a recognizable panoramic character, but as it were viewed with the instruments arranged for a near-equality of distinctness and some readjustment of relative force. The effect is startling, particularly when reproduction is loud, like a caracat of sound, solid but coruscating, making a spiny tangible pillar in the
hearer's room. Of course results in a clarification of the by-ways of a score that the panoramic registration cannot obtain, but it is imperious and seldom restful. The exposure of all the crossing routes in the finale of the Jupiter is an impressive counterbalance to the harshness of proximity.

This kind of sound gives a becoming fierceueness to the G minor Symphony, tensely conducted in spite of the slow pace of the first movement. The interplay of lights in the minuet and finale is very apparent, and in both symphonies the contrasts of mass and episode are striking in the care given by the conductor and the discrimination of the sound. The Jupiter does not depart from tradition, but the harmonic substance is in evidence more than anywhere else, and the colors flash — sometimes garishly — as we seldom see them.

An edition that must be heard, even by those who will deplore it.
C. G. B.

MOZART
Die Zauberflöte
Hilde Gueden (t), Pamina; Wilma Lipp (s), Queen of the Night; Emmy Loose (s), Papageno; Leopold Simoneau (t), Tamino; August Jaresch (t), Monostatos; Walter Berry (bs), Papageno; Kurt Boehme (bs).

Continued on page 122

After Twenty Years, a New Glyndebourne Figaro

RETURNING to Glyndebourne, where HMV recorded the first, abbreviated, Figaro in 1934, HMV and Victor have produced a new version highly superior to the first in the average of the singing, superior in the vitality of recorded sound, immensely superior in that the rezistativo secco has been included, and inferior in many details of the direction.

The old Glyndebourne set of records belongs of course to history and ought not to be used to contest for pre-eminence with editions benefiting from twenty years of technical progress. There are three other editions not sonically disqualified, of which one, the best of all vocally, the Columbia representation of the Vienna Staatsoper under Herbert von Karajan, is disqualified by its excursions identical with those of the early Glyndebourne; and another, the London representation of the Vienna Staatsoper under Erich Kleiber, issued two months ago, is the only one to offer the score without dismemberment. This is a brilliant edition, well sung, strikingly conducted, and the most proficiently registered of all.

The Cetra version, vocally the poorest although not bad, formerly valued its many details of obscurity in the Mozart operas, a warmth almost to be called sentient, and varies its color and strength with a joyous responsiveness to the conductor's never-stable demands. The sound is deep but detailed and kind to the voices and instruments both. Orchestral remembrances are apparent that are not essayed from Glyndebourne, and the hard, brilliant Glyndebourne sound, anemic from a shortage of bass, makes a glimmer even where there should be only tenderness.

In the great Mozart operas the conductor must intervene to contribute. The scores are not explicit: the conductor must know from instinct or analysis when to swell his orchestra during the course of an aria or an ensemble, when to yield to the voices, when to blend and when, occasionally, to dominate. He must keep the drama alive and undulant, lest it have ascents and falls of interest dependent on the vagaries of singers. He must know when the cadence following an aria is formal and when it is significant and hit accordingly. This knowledge, insight, experience — this sine qua non of direction in the Mozart operas — is the Kleiber property and not yet a Gui. It is a property that bents the scales in London's favor. The hearty sound against the unhearty bends them lower. Despite Sena Jurinac and Hugues Cuénod, the best Marriage of Figaro is London's.

C. G. BURKE

MOZART
Le Nozze di Figaro
Graziella Sciuotti (s), Susanna; Sena Jurinac (s), Contessa Almaviva; Rise Stevens (ms), Cherubino; Monica Sinclair (c), Marcellina; Hugues Cuénod (t), Don Basilio; Sesto Bruscatini (bs), Figaro; Franco Calabrese (bs), Count Almaviva; Ian Wallace (bs), Don Bartolo. Chorus and Orchestra of the Glyndebourne Festival, 1955; Vinicio Gui, cond.

RCA VICTOR LM 6401. 12-in. $15.08.

VOCES GREENOUGH
Hugues Cuénod: "crafty, agile nastiness."

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and Piano
Pierre Pierlot, oboe; Annie D'Arco, piano.
10"-OL 53007-$2.98

Sarastro; Paul Schoeffler (bs), The Speaker.
Chorus of the Vienna Staatsoper and Vienna
Philharmonic Orchestra, Karl Bohm, cond.
LONDON XLA 33. Three 12-in. $14.94

Like its two predecessors, this edition of
The Magic Flute differs in the spoken dialogue.
In a manner like Schikaneder's libretto—one
part evangelistic freemasonry, one part
tedious adventure, and a third part low
comedy of considerable charm—a con-
tinuity of sense is of very minor importance
compared to the immediate sense of the
sections set to music. Pamina is a mix,
Tamino a cipher, until they sing unforeget-
table of the hopes or hurts of a minute.
The loss of the connecting words is nothing
but the flashing gymnastics
the inevitable imperfections ordained
without the masterful,
and the lusher German idiom with
hurts the soprano
when the soprano
...
that edition until they acquire new apparatus. A vocal score, with texts in German and English, accompanies the London records.

C. G. B.

MOZART-KREISLER
Rondo — See Mozart: Sonatas for Piano and Violin.

RACHMANINOFF
Concertos for Piano and Orchestra: Nos. 1-4
Rhapsody on a Theme of Paganini
Sergei Rachmaninoff, piano; Philadelphia Orchestra, Leopold Stokowski and Eugene Ormandy, cond.

RCA VICTOR LM 6123. Three 12-in. $11.98.

Concerto for Piano and Orchestra, No. 3, in D minor
Emil Gilels, piano: Orchestre de la Société des Concerts du Conservatoire (Paris), André Cluytens, cond.

ANGEL 35230. 12-in. $4.98 (or $3.48).

In preparing its notable Rachmaninoff album, RCA Victor has sonically updated all of the recordings made by the composer with the Philadelphia Orchestra and has issued for the first time on LP Rachmaninoff’s own performance of his Third Piano Concerto. The new transfers of previously issued recordings give a better over-all quality to the orchestra but sometimes obscure the piano a little. On the whole, though, this is an improvement acoustically, getting away from the dead, boxed-in sound of the older versions and eliminating much surface noise. The album includes a long, interesting essay on the composer as pianist by Abram Chasins. A. For the Third Concerto, Rachmaninoff’s wizardry as a pianist was never more apparent than here; just to hear him give a special color and shape to certain fast runs in the cadenza is worth the price of the set. His highly idiomatic and personal interpretation, so beautiful in tone, provides quite a contrast to the new recording of the same concerto by Emil Gilels, the Soviet pianist who has been touring America lately. Mr. Gilels is a thoroughgoing virtuoso in his own right, and he makes his way through the concerto with a healthy, extrovert sweep, sound musicianship, and rich bravura style. Cluytens helps by leading a suave, well-played orchestral performance. Unfortunately, the turnover comes between the second and third movements. RCA’s Rachmaninoff disk makes the change after the first movement.

RIMSKY-KORSAKOV

SAINT-SAENS

SCHUBERT
Impromptus, Op. 90 and 142: No. 1, in C minor; No. 2, in E-flat; No. 3, in G-flat; No. 4, in A-flat; No. 5, in F minor; No. 6, in A-flat; No. 7, in B-flat; No. 8, in E minor

Paul Badura-Skoda, piano.

WESTMINSTER 18690. 12-in. $4.98 (or $3.98).

This is not a transfer of the pianist’s threelided version issued several years ago, but an entirely new recording. The new sound is better and the concepts are subtler. Except for its more lingering employment of bass the B-S playing may be compared to that of Wilhelm Kempff in its retention of symmetry in a parallel with musical and dramatic expression. The musical sense is made by a definiteness of phrase-shaping primarily, with dynamic variety in gradations rather than in thrusts. This can seem too cool, and the record invites comparison with the admirably warm version of Ingrid Haebler on Vox 8940. The beautifully chiseled Westminster sound is especially to be noted in the living exactitude of the entire treble.

C. G. B.

SCHUBERT
Winterreise, Op. 89
Hans Hotter, baritone; Gerald Moore, piano.

ANGEL 3521. Two 12-in. (one side blank). $7.98.

Laures Bögtrman, bass: Felix De Nobel, piano.

EPIC LC 3154. 12-in. $3.98.

The towering baritone Hotter is competing against himself when younger (Decca DX 111). Two years ago in this magazine that previous version was judged the best of three. There are now six, and between the
Ariadne Is Almost Too Good To Be True

IN SO SPECIAL a case as this, it seems best to make bias clear at the start. To me, as one who has the tenderest devotion for Strauss's music, from early Strauss to the most exquisitely lovely and desirable of all opera recordings. Others, less in love with the work itself, may be able to pick flaws in the Angel recording. I, honestly, cannot. It might be, or have been, different; but it seems so miraculously close to perfection that I find it difficult to imagine differences making it in any basic way better than it is.

Ariadne auf Naxos is neither quite late Strauss nor early Strauss; it is a kind of one-way bridge between the Wagnerism of Elektra and Salome, the still very rich scoring of Der Rosenkavalier, and the later works, which are the most refined and most maturely characteristic — and most classically beautiful in their proportions — of all of Strauss's theater pieces. Begun in 1910 and presented in its first version in 1912, Ariadne was originally designed to serve as an afterpiece for Molière's Le Bourgeois Gentilhomme, which in its eighteenth-century setting was ended with a divertissement à la turque. Later, in 1916, after it had become apparent that the audience for Molière was not the same as the audience for Strauss's opera, and vice versa, a second version was prepared, with the original Molière references omitted and the prologue to the opera self-contained. This is the version recorded by Angel and the version almost always played now.

The opera itself is not greatly changed (the opera as a whole, and the coloratura aria is eased so as to be only virtually impossible to execute instead of absolutely so); but the prologue, of course, is a new thing, created to replace the original-Molière introduction to the entertainment. It is only proper to note that among lovers of Strauss there are those who are violently partisan to the first version of the opera as opposed to the one to be heard here. However, these are matters for micromanaging. The thing that really matters is that Ariadne auf Naxos holds some of the very finest, most moving music Strauss ever wrote, as well as some of the most mischievously inventive. By strictly technical application of terms, it may not be a great theater-piece, for its breaks almost in two in the middle, and in neither half is there much of what we please to call action. The music, in essence, the poetic expression of an ideal — an ideal that was to find recurring expression in Hofmannsthal's poetry and in Strauss's music, but never with greater exaltation, never with greater poignance. The prelude lands the listener squarely in the midst of preparations for a theatrical evening at the house of a wealthy eighteenth-century Viennese. The dinner has taken longer than expected, and the максимум of the establishment issues, at second hand, a terrible decree: the opera Ariadne auf Naxos, specially composed for the occasion, and the Italian comedy, to be given by a commedia dell'arte troupe, must be coalesced into a single entertainment — must, in fact, be given simultaneously. The young composer is outraged; the comedians, whose art is improvisatory to begin with, take the announcement in stride — they must be a bore anyhow. So, after wranglings and clashes of personality — and after the coquetish Zerbinetta of the troupe has temporarily comforted the composer by confessing that she, too, is an idealist at heart, if not in Bismarckian habits — the two-in-one monstrosity of a show goes on. Ariadne, abandoned by Theseus, sleeps on the island of Naxos, all but dead of grief. Zerbinetta and her commedia friends attempt to comfort her, and improve comments on her plight; and, finally, Zerbinetta gives her a girl-to-girl talking-to on the facts of life. But all to no purpose: Ariadne remains desolate. Then comes Bacchus, godlike and glowing with love for her; and as the realization gradually comes that this is not death but a new and eternal love, Ariadne responds to him, and the work ends in a great blaze of transfigured emotion while Zerbinetta comments softly (and the least bit equivalently), "When a new god comes, we women are held speechless in his power."

"The problem," wrote Hofmannsthal to Strauss, "is one of faithfulness, personified in Ariadne, who can be only one man's wife, or love, or mourner. Her foil is Zerbinetta, who is in another element dancing from one man to another. Only a miracle,
The Blue Danube; Artist's Life; Fledermaus Fantasy—See Liszt: Meaphisto Waltz.

TCHAIKOVSKY
†Rimsky-Korsakov: Capriccio espagnol, Op. 34; Russian Easter Overture, Op. 36.
Vienna State Opera Orchestra, Mario Rossi, cond.
Vanguard SRV 101: 12-in. $1.98.
Presumably Vanguard is suffering some financial loss in offering this recording at the low price of $1.98, a sum that can hardly compensate this company for the effort, care, and time consumed in processing it.

The Blue Danube, as we all know, is not merely a得意曲 but a god, can redeem Ariadne; and she, taking the god for Death, abandons herself to him as one abandons oneself to death. But what to Ariadne appears to be a miracle is to Zerbinetta an everyday event—the exchange of a new lover for an old one. So the two worlds are connected, in the end, intrinsically, by a moral comprehension . . .

Thus, Bacchus is to Ariadne the right one love; just as Mandyrya is the Richtiger to Arabella; just as only the putting off of humanity itself, the becoming one with the earth and growing things, is the only redemption for Diaphne.

The idea, the ideal, is not inherently a dramatic on. There is no necessary building up of tension, for there is no necessary conflict. Yet the interplay of personalities, in the text and in music in the music, is so superbly balanced that there is not any question of loss of interest. For what it is, Ariadne is as nearly perfectly accomplished as any musical-theatrical work I can think of.

Herbert von Karajan's conducting is magnificently proficient, and the Philharmonia men and the singers respond completely to it. The scoring is actually not heavy, though it has enormous thrust and color near the end of the opera. Only some thirty-old players are called for, but many of these must be of virtuoso qualifications. The London players rise to the challenges in a reading of luminosity and sweep such as few groups could match, much less surpass. In sum and in detail, this is the finest Karajan-led performance I know—and that is saying a great deal.

As for individual characteristics, it is practically impossible to distinguish among them, all of the book's importation, for they differ only in shades of excellence. As the tenor and soprano who become Ariadne and Bacchus, Elisabeth Schwarzkopf and Rudolf Schock have not much to do in the prologue, mainly fussing and fuming and showing temperament. In the opera proper, though, they come completely into their own, and wonderfully so. Voices somewhat ampler and warmer, yet still pure, might be the very ideals, but in line and beauty of phrase, and in dynamic scaling, both sing technically very well and with rapturous eloquence. Once into the opera proper, Miss Schwarzkopf does some of her very best singing on records, and Mr. Schock, without reaching quite her level, surpasses himself.

Zerbinetta is by all odds the most complex role in the whole work, psychologically, and the most demanding vocally, in fact, even in its revised form, it is one of the most trying of all coloratura parts. Rita Streich, marvelously clean in her attacks and musical in her phrasing, with gleam and wit throughout, and reaches for the stars in the tremendous floriture of her address to Ariadne. She may not eclipse her teacher and the first Zerbinetta, Maria Ivogun, whose incredible recording of this music is a classic, but she goes far towards emulating her. In the trouser-role of the composer, Irmingard Seefried is also excellent. Some might want a rather darker vocal color here, if only for contrast (the young Lotte Lehmann created the part), but she accomplishes almost all that could be accomplished in the shifting textures, the purity, the sheer musicality of her singing; only at one or two isolated moments is she less than a delight to hear. As the three nymphs who watch over Ariadne, there are Lisa Otto (the Despina of the Angel Coi la tua tuite and very likely a good Zerbinetta herself), Anny Felbermayer, and the gifted young American mezzo-soprano Grace Hoffmann—casting that if not quite all-star is extremely generous and right.

The long list of men is, if anything, even more impressive. To have such an artist as Hugues Cuennod as the Dancing Master, an excellent Meistersinger David as an Officer, a first-line Covent Garden bass, Orsak Kraus, as A Lackey, to insure a performance of high vocal and acting accomplishments. The Music Master, Otto, is especially well done, with Hermann Prey's lovely, lyric baritone and Helmut Krebs' clean, pure tenor the particularly delightful voices. And, to add the final touch of rightness, the distinguished Austrian actor Alfred Neugebauer, giving these lines a supremely dry, down-the-nose reading. But in the last analysis it is Von Karajan's unifying, urging force that makes the whole performance what it is—a truly magic evocation of the tendereness, the longing, the archism, the lyric flow of a work that is anomalous less because of its odd juxtaposition of elements than because it is so purely and lofty poetic in its communication.

The recording is precise in balances and notably clean and transparent in quality of sound, properly intimate in perspective. A libretto, with a translation that does no more than fractional justice to Hofmannthal, is provided; and there are notes by Ernest Rodt, these among the finest, surely, ever given away with an opera recording. This is a distinguished set, and very, very highly recommended. James Hinton, Jr.

STRAUSS: Ariadne auf Naxos
Elisabeth Schwarzkopf (s), the Soprano (later Ariadne); Irmingard Seefried (s), the Composer; Rita Streich (s), Zerbinetta; Lisa Otto (s), Naiad; Anny Felbermayer (s), Echo; Grace Hoffmann (ms), Dryad; Rudolf Schock (t), the Tenor (later Bacchus); Hugues Cuennod (t), the Dancing Master; Gerhard Unger (t), an Officer. Scaramuccio; Helmut Krebs (t), Brighella; Hermann Prey (b), Arlecchino; Karl Donfranken (b), the Music Master; Fritz Walter (b), Truffaldino; Orsak Kraus (bs), a Lackey; Erich Strauss (bs), the Wigmaker; Alfred Neugebauer (speaking), the Major-domo. Philharmonia Orchestra, Herbert von Karajan, cond.
Angel 3532. Three 12-in. $1.98.
been matched in previous performances. From the crashing opening chords, it is evident that Reiner and Gillett have established a complete rapport, and this is wonderfully maintained throughout.

RCA's engineers have risen to the occasion to provide the finest sound I have yet heard on any Victor recording. True, it has a tendency to become overpowering, and no amount of fiddling with knobs seemed to lessen the impact, but high fidelity fans will want to quarrel with that.

J. F. I.

TCHAIKOVSKY
Symphony No. 5, in E minor, Op. 64
Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.
WESTMINSTER W-1203. TWO 12-in. $11.25.

It is an optimistic record manufacturer who will stretch the Fifth Symphony of Tchaikovsky over three sides of two twelve-inch records and price it at $11.25, when competitive versions abound at considerably lower costs. Economics aside, Rodzinski offers a most musical, sincerely, non-technocratic reading, admirably played, and endowed with about the best sound I have yet heard on any Lab issue. At both ends of the scale the weight and range of sound is altogether outstanding, a treble absolutely clear, the middle, and the orchestral detail is a constant pleasure to hear, so brightly is it brought out.

J. F. I.

VERDI
Aida
Maria Callas (s), Aida; Fedora Barbieri (ms), Amneris; Elvira Galassi (ms), Fries- tess; Richard Tucker (t), Radames; Franco Ricciardi (t), Messenger; Tito Gobbi (b), Amonasro; Giuseppe Modesti (bs), Ramfis; Nicola Zaccaria (bs), King of Egypt. Chorus and Orchestra of Teatro alla Scala (Milan), Tullio Serafin, cond.
ANGEL 3525. Three 12-in. $15.98.

Even a partially effective Aida can be much more impressive and moving than a wholly effective — well, insert the name of any one of hundreds of lesser works. Yet Aida performances worthy of the score in all re- gards must be rare indeed; I certainly never had any fastidious ear, on the stage or on records. So, in evaluating, the problem is to balance the imperfect against the imaginably perfect and at the same time against other and different imperfections.

If one single, over-all limiting comment had to be made about the new Angel Aida, it would be that the weight of the principal's voices is not quite great enough to be ideal for the music. However dramatic her temperament may be, Maria Callas is not truly a dramatic soprano, and there are things in the role that she does not realize in any complete way. Nor is Richard Tucker an opera-house Radames; it is a role he conceivably may one day play in the theater, though the price his vocal cords might pay would be more than any possible immediate re- wards. He sang Radames on the radio for Toscanini, and he does it again here; but he doubtless feels that there will be time enough, when his voice has begun to darken and pick up weight with age, for him to go into the true robusto repertoire. Nor is Tito Gobbi by nature a dramatic barioone of the Amato-Fornichy type. Although he can

blow his voice up to impressive size and can make up much of the gap that remains by sheer wisdom, he is not yet effective vocally in the sort of part Amonasro is. Fedora Barbieri alone has a voice of the power and breadth for her part, and even though she managed (just how, or through what ultimate technical device we all know) to do Amneris in both the just-re- leased RCA Victor set and in the new Angel set, voice is not quite the whole story. These are essentially opera-house considera- tions, it is true. But what can a recorded Aida possibly relate except to the opera- house life of the work?

However, the Angel cast is well recorded — not falsified; and since the vocal lacks have to do with weight and much more than with timbre, they are not so disabling as they might otherwise be.

In what might be called her good 1955-6 average vocal form — with some tone that is fine, some that is unsteady or strident or muddily Miss Callas gives a performance that has much more about it to be admired than not. It is in basic assumptions and basic scaling quite traditional, but with ups and downs of communicativeness. Unlike Co-Cio-San (a voice that can sing in public, and had not — it is reported — even learned by heart when she made her unhappy recording of it), Aida is a role that Miss Callas has sung, that she knows, and that she has a real temperament affinity for, especially in certain of its aspects. Even when her reading is just tradi- tional but not a great deal more, it is — always subject to vocal misses and near- misses — very good indeed. And it has some few moments that are most impressive and moving.

These are not always, or even usually, those moments of flaming projection in which one might expect her to be at her fi nest. Some are moments that come in vocal contexts not easy for her; she is nothing if not a woman of competitive strength, and she has managed to turn some of the best points of Aida into other of the rest, say those in the London and RCA Victor sets, to the advantage of her own perform- ance, apparently through sheer will-power and application to her craft. And some are moments that are just as surely her own, moments of subtle, more delicate interpre- tation, yet in their ways even more striking. For instance, there are in the Nile scene many individual readings of lines that are as beauti- fully done as could be. About Aida's pro- proaches to Radames, which can so easily sound either vindictive or obdurate or almost childishly petulant, there is in Miss Callas' singing a deeply wounded yet regal quality that is as rare as it is right. Her "No, avvi- m'ami," as Reiner and Gillett have put up their love affair where it had left off before his betrayal to Amneris, carries an almost unanswerable burden of complex emo- tion. Yet other phrases, other whole pas- sages, go along only well enough, without anything like this density of emotion. The singing, whatever it may be tonally from moment to moment, is always correct and, far beyond that, always in the very fullest sense musical. The degree of communicative- ness does, however, fluctuate.

Mr. Tucker's Radames is actually quite good, but says considerably less. In quite rich, easy voice during much of the record- ing, he sings with his customary broad,
almost too broad, version of Italianate style and makes most of the role’s points strongly, if without creating much illusion of being emotionally inside the character. For those who wonder in advance, he does not in this performance sing the now famous Toscanini-shift ending to “Celeste Aida,” which solves the insoluble by allowing the B-flat above the top staff instead of pianissimo (which, for most Radames-type tenors, is a practical impossibility), as in the score, but then requires him to drop down an octave and sing a pianissimo on the rest that follows the high note. This ending turned up in the Toscanini broadcast performance, to the consternation of all who heard it and couldn’t believe it; and Mr. Tucker has since recorded the aria that way. As for authority, it was said that Toscanini had a letter from Verdi himself giving his blessing to the change. But apparently Tullio Serafin, along with all other Aida conductors, failed to get the word, or to believe it, so Mr. Tucker sings the usual fortissimo here.

Except from the purely vocal point of view, Mr. Gobbi’s Amneris is a first-class performance forceful in dramatic accent, absolutely secure in control of line and detail. But the voice is driven very hard in the big moments, and the tone becomes rough. Much as in her self-competitive performance for RCA Victor, Fedora Barbieri sings a good, authentic Amneris, but not one of really great distinction. The two basses—Giuseppe Modesti and Nicola Zaccaria—are average-good, but not anything very special, and neither are the comprimarii.

Tullio Serafin’s conducting of the score is familiarity broad and expansive and ever so knowing—the work of a first-rate Italian conductor of over half-a-century’s standing. Still, there is some sagging of tension along the way; and some dubious ensemble and intonation from the La Scala instrumentalists might well not have been passed if the most strict standards had been applied—or if more time had been taken. But these are not disabling faults. Spotty the performance may be, but it does have the effect of a whole theatrical experience, and an interesting one. The sound is quite full and luminous, if not as sharply defined as some might want.

As for competitive versions, there are the older one (1940) RCA Victor set, now in the LCT series, which has a superb cast—Maria Caniglia, Beniamino Gigli, Ebe Stignani, Gino Bechi (at top form), and Tancredi Paroto, with Serafin conducting—yet is neither a really good performance nor a really good recording; the prewar Columbia-Enteré set, which has a great strength in Giannina Arangi-Lombardi’s Aida but very dated sound; and the Capitol set, with Stella Roman badly out of voice. Save for the documentation they provide for those whose interest in performances of Aida is invariable, none of these is truly competitive with the other versions on LP, for these are more modern in sound, better in performance, or both.

For this way, the Cetra recording, which has some wild but vital singing by Caterina Mancini and is very well conducted by Vittorio Gui, can be called the most exciting of the lot, for all its flaws and imbalances. The sound is full and live, and the cast, especially Giulietta Simionato as Amneris, is on a par with other and more brilliantly promoted sets. The London version, with Mario del Monaco and Renata Tebaldi as its principals and the great Ebe Stignani as its Amneris, is tremendous at its best but suffers from the unsteady rhythmic framework provided by the conductor Alberto Erede; perhaps, in time, London will use the finest electronics in a re-recording project. I, for one, surely hope so. As for the new RCA Victor set, it has a very strong cast, in Metropolitan or any other terms; yet somehow the elements fail to jell into a live, engrossing experience—at least not for me. The sound makes a knock decision facing anyone about to buy an Aida. As matters stand, the Angel set has the merits described, and they are not inconsiderable.

J. H. Jr.

VIEUTEMPS

VITALI
Cecchouine—see Bach: Sonata for Violin and Clavier in F minor, BWV 1018.

VIVALDI
Gloria; Concerto in C (“San Lorenzo”) Ginevra Vivente, soprano; Claudia Garbi, mezzo-soprano; Chorus and Orchestra da Camera of the Scuola di Arzignano, Antonio Pellizzari, cond.

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That Vivaldi's choral music could achieve the same high plane that is occupied by much of his instrumental music is made clear by this Gloria. In its wealth of ideas, its richness and variety, it ranks with the best of Italian Baroque choral music. It also demonstrates how thin was the line that separated sacred from secular music in those days. The music of the Laudamus te would make an excellent duet in a comic opera of the time; and the Domine Deus, with other words, would fit perfectly as an aria in an opera seria. Both of the vocal solos display flexible voices of agreeable quality, and for once they don't sound as though they were breathing into the microphone.

The concerto grosso on the other side (No. 84 in the Pincherle catalogue) is especially interesting not only for its musical value but because, if the instrumentation employed here (and printed in the Collected Edition) is correct, this must be one of the earliest orchestral works in which the full complement of woodwinds is used in the manner that was to become customary later, with clarinets filling the space between the oboes and the bassoons. The orchestral playing is generally satisfactory, despite one or two ragged moments.

N. B.

VIVALDI
The Seasons; Concerto in E-flat ("The Sea Tempest"), Op. 8, No. 5
Virtuosi di Roma, Renato Fasano, cond. RCA Victor LHMV 26. 12-in. $4.98.

This is perhaps the most imaginative performance in the four concertos very graphically but never at the expense of the purely musical values. The tempos are lively, the dynamics subtly graded, and the phrasing nuanced. The opening of Summer is appropriately languorous, though some of the other fast movements are a little too intense and could have been more relaxed. If the tone is not quite as beautiful as that of the recent New York Philharmonic recording on Columbia, there is a gain in clarity here. All in all, a highly satisfactory presentation of Vivaldi's delightful cycle.

N. B.

WARLOCK
The Curlew; Twelve Songs
Alexander Young, tenor; Lionel Solomon, flute; Peter Graeme, English horn; Gordon Watson, piano; Sebastian String Quartet. Westminster 18022. 12-in. $4.98 (or $3.98).

The Curlew, Peter Warlock's setting of some fine early W. B. Yeats poems, is a work of genuine inspiration and one of the finest contributions to modern English song literature. It is the highly personal statement of a tortured and confused composer who managed to pierce the over-all melancholy veil of the music with moments of haunting beauty. Although the vocal line is dry and spare, the instrumental accompaniment dark and taut, in unison they succeed in creating a lovely and poignant mood. The twelve songs on the other side are more jovial, full of the jollity that the English admire in such works. They are also patterned on the style of the Elizabethan composers, on whose music Warlock was a considerable authority, but they bear the definite imprint of the composer's individuality.

Alexander Young is particularly impressive in his handling of the changing mood of The Curlew, less so in the songs, where the voice seems a trifle dark for the light-hearted quality of the works. Westminster has given them a nicely adjusted balanced sound, unfortunately marred on my review copy by noisy surfaces.

J. F. L.

WIDOR
Symphony for Organ, No. 5, in F minor, Op. 42, No. 1
Feike Asma, organ. EPIC LC 3156. 12-in. $3.98.

There is little new to say about each Widor organ symphony as it enters the recorded repertore. No. 5, the fourth to do so, is long, solidly constructed, Frankian in harmonic and melodic style, technically difficult, effective in its idiomatic treatment of the instrument. It has been slightly cut to fit on one disk. The organ of the Old Church in Amsterdam, on which Feike Asma records, has the same complacent grandiosity as the music, wheezing a little perhaps, but properly massive in tone, broad in scope. Mr. Asma's fingers trip sometimes—or else his pipes do not speak precisely—but otherwise his gives a technically respectable, stylistically apt performance. The engineering catches the auditorium reverberations nicely without blurring the organ tone.

R. E.

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WARLOCK
The Curlew; Twelve Songs

 setuptools of some

CRITICS AND MISCELLANY

CRITICS CHOICE


RCA VICTOR LCT 1156. 12-in. $3.98.

This full disk of reissues from the RCA Victor archives of pre-hi-fi vocal recordings is the second such selection, the first having been made by Irving Kolodin, of the Saturday Review. This time the critic honored by being allowed to choose is Paul Hume, Music Editor of the Washington Post Times Herald—perhaps best known to the average cross-country reader as the reviewer whose nose a President once threatened to punch because he had written a frank appraisal of a soprano named Margaret Truman. Since such selections are very explicitly personal, the sensible thing to do with them seems to be to listen with care and respect and try to find for the first time values that have been missed or to rediscover values that have been forgotten. In one, some, or many regards all of the singing to be heard here is exceptional, or at least somewhat representative of an exceptional artist. However, really liking all of it is another matter, really being moved by it another yet. However much one may respect the purity of John McCormack’s singing of O Cease Thy Singing, Maiden Fair, the song itself may not be everyone’s favorite—but nobody said it was. Conversely, however much one may admire Samuel Barber’s Dover Beach as a song, his singing as singing may not be an experience that everyone will want to repeat over and over—but, again, nobody said it was.

In general, the Hume choices tend to emphasize the artistic values of line and accent and delicate inflection that singing can have even though the vocal equipment itself—as in the cases of such artists as Povla Frivjsh, Pierre Bernac, and Mr. Barber—is something less than remarkable. And this carries over even to such selections as Elisabeth Schumann’s lovely Bach and Totti dal Monte’s silvery, tone-spun “Sul fil d’un soffio eterno,” which are memorable for fineness of grasp rather than for physical resources either spent or implied, and to Ernestine Schumann-Heink’s Wandering, which is memorable (sentimental regard for that great lady apart) because of the projection achieved through simplicity even though the voice was already well past its prime. But other choices are not in this category. Although not her best recording by a good deal (since her best were not done for Victor), Rosa Raisa’s “Suicidio!” is a move in the direction of bringing back to her deserved reputation a magnificent singer who is now too little remembered. Mary Garden’s Resurrection aria is a worthwhile antidote to the commonly parroted fallacy that she, though a fine actress, was not much of a singer. Margherita Perras’ Marten aller Arten is impressive, if not to me on the Raisa-Garden level. And both the Chaliapin Litany and Alexander Kipnis’ tremendous Erkönig are performances that should have been called to eventual attention on LP.

All told, there is a good deal here that will very likely leave conventionally oriented vocal enthusiasts puzzled, at least at first. But there is much excellent and easily digestible meat as well. The sound, of course, is variable according to periods of original recording, but that is scarcely the point in a miscellany of this sort. J. H., J.R.

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The Spoken Word

SAGE, WIT AND OUTLAW ON AUDIO BOOKS' ROSTER

The Fall, 1955, Audio Books finally came in, a little later than last year's (see HIGH FIDELITY, October 1954), and from their titles The Autobiography of Benjamin Franklin, The Best of Mark Twain; The World of Robin Hood — it is apparent that the friends of Fiennesui Wake will just have to be patient. The men behind the audible books are still determined, at least for the present, to stick to the old reliable, which is, no doubt, a wise decision.

Despite the caution which guides the men who select the Audio Books, they get a little more venturesome with each Fall list and this one is notable for containing full-length Audio Books. Benjamin Franklin's Autobiography (previous releases included a New Testament which is "full-length," but not a book in the ordinary sense of the word, and Alice in Wonderland, which is not long enough to satisfy my definition of "full-length"; the rest are anthologies.

Here then was the opportunity to hear for the first time a full-length book (fortunately I have not been able to qualify for use of the Library of Congress books for the blind — see HIGH FIDELITY, October 1953) that I had never read — a real "classic" by Mark Twain's definition: "a book everyone recommends and never reads." I could approach it free of any visual pre-conditioning; a true test, for me at least, of whether listening to a full-length book is feasible and enjoyable for one of normal vision.

The first thing I did was to time myself reading just the part of the book I had listened to and then added to that the part that had been contained on the left side of the book (2 pages per minute, which is a little over fifteen pages in my printed edition) — it took me nine minutes. My edition is 220 pages long, therefore it would have taken me an estimated two hours and eight minutes to read the book. I then timed the first side of Record One — it took twenty-three minutes to play it. The audible Autobiography is contained on fifteen sides (the sixteenth side contains selections from Poor Richard's Almanac, and other papers) and therefore takes an estimated five hours and forty-two minutes to hear (I didn't bother to time it)

Although it has been argued that one of the advantages of spoken books is that it permits the busy person to "read" a book while doing something else, it is also obvious that it takes the busy man or woman more than twice as long to finish one. However, you can't have everything. I proceeded.

There can be little doubt that Franklin's Autobiography is one of the most suitable books in the English language for reading aloud. It is all in the first person, singular, unencumbered by passages wherein several men and women speak back and forth, which either makes it difficult for one reader or necessitates the use of additional readers. The first part, written in 1771, has the easy pace of a man, perhaps over a glass of wine, telling the story of his early life. The second part, written several years later, resembles more a sermon, or series of sermons, and is equally effective on the ear.

The reading by Michael Rye is clear, straightforward, and dramatic enough in the few places where Franklin's reserved and proper prose calls for drama. His voice has a more youthful timbre than Franklin's would have had had he been reading (Franklin was sixty-five when he wrote the first part), but the discrepancy is not annoying. Mr. Rye commanded my attention and prevented mental wandering for a reasonable length of time. I did find that for the first side or two it was difficult to concentrate on the speaker, but as I gradually acquired the listening habit, my concentration quickly improved. However, four sides (about an hour and a half) were as many as I could listen to at one sitting without getting physically restless.

But, as already mentioned, one of the advantages of an audible book is that it affords the opportunity to pace about when restless and even engage in simple, non-cerebral activities. I found that while listening to Mr. Franklin lecture on the virtues of industry I could readily rearrange (old-fashioned) printed books on their dust-rimmed shelves; straighten my desk; clean the typewriter; paint (reluctantly) a kitchen chair; dress; undress; shave; do many of the routine tasks that clutter up the day. Eating, whether a snack or a regular meal, was very pleasant when accompanied by the genial combination of Franklin and Rye. Also, were I the home-carpeter type, I imagine the refinishing of a dry sink or the building of a bookcase could have been easily accomplished without slighting the good gentleman — in fact, I am certain that Franklin would have applauded such a sterling spectacle of a man combining home industry with self-improvement. However, I must confess that, for me, the most significant advantage to audible "reading" was that it permitted the first part to roll at a leisurely pace on a suitably-placed couch and do nothing — not even open my eyes. Furthermore, I would not have hesitated to beat the greatest reluctance on the part of intruders to interrupt, an annoyance that is seldom prevented by immersion in conventional reading.

But I also found some disadvantages. Except when sealed off from the rest of the house, I was easily distracted: the telephone, the doorbell, any sudden noise could destroy my rapport with Mr. Rye. But, of considerably more importance, while listening to a book I found that I was denied one of the greatest pleasures the reading — the opportunity to pause and reflect. So many of Franklin's remarks, such as he would never send a public office, never refuse one and never resign from one, or that he would never take out a patent on one of his inventions because he had benefitted so much from the use of others' are the kind that can spark an endless chain of speculation. But not when listening — unless you are willing to miss what follows. The moving record speaks; and having spoke, moves on.

But despite the disadvantages, I found that meeting a full-length book for the first time on phonograph records was a profitable and enjoyable experience. It has been some time — probably not since my last college lecture — since I have made the effort to concentrate for so long on the spoken word without any of the visual aids which accompany it on the stage, television or the screen. I rarely listen nowadays to the radio. Still, as a matter of fact, I rather suspect that my initial difficulty in listening was the result of having gradually closed my mind to the innate voices that radio constantly purveys — recommending soaps, analyzing (with the
Vol. IV: Concert Overture, by Edvard Grieg; Braeun. Two Edda Songs, by Sparer Olsen (Eva Prytz, soprano). Partita Sinfonica, by Ludvig Irgens Jensen. Pan, by David Montrad Johansen. Excerpts from Olav Lillevang; by Arne Eggen (Bjarne Buntz, tenor; all the works in Vol. IV are conducted by Odd Gruner-Hegge). Mer-
cury MG 90002. $1.98.

To my ear, the best of these compositions is the Groven, a simple, direct, tuneful, brilliantly orchestrated, and extremely vivid setting of a folk ballad in four short movements; it reminds one of Offenbach without the sensationalism and the tricky effects. Jensen’s brief, highly dramatic Partita Sinfonica is also very fine; so are the quietly bawdy, declamatory Edda Songs of Olsen and the witty little overture by Braeun. I find rather less in Johansen’s turgid sym-
phonie poem after a novel by Knut Hamn-sun, in Eggen’s involved piano concerto, and in the Tchaikovskian tenor aria from Eggen’s opera; the Norwegian folk dances from the same opera (which follow the aria on the record) are, however, among the most skillful and effective things of their kind since Grieg.

The two long works by Halvoson are disappointing. The suite from Fosssegrimen is in folk style and is notable for its use of the exciting Norwegian instrument known as the Hardanger fiddle, but the whole texture of the music is coarse and theatrical in the worst sense of that word, and the same coarseness mars the Suite Ancienne.

Closely allied to this series but not part of it is another new Mercury record (MG 90004) containing the second and third Norwegian Rhapsodies and the Second Symphony of the nineteenth century Norwegen composer Johan Svensen; all played by the Oslo Philharmonic with Fjellstrad and Gruner-Hegge conducting. The rhapsodies are precisely what one would expect—pleasant tunes, brightly or-
chestrated, with much emphasis on the speed and excitement of folk dances. The symphony is a rather light, somewhat Schu-
mannesque affair that is difficult to take seriously, even as light music.

Engineering throughout the series is flawless, and the interpretations are presum-
bly of the highest authority.

A. F.

A PANORAMA OF AMERICAN ORCHESTRA L MUSIC

Francis Hopkinson: A Toast. Hans Gram: Death Song of an Indian Chief. William

THE AUTOBIOGRAPHY OF BENJAMIN FRANKLIN

Audio Book GL 603 Eight 7-in. (16 rpm). $8.95.

THE BEST OF MARK TWAIN

The Notorious Jumping Frog of Calaveras County; Niagara; Punch, Brothers, Punch; Jim Baker’s Bluejay Yarn; Journalism in Tennessee; Owning the Guides, Marktw, King of Liars; The Facts in the Case of the Great Beef Contract; Jim Blaine and His Grandfather’s Ram; How I Edited An Agricultural Paper; An Encounter With An Interviewer; The Aunt; Speech on the Weather; I Ride a Bucking Horse; Scatty Briggs and the Parson; A Pilot’s Needs; When the Buffalo Climbed a Tree.


THE MERRY ADVENTURES OF ROBIN HOOD

by Howard Pyle

ANOTHER GREAT FIRST WITH OISTRAKH
Lalo Symphonie Espagnole (complete), Pagani Dances, and Capriccio Espagnol
(OISTRAKH plays Bach, "CRLP 198 $5.98"

THE COMPLETE OPERA "HALKA"
The great national opera by Monumento, sung in Polish.
"Grind Prez do Magro 1952"
2-12-in. on Iberico CRLP 188/189-P $10.96

ANOTHER GREAT GYPSY RECORD
Gypsy of Budapest with authentic orchestra of Hungary
CRLP 201 $3.98

Colosseum Celebrates the Mozart Anniversary with No One Else But
DAVID OISTRAKH
again another OISTRAKH first on Colosseum)
MOZART Sonatas K. 379 and K. 454
CRLP 194 $3.98

Other Mozart Recordings on COLOSSEUM U.M.
David Oistrakh plays - The "Turkish" Concerto No. 5 and Concerto No. 2 CRLP 154 $3.98
Emi Gilels plays - Sonata No. 16 on CRLP 177 $3.98

Paucourtier "the greatest living exponent of Mozart" introduced on records by COLOSSEUM, cond. The Famous Starletti Orchestra di Napoli (also introduced on Colosseum) Sonatas No. 4, K. 284 (another great authentic recorded premiere on Colosseum) CLPS 1035 $4.98

Marelli No. 2, K. 335 and "Mia Speranza Adorata" (again in its recorded premiere on Colosseum, with same interpreters as above, plus Terence Rich-Hamali, the great young soprano also introduced on records by Colosseum) on CLPS 1035 $4.98

THE MUSIC BETWEEN

THE GENTLE ART OF CHORDSMANSHIP
Princess Papuli: Way Down In My Heart: Don't Know Why, St. Louis Blues, When I See All the Loving, Lively, Slow Motion, You'll Come Back: Louisville Lou; Jangle Town: I'm a Flour, She's Gone, I Ain't Got Nobody: Miss Otis Regrets

The Augmented Eight
McIntosh Music MP 5001. 10-in. $4.45

Call it Whitenpoof or what you will, the style of singing done by the social male double-quartet-plus membership of the Augmented Eight is calculated to arouse the nostalgia (pleasurable or otherwise) of just about anybody who has ever gone to a collegiate beer party and stayed on until after the keg has begun to get empty and warm. Not quite like barbershop singing, it has affinities with that medium of culture. But the tang is different - Mennen's instead of bay rum, perhaps. And so, to an extent, are the harmonies and some of the reprises. Of the kind, the singing of the Augmented Eight is authentic, and the voices
are good enough to make an effect, but not so good that the effect is too slick. For anyone whose affection for this style is beyond satisfaction, the record is a good one to own. The sound is a credit to Mr. McIntosh and his amplifiers. J. H., Jr.

ROY HAMILTON

The Voice of Roy Hamilton
EPIC LN 1123. 12-in. $1.98.

Six popular tunes, ranging in theme from the miseries of love to the blessings of religion, are sung by a young baritone in the Billy Eckstine tradition. Hamilton has a big voice as popular singers go, and what he lacks in finesse he compensates for with an all-out "sincerity" barrage. Epic, for its part, has left half the record space on each side unused.

R. K.

HERE COME THE GIRLS

Mary Martin; Ethel Merman; Jane Froman; Gertrude Niesen; Martha Raye; Irene Dunne.
EPIC LN 1114. 10-in. $1.98.

From Columbia's vaults, Epic has rescued these sides cut in the late Thirties and early Forties and has reissued them to appease collectors. Mary Martin (My Heart Belongs to Daddy) and Ethel Merman (I got a Kick Out of You) escape almost unscathed from this new exposure, but Jane Froman and Gertrude Niesen are not so fortunate. The former's passionate wobbling through the Tchaikovsky-derived Tonight We Love (and what a nightmare that was) is no more convincing than Gertrude Niesen's attempt to be exotically sultry in Where Are You. Martha Raye (Once in a While) runs pretty true to form, tearing her song apart in a manner now well established but fairly novel in its day. Irene Dunne's vocal equipment is totally unequal to the demands of Jerome Kern's fine song Lovely to Look At.

J. F. I.

EDITII PIAF

Piaf Tonight

C'est à Hamburg; Le chemin des forains; Mélodie; L'Accordeoniste; La goulouze du pauvre Jean; Et moi . . . ; Les amants de Venise; N'y va pas; Manuel; L'effet qu'a fui; Jean et Martine; Johnny, tu n'es pas un ange; Bravo pour le clown.

Edith Piaf, with M. Mercier Chorus and orchestra directed by Robert Chauvigny.
ANGEL 5024. 12-in. $1.98.

The day of the ten-inch pop LP appears to be passing, in witness whereof Angel has reissued on this twelve-inch disk the eight songs previously released as Bravo pour le Clown (Angel 6025) and added to them the first four songs listed above. These twelve vignettes make a fine sampling of the Piaf repertoire, and with the singer in fine voice and so adept in capturing and projecting changing moods, the record is consistently delightful.

J. F. I.

CHARLOTTE RAE

Songs I Taught My Mother

Charlotte Rae, with John Strauss and his Baroque Bearcans.

VANGUARD VRS 9004. 12-in. $4.98.

Miss Rae is a genuinely talented artist currently plagued with a bad case of indecision. Trying to be Beatrice Lillie, Anna Russell, and Ethel Merman all rolled into one, she succeeds in being none of them. When she has developed a more definite and personal style, she should become one of the best satirists around. Her material is taken from her own night-club act and some Broadway shows, and it could be extremely funny if handled with more subtlety than Miss Rae now seems capable of. Her manner here is too broad and insistent.

FRANK SINATRA

The Voice

I Don't Know Why; Try a Little Tenderness; A Ghost of a Chance; Paradise; These Foolish Things; Laura; She's Funny That Way; Fools Rush In; Over the Rainbow; That Old Black Magic; Spring Is Here; Lover.

Frank Sinatra.
COLUMBIA CL 743. 12-in. $3.95.

At the time these songs were recorded about ten to fifteen years ago, Sinatra was, I think, one of the finest popular singers we've ever had. Just to hear the sweetness and light, the wonderfully apt phrasing, and the very real affection that he gave to these tunes is to hear them as no one else has ever sung them. It's also to hear them as Sinatra himself never sings anything today, busy as

Why is SCHWANN'S
Long Playing Record Catalog the "Bible" of Record Collectors?

Because Schwann offers on a regular monthly basis a complete listing of long play records classified as follows:

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- Chamber Music
- Anthologies
- Piano
- Organ
- Vocal
- Spoken & Miscellaneous
- Orchestral
- Operas
- Musical Shows
- Operettas
- Films
- Folk Music & Folksongs
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- Childrens

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Have you seen the new SCHWANN DIGEST?

The Schwann Digest is the companion piece to our regular catalog. It's a beautifully illustrated brochure which lists fifty to sixty outstanding releases of the month as selected by the record manufacturers. Many of the album covers are illustrated in a sparkling display of color. Ask your Schwann dealer for this exciting new addition to the Schwann family.

Schwann Long Playing Record Catalog
Dialing Your Disks

All LP disks are recorded with treble boost and bass cut, and 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 — 10.5: LON, FFR. 12: AES, RCA, Old RCA, 13.7: RIAA, RCA, New RCA, New AES, NARTB, ORTHOPhonic.

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*Currently recording old masters for RIAA curve.
†Binarily records produced on this label have no treble boost on the inside band, which should be played without any rolloff.

Incredible control settings to accomplish this are listed for each manufacturer. Equalizer control panel markings correspond to the following values in the table below. ROLL-OFF — 10.5: LON, FFR, 12: AES, RCA, Old RIAA, RCA, New RCA, New AES, NARTB, ORTHOPhonic. TURNOVER — 400: AES, RCA, 500C: LP, COL, COL LP, MOD NAB, LON, FFR, RIAA, ORTHOPhonic, NARTB, New AES, 500: NAB. BRS, 800: Old RCA.

YOUR MUSICAL HOLIDAY IN

The localities treated are: Vienna (DL 8150), South America (DL 8160), West Indies (DL 8119), Hawaii (DL 8138), Havana (DL 8134), Italy (DL 8102), Alps (DL 8141), Rio (DL 8139), Paris (DL 8151), Decca (as numbered above). 12-in. $3.98 each.

Generally well-guided tours of international landmarks, describing their subjects in terms easily understood. The West Indies come off the best, with Wilmouth Houdini, Lord Beginner, and several other experts beguiling the listener with their hard-headed Calypso tales. Hawaii, too, is remembered, if only because of the singing of George Kainapau, an island favorite with an incredibly controlled falsetto. The remaining localities are more conventionally honored, for the most part, with lush strings, well-known tunes, and arrangements that always sound familiar.

R. K.

THE BEST OF JAZZ

by John S. Wilson

JULIAN "CANNONBALL" ADDERLEY

Cannonball; Willows; Everglade; Cynthia's in Love; The Song Is You; Hurricane Connie; Purple Shades; Rose Room; Fallen Feathers; You'd Be So Nice to Come Home To.

Julian "Cannonball" Adderley, alto saxophonist, Jerome Richardson, tenor saxophonist, flue; Cecil Payne, baritone saxophonist; Nat Adderley, trumpet; James Cleveland, J. J. Johnson, trombone; John Williams, piano; Paul Chambers, bass; Max Roach, Kenny Clarke, drums.

EMCry 18043. 12-in. 45. 45. $3.98.

Cannonball is the latest meteor to flash onto the jazz scene. He is a saxophonist of great potential who, currently, can catch

High Fidelity Magazine
the ear by his sheer flamboyance even while occasionally offending it with his grating tone. He is far from consistent in this matter of tone — hard without being harsh at fast tempos, relatively rich at slow tempos. While at moderate speeds he varies between a shrill squawk and a warm, melodious sound. He is extremely fluent and facile without showing particular inventiveness. On this disk, his performances vary so from band to band — from excellent to interesting — that it is almost impossible to determine which, if any, of the sides he exhibits is the one which comes most naturally to him. His brother, Nat, who plays a sometimes uncertain trumpet, has a generally more attractive style when all is going well. The brothers are backed by an excellent group of modern jazzmen but only the pianist John Williams is given solo space of consequence. He fills it with the most polished playing on the disk.

SVEND ASMUSSEN AND HIS UN-MELANCHOLY DANES

**Rhythm Is Our Business**

Rhythm Is Our Business; Doin' the New Low Down; On the Sunny Side of the Street; Honey suckle Rose; I Found a New Baby; You Won't Be Satisfied Until You Break My Heart; When You're Smiling; Nobody's Sweetheart Now.

ANGEL C 9010. 10-in. 23 min. $2.98.

A second serving from Angel of a Danish group whose style has, unfortunately, almost disappeared in this country. This is a jazz ensemble which is as determined to entertain as it is to play jazz. The novelty tricks which are inevitable in such a program are not as much in evidence on this disk as they were on Asmussen's first Angel release. This is bright, lightly swinging jazz throughout, highlighted by Asmussen's admirable fiddling and a version of On the Sunny Side of the Street that is pure milk and honey.

BOB COOPER

**Shifting Winds**

It's De-Lovely; Strike Up the Band; Round Midnight; Hot Boy; Deep in a Dream; Hallelujah; Tongue Twister; All or Nothing At All; Sunset; Drawing Lines; It Don't Mean a Thing If It Ain't Got That Swing; Bob Cooper, tenor saxophone, oboe, English horn; Jimmy Giuffre, tenor saxophone, clarinet, baritone saxophone; Bud Shank, alto saxophone, flute, tenor saxophone; Bob Encvoldsen, trombone, tenor saxophone, bass clarinet; Claude Williamson, piano; John Graas, French horn; Stu Williamson, trombones; Max Bennett, Joe Mondon - gal, Ralph Penna, bass; Stan Levey, Shelly Manne, drums.

CAPITOL T 0513. 12-in. 36 min. $3.98.

Some versatile members of the Hermosa Beach Lighthouse clique in a varied set of demonstrations of octet jazz, ranging from brightly swinging performances (It's De- Lovely, Tongue Twister) to tightly wrought woodwind chamber ensembles (Round Midnight, Drawing Lines). Because of the multiplicity of instruments at hand, the groups are able to produce a kaleidoscope of tonal colors. Their playing has more guts than one is accustomed to hear from West Coast groups, largely because of the strong, well defined attacks of Cooper and Giuffre.

**WILBUR DE PARIS**

**New New Orleans Jazz**

Magalass: March of the Charcoal Gray; Blues of the Double Bass: Hot Lips; Yama Yama Man; Flow Gently Sweet Afton; Milneberg Joys.

Sidney De Paris, trumpet, tuba; Doc Cheatham, trumpet; Wilbur De Paris, trombone; Omer Simeon, clarinet; Sonny White, piano; Lee Blair, banjo; Wendell Marshall, bass; George Foster, drums.

ATLANTIC 1219. 12-in. 42 min. $4.85.

De Paris leads one of the most full-bodied bands specializing in the traditional side of jazz. It is a seasoned group which plays with ease, unencumbered authority and a rare sense of humor that is one of the important elements in basic jazz. Sidney De Paris, a genuine jazz stylist, has a wonderful time with his array of muted effects on this disk which is not quite equal to a superb earlier De Paris collection (Atlantic ALS 141) although it offers as well-grounded and distinguished jazz of this type as is currently being played.

**TONY FRUSCELLA**

I'll Be Seeing You; My; Metropolitian Blues; Rainie County; Salt; His Master's Voice; Old Hat; Blue Serenade; Let's Play the Blues.

Tony Fruscella, tromper; Chauncey Welsch, trombone; Allen Eager, tenor saxophone; Danny Bank, baritone saxophone; Bill Triglia, piano; Bill Anthony, bass; Junior Bradlely, drums.

ATLANTIC 1220. 12-in. 42 min. $4.85.

This is an introductory disk for Fruscella, a young trumpet player who favors a close-up, breathy tone in the manner of Chet Baker. He shows some melodic inventiveness and though he reveals occasional firmness and direction (on My and Metropolitan Blues), his playing tends toward a soft impressionism which often dissolves into mere mumbling. There are, however, consistently interesting contributions by Allen Eager, a saxophonist who has been out of the limelight for several years, and Bill Triglia, a pleasantly relaxed and moving pianist.

**THE JIMMY GIUFFRE FOUR**

**Tangents in Jazz**

Scintilla One; Finger Snapper; Lazy Tones; Scintilla Two; Chirpin' Time; This Is My Beloved; The Leprechaun; Scintilla Three; Rhetoric; Scintilla Four.

Jimmy Giuffre, clarinet, tenor saxophone, baritone saxophone; Jack Sheldon, trumpet; Ralph Penna, bass; Artie Anton, drums.

CAPITOL T 0543. 12-in. 34 min. $3.98.

This is not simply off-beat jazz. Giuffre's thought is that the steady pounding of a rhythm section limits a jazz soloist, so he has undertaken to free the jazz slaves by getting rid of the sounded beat. He retains what he calls a non-pulsating beat which, in most of these
samples of his theory, pulses with remarkable strength. It isn't often that an innovator can make his point as well as Giuffre does on this fascinating disk. The lack of an explicit bebop flavor is so different to sounding swinging performances, whether it is in such an almost self-swinging up-tempo as that of the four Scintillæ, in the easy walk of Finger Snapper or the slow bluesiness of Lazy Tones. Certainly, as Giuffre maintains, the solos come through with great clarity without a rhythm section and the subtleties of the ensemble playing are much more apparent. But simply because Giuffre and his group make decided sense in these adventurous performances, it doesn't follow that this is the way for most jazzmen to play. The playing of Giuffre's quartet is superb. Anton and Pena carry out their difficult and unusual tasks on drums and bass with great skill and I don't recall ever hearing Sheldon play even nearly as well as he does here.

Giuffre, of course, is a masterful and versatile performer, particularly in his remarkable and quite individual clarinet style which is used to great advantage in these selections. Whether the non-pulsating beat is feasible in hands any less skilled than these is questionable, but it's a question that can wait. Right here and now, the Jimmy Giuffre Quartet uses it to intriguing and completely winning effect.

THE LENNY HAMBRO QUINTET

メッセージ from Hambro

I Got a Kick Out of You; The Lonely One; Moon Slippers; Easy to Love; Hooj Beats; Slave Girl; Moonlight Becomes You; Heat Wave; Imagination; Message in Minor; Thanatopsis;

Lenny Hambro, alto saxophone; Wade Legge, piano; Dick Garcia, guitar; Clyde Lombardi, bass; Mel Zelnick, drums.

COLUMBIA CL 757. 12-in. 38 min. $3.95.

A first recording by Hambro's present group, this disk shows off the young saxophonist as a musician of consequence in the modern jazz scene. Tonally, he is on the light and airy side of the fence but, unlike most of his fellow light- and -airyists, he plays with strength and assertiveness. He appears to respond to a strongly swinging beat, for he is at his best at moderate and fast tempos which have a definite swinging sense. Aside from pianist Legge, Hambro is the whole show here and, through the major portions of this disk, it is a good show.

CHICO HAMILTON QUINTET

A Nice Day: Funny Valentine: Blue Sands; The Sage: The Morning After; I Want to Be Happy: Spectacular: Free Form: Walking Cartoon Blues: Buddy Boo; Buddy Collette, flute, clarinet, tenor and alto saxophones; Jim Hall, guitar; Fred Katz, cello; Carson Smith, bass; Chico Hamilton, drums.

PACIFIC JAZZ PJ 1209. 12-in. 44 min. $5.85.

Another new group, recorded for the first time. Hamilton's quintet is unusual in its inclusion of a cello but it is not done in the interest of pure novelty. This is a thoroughly original ensemble which tackles a wide variety of material with delicacy, polish and, when needed, a wonderfully bursting zest. When the cello is solos, the quartet skirts the narrow edges of jazz; but it is held on the path by Carson Smith's strong, pulsing bass. In ensembles, the cello contributes to a decidedly different tonal flavor for a jazz group. The performances are consistently interesting, particularly the overdone Funny Valentine which is given a brilliantly warm reading by Katz on cello and Collette on flute; a haunting bit of brooding called The Sage; and Walking Cartoon Blues which builds carefully over Smith's big-toned, beautifully projected bass.

THE CALVIN JACKSON QUARTET

Lotus Land; Cal-i-phonics: Dream of You; All the Things You Are; Shadow Waltz: Love Me or Leave Me.

Calvin Jackson, piano; Peter Appleyard, vibraphone; Johnny Elwood, bass; Howard Reay, drums.

COLUMBIA CL 756. 12-in. 37 min. $3.95.

And still another new group, this one all Canadian except for the leader. Jackson has been heard off and on in the past in jazz performances which were usually marked by a strong display of technique but little feeling for jazz. His jazz efforts are still a little stiff, flecked with self-conscious corniness, but he now includes some heavy doses of showmanship and is backed by a trio which swings brilliantly. The leading element in this backing is vibrist Peter Appleyard, a genuine find. His attack is sharp, clean and imaginative in his jazz passages and he provides a perfect foil for Jackson when a show-stopper is called for. This latter is provided in this instance by a lengthy, high speed version of Love Me or Leave Me in which Jackson and Appleyard race around giving four-handed demonstrations on piano, vibes and tom-toms, building to a climax which ought to set the ears of Sing, Sing, Sing fanciers spinning.

LEE KONITZ

With Warne Marsh

Toppy; There Will Never Be Another You;
Keynote, a well known jazz label in the Forties, returns to activity with a swinging session featuring two groups of varied merits led by Pierce, the most soundly Basin of current pianists (excluding the Count, of course). Freddie Greene, the eminent Basin guitarist, adds to the Basin feeling in both groups; and when Jo Jones takes over on drums with the larger of the two groups, the rhythm section is nothing short of splendid. The six solo horns in the large group, however, are more earthbound. Only Doug Mettome shows flashes of inspiration while the octet is notably more for the rich, warm tenor saxophone of Richat Kamau who also plays with a suggestion of the quiet elegance which marked Lester Young's early work.

LIZZIE MILES

Torchy Lullabies My Mother Sang Me
Alexander's Ragtime Band; Darktown Strutters Ball.
Accompanied by Tony Almerico's Band.

How Could I Feel Blue: I Ain't Got Nobody; Melancholy Baby; The One I Love Belongs to Somebody Else; Somebody Loves Me; Baby Louneux Bring My Clothes Back Home; Lonesome Gal; Strut It Babe; Mammy's Little Coal Black Rose; Wish I Could Shimmie Like My Sister Kate; Dinah; Let the Rest of the World Go By.
Accompanied by Red Camp, piano.

Cook 12-1. 12-in. 44 min. $3.49.

More of the richly flavored singing of a veteran New Orleans shouter who is now most effective when she is toned down to a croon. Lizzie Miles is as much a descendant of the Sophie Tucker school as she is of the Bessie Smith school, but she is at her best these days in a relaxed, reflective mood that stems from no one but herself. She works this aspect of her talent with happy frequency on this disk — with a swinging beat on such as Strut It Babe, or in her utterly relaxed version of Melancholy Baby which she sings unaccompanied for a chorus before Red Camp's piano comes sneaking in, easily one of her best performances on records. A few of these songs are strictly beer weepers but most of the program is solid matter.

NAT PIERCE'S JAZZMEN

Jazz Romp

Ridin' in the Park; Perils of Cheryl; Carnival Romp.
Charley Wolp, Don Fagerquist, trumpet; Frank Rehac, trombone; Richie Kamuca, tenor saxophone; Nat Pierce, piano; Freddie Greene, guitar; John Beal, bass; Oise Johnson, drums.

Back on the Scene: You're Driving Me Crazy; Takin' the Count; Piercin' Thru.
Ruby Braff, Doug Mettome, trombone; Matthew Gee, Billy Byers, trombone; Sam Margolis, tenor saxophone; Phil Forest, alto saxophone; Nat Pierce, piano; Freddie Greene, guitar; Jimmy Woode, bass; Jo Jones, drums.

Keynote 1101. 12-in. 42 min.
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HIGH FIDELITY MAGAZINE
MIRACLE OF MOZART

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and final expression of his music because he composed them in his last years. But he was only thirty-five when he died, and he died of sudden illness. They are not his last words, but only his latest works, which is a different thing altogether. Surely it is also a mistake to read a message into them. They are three symphonies written in six weeks; and had he lived we may be certain Mozart would have composed as many symphonies as Haydn.

Was he ever a greater composer than in his string quintets? They are incomparable, and nothing in Mozart probes deeper in feeling than their slow movements. The two violas in all of his five quintets give them a peculiar string quality or timbre which called into action all his feeling for texture and for expressing sorrow in all the moods of sadness. After this the finales are of a disarming gaiety, sometimes, in at least two of the quintets, recalling the miraculous, apparent simplicity — for it is only apparent — of the Arcadian strains to which the peasants are dancing in the wedding scene in Figaro. I would also mention the finale of his Piano Quartet in E-flat major (K. 493), though piano and strings are by no means ideal in combination, as one of his most marvelous inventions for melody and grace of pattern. One can, indeed, listen to this hardly daring to move till its chain of melodies is finished.

But there is a whole group of Mozart's works which convey a particular impression, almost of being alone in the room with him, and as if they were written especially for the hearer. This is because of the inordinate amount of care and finish given to them, for no task was ever trifling to him and there is always the sense of his pleasure in the instruments. I am thinking of his Quintet in E-flat major, for piano, oboe, clarinet, horn, and bassoon (K. 452), dating from the wonder year of 1784, and of the E-flat major Trio, for clarinet, viola, and piano (K. 498), of 1786. The latter is more pleasant on the ear than his actual piano trios, beautiful and full of invention though those are, and the wind quintet is imperishable in beauty: as is, surely, the opening movement of the Quintet for Clarinet and Strings (K. 581). But I return to the Sicilienne which ends the Trio, because I cannot conceive of any music more beautiful, only to be drawn from that back again to the wind quintet and the clarinet quintet. From among his lesser works — they cannot be called minor — add in the Flute and Harp Concerto, the Concerto for Two Pianos, and the Sinfonia concertante, perhaps "Voi che sapete," "Venite inginocchiatovi," the "letter" song from Figaro, and the serenade from II Seraglio.

Don Giovanni and The Magic Flute, though full of wonders, do not seem to me as faultless as Figaro; and Così fan tutti, in spite of its marvels of orchestral accompaniment, seems to me tiresomely artificial by comparison. It is a question of personal taste, but I would say for myself that Rossini in Cenerentola and L'italiana in Algeri is no less of a genius. When we consider that those operas were written by a young man between his twenty-first and twenty-fourth year, with The Barber of Seville coming in between, Rossini seems no less of a musical phenomenon. Of course, Rossini wrote nothing else but operas; but the musical sense, the power of characterization, the fertility and freshness in invention, are every bit as astonishing. The buffo songs are not to my taste in The Barber; but the serenade, and the air "Ecco ridente in cielo," the marvelous finale of the first act of Cenerentola, a sort of quicksilver adaptation of some of Haydn's last movements, the final strains of L'italiana, which are like a kind of saltarello — these, I think, are upon the level of Mozart and are even freer, loosed, as they are, from Mozart's impeccabilities in form, from the filling in of pattern which had become with him a part of his physical being, a musical language of his own perfecting from which he could not omit the compliments and politesse. Figaro, we could say, is music of the palace, while The Barber of Seville is street music heard underneath your window.

I say this because there seems in many ways to be a closer link between Mozart and Rossini than between Mozart and Beethoven, who was not happy in those trammels and soon broke loose from them into a larger world of his own creation. We cannot think that Mozart had it in him to write the adagio of the Emperor Concerto, or the variations of the Kreutzer Sonata, or, indeed, any movement of the Kreutzer. Mozart could rise to

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MIRACLE OF MOZART

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heights of pure creation that have a poetry and a depth of feeling all his own, but he has not that universal touch of Beethoven. Nor can we imagine Mozart writing the Erato, or the slow movement of the Seventh Symphony. The wars of the Revolution and of Napoleon had altered the world, and is not every man and every artist the creature of his time?

But, also, there is a physical difference. Of Beethoven and Mozart, Beethoven had the "larger hand," by which I mean that Beethoven could never have achieved such a miracle of delicacy as Mozart’s Adagio and Rondo for Glass Harmonica and Quartet (K. 617). There are, on the other hand, movements in Mozart’s piano sonatas when the "line" is too slender and tenuous, and it is then that we should remember to play his adagios as the work of a young genius who was often in love with opera singers, for they are transformed by that into operatic airs and informed by the passions and sentiments, feigned or serious, of the operatic stage. All in all, when we think of every face of his genius, is it any wonder that in this year of his bicentenary Mozart should be the god of music lovers? But he is often as much of an idol to lovers of jazz and "popular" tunes who learn first at the feet of Mozart how to listen, spellbound and silent, to Orpheus and his lyre.

MOZART — HI-FI FAN?

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right at the back in order to hear the music at a distance"; and Wolfgang tells (October 17-18, 1777) how, when trying out an organ in Augsburg, "I begged them to get someone [else] to play the organ, saying that I should like to go down and listen, for up above it produces no effect whatever.

Normally, however, both Mozarts (like so many hi-fi fans of today) liked best to hear music as close-to as possible. Leopold speaks (February 14-16, 1785) of hearing Wolfgang play his Piano Concerto K. 456 from a box where he "had the great pleasure of hearing so clearly all the interplay of the instruments that for sheer delight tears came into my eyes." And in my own favorite of all Mozart remarks on listening, Wolfgang writes (October 8-9, 1791) of hearing a performance of Die Zauberflöte from various hall and backstage locations, exclaiming: "By the way, you have no idea how charming the music sounds when you hear it from a box close to the orchestra — it sounds much better than from the gallery. As soon as you return — you must try this for yourself."

When either father or son approved of singers’ or instrumentalists’ tonal qualities, they almost invariably employed one of two set phrases: "beautiful and pure" or "very strong [or powerful] and excellent." Wolfgang’s tonal and executant ideals are implied in all his comments on other musicians, but perhaps they are most explicit in his praise (November 22, 1777) of Ignaz Fränzl’s violin playing: "He has the most beautiful round tone. He never misses a note, you can hear everything. It is all clear cut."

Yet probably the best testimony to an enthusiasm for sound as such (and thus to the potentialities of hi-fi cultism) is found in Mozart’s letters of October 10-11, 1772, and August 24, 1771. In the former he confesses that "I have only to sit in a theater, hear the orchestra tuning their instruments — oh, I am quite beside myself at once." In the other he frankly exults in the pandemonium (worthy of a present-day Audio Fair) which surounds his Milan apartment: "Upstairs we have a violinist, downstairs another one, in the next room a singing-master who gives lessons, and in the other room opposite ours an oboist. That is good fun when you are composing. It gives you plenty of ideas."

Another kind of testimony to Mozart’s hypothetical hi-fi potentialities may seem more impressive to musicians than to nonprofessional listeners, for it concerns his techniques of writing for various instruments and voices, and in particular his interest in exploiting “novel” sound qualities and in extending the tonal “color” spectra of the more familiar portions of the contemporary composer’s available sonal “palette.” Yet even the non-professional, once he has heard the music itself, should immediately recognize the temperament al kinship between the hi-fi fan of today, who delights in the jingling of bells and fortissimo crashes of cymbals and drums, and the imaginative composer who called for real sleigh bells in his Deut...
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RAULAND — HI-FI FAN?

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iches Tanz, K. 605, No. 3, and who (along with his father, Haydn, and Gluck) helped to establish the eighteenth-century vogue for "Turkish Music" — featuring the then exotic cymbals, bass drum, and triangle. The effect he hoped to attain in introducing such percussion passages in Die Entführung is suggested by Leopold's comments (October 5, 1777) on a "Turkish" variation in Michael Haydn's incidental music to Voltaire's Zaire, "which was so sudden and unexpected that all the women looked terrified and the audience burst out laughing."

Other examples of Mozart's lively interest in new and intriguing sonorities are his celebrated compositions for the romantically melancholy tones of the glass harmonica (K. 617, etc.) and the pipping tones of Count Dehm's "Organwork in a Clock" or mechanical organ (K. 594, K. 668, and K. 616). To be sure, the limitations of the latter instrument were a sore trial to him, since "the works consist solely of little pipes, which sound too high-pitched and too childish for my taste" (October 3, 1790). But is it too far fetched for an audiophile of today to assume that what bothered Mozart most was not so much the mechanical nature of the instrument itself as it was the lack of an extended, properly balanced frequency range?

Actually, Mozart was never satisfied in his sonal demands and always yearned to adventure more widely and daringly into unfamiliar or unknown domains of sound. When the Salzburg orchestra lacked clarinets, he bewailed (December 3, 1778), "Ah, if only we had clarinets too! You cannot imagine the glorious effect of a symphony with flutes, oboes, and clarinets ..." And for his own piano in Vienna, his father notes (March 12, 1785) that "he has had a large forte-piano pedal made, which is under the instrument and is about two feet longer and extremely heavy." Is it only a present-day fanatic's fancy that no "air-coupler" or horn-loaded speaker system would have been too cumbersome if Mozart were alive today and planning a high-fidelity home sound system?

Or is it fantastic to glimpse an analogy between the Emperor Joseph and certain low-fidelity-minded listeners of today? According to Niemtschek (quoted in Turner's Mozart), the Emperor complained about Die Entführung, "Too fine for our ears and a tremendous number of notes, my dear Mozart." To which Mozart replied (as might any true audiophile, insistently on the full frequency spectrum), "Exactly as many, Your Majesty, as are necessary."

One thing is indisputable: if Mozart would have been a hi-fi fan, it is obvious that while he might well have been an enthusiastic one, and undoubtedly would have demanded a wide, well-balanced frequency range and ample reserves of power for dramatic effects, he certainly never would have tolerated for a moment the slightest distortion of "pure and beautiful" "clear-cut" tones, nor the sonal excesses and exaggerations of some less discriminating audio fanatics of today. For nowhere does he speak out more vehemently than when he castigates comparable uglinesses in inartistic "live" performers: "...the moment the proper limit is overstepped, it is no longer beautiful — because it is contrary to nature" (June 12, 1778)...

"Music, even in the most terrible [dramatic] situations, must never offend the ear, but must please the hearer, or in other words must never cease to be music" (September 26, 1781).

And it is equally sure that even with the finest high fidelity sound system in the world, Mozart would have found scant joy in its possession unless he had sensitive and appreciative fellow listeners. "Give me the best clavier in Europe with an audience who understand nothing, or don't want to understand and who do not feel with me in what I am playing, and I shall cease to feel any pleasure" (May 1, 1778).

Well, even after pondering the foregoing sampling of the kind of "evidence" I have dredged up (only a fraction of which I have been able to present here), you may feel that my attempt to hypothesize any relationship between Mozart and high fidelity still remains wholly nonsensical. Even I feel I must apologize (in terms borrowed from Sir Arthur Eddington and originally applied to the theory of an exploding universe) that the whole notion "is in some respects so preposterous that we naturally hesitate to commit ourselves to it. It contains elements apparently so incredible that I feel almost an indignation that anyone should believe it — except myself."

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Nevertheless, perhaps there may be at least a few audiophiles, other than myself, who love both Mozart and high fidelity sound so deeply that they will "willingly suspend disbelief" to establish even the most tenuous of bonds between the two. Anyway, with or without such data as can be found — or twisted — to fit our purposes, it's comforting just to dream that with Mozart nothing, literally nothing, was impossible! And we always can take to heart the Mozart family motto (which Leopold loved to cite, as in his letter of October 18-20, 1777, but which only his son could fully exploit):

"Non si deve lasciare strada intentata — "We must leave no avenue unexplored!"

MOZART’S BEECHAM
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The Times of the same year:
Mr. Thomas Beecham has done a great deal of good work in producing modern works which other conductors pass over; but the persistence with which he gives Mozart’s music and the sympathy with which he conducts it deserve the gratitude of musical people to at least an equal extent.

Beecham's interest in modern music appears to have ended about the time of Le Sacre du Printemps (1913). In a recent essay for the Sunday Times he exhibits his more familiar views, saying "not one twentieth part of the music written in the past thirty years has the smallest chance of survival."

One effect of his declining interest in new scores was an increased emphasis on older ones, particularly Mozart's. In 1910 Beecham produced a series of Mozart operas at His Majesty's Theatre, London, at which Il Seraglio, Figaro, The Impresario, and Cosi fan tutte were revived. None of these works were at all standard repertoire, and of Cosi Beecham says, "few had ever heard of it . . . ." We take the Mozart operas rather for granted nowadays, and it is salutary to recall that in the nineteenth century most of them had passed into eclipse and, were it not for Beecham and his like, might have remained there.

Of the latter part of the history less need be said. Beecham took his men to Berlin in 1912 and gained from this stronghold of "German style" the mixed judgment: "It sounds grand but it isn't Mozart." His first appearance in the United States was 1928 (his most recent last spring). In 1932 he brought his Mozart to the composer's native city of Salzburg for the festival, and for two glorious seasons (1948-49) he appeared at Glyndebourne.

Let us set before ourselves the question, why does Mozart by Beecham sound different from any other Mozart? It occurred to me that the people best suited to answer were the men who played for him, so it was to members of the RPO that I directed my inquiries.

"He lightens it."
"one man told me."
Sure enough: he does. ("Have to keep it down here," Beecham exhaled during rehearsal. "Have to keep it down all the way to the end."

"More than this, he delights in a deft balance that brings out the harmonies in the inner voices of the ensemble, and he plays the music for the sheer sensuous beauty of those harmonies and voices when they are properly revealed."

"There's no special rehearsal technique for Mozart," another player said.

"His approach to all music is about the same from our point of view. After you've been with him a while you learn just what he's after and from then on you give it to him . . . ." The "or else" was implied but unstated. His beat is clear, but he does indulge in some pretty awful rubatos at the end of phrases when he carries his beat into a long arc toward the side and you wonder just where on earth the phrase is ever going to end. Then at other times he'll depart from his normal beat and weave a sort of pattern at the side that makes sense but is very personal."

The personal element involved in all of Beecham's conducting was a theme that reappeared in the conversation and in Beecham's rehearsing, as I saw it. He is very obviously a man of strong convictions who brings to his men equally strong ideas on how he wants the music to sound, but — and they stressed this point — is always ready to change his mind when he finds that what he had calculated in advance turns out to be different from what he feels is right. The phrases he uses suggest his restless pursuit of the tones he wants: "Very lightly!" as a note of caution, or "Keep the bass light!" as a sharper warning. "How many are on top?" he wanted to know as the violins began a divided passage.

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and in a moment he stopped them and redistributed the voices to get the blended sound he desired. "Strings very light, woodwind not too murky..." was another request. The sudden outburst of "Hay!" as he came down on a chord, and the broad grin that came when some of the effects, sensationially beautiful ones they were too, were produced to his satisfaction showed the degree of his personal involvement. Beecham is making music, one feels, for his own pleasure. The fact that others are listening and enjoying it too is only incidental. It is that spontaneity and joy that makes it so fresh and bright.

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One of the other men didn't have a long explanation, but he had an awfully good short one. "How does he do it? Because he's a fine musician, born like every other genius with a double dose of what it takes. Why, he's just Tommy, that's all!"

**TWENTY ANALYSTS**

*Continued from page 66*

"brilliant work." If these "vocalises" had for eighteenth-century audiences the effect of emotional intensification — or, as Berlioz puts it, "if it be said that this was the taste of the time" — then so much the worse for the time and for us." The great music historian August Wilhelm Ambros, in an early essay (1855), compares Mozart to "an innocent child, who laughs and cries in one breath, without our having to ask him why." It is wasted effort, says Ambros, to look for a line of

*Continued on page 149*
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psychological development in Mozart's symphonies, quartets, and so on.

There were, of course, die-hards. Perhaps the most prominent of these was Alexandre Oulibicheff, a Russian dilettante and diplomat of conservative tastes who organized concerts in Nizhni Novgorod (one of them included a work by Palestrina!). Oulibicheff published a three-volume biography of Mozart in 1843. It was written in French, soon translated into German, and achieved relatively wide dissemination. The first volume is devoted to the life, the other two to the works. Volume II begins with a 200-page summary of the history of music. For the author's aim is nothing less than to show that Mozart was predestined to bring to complete perfection an art that was imperfect up to his time. (This idea was echoed by Eugène Delacroix, who wrote in his Journals: "Mozart is really the creator — I will not say of modern art, for now already no more of it is being produced — but of the art carried to its summit, beyond which perfection does not exist.") Some of Oulibicheff's analyses of the works are very sensitive (it was his probing for the psychological values in the G minor Symphony that called forth Ambros' remark about "wasted effort"), and occasionally he shows remarkable insight, as when he calls the quartets dedicated to Haydn "a miracle of composition, in which the sublime art of Bach, revived, is allied to all the enchantments of modern music."

But Oulibicheff was out of step with his times. Schumann's view (which was shared by Mendelssohn and others) became practically official when it was taken over and developed in the great biography of Mozart by Otto Jahn. Jahn had set out to gather material for a life of Beethoven. Looking into Beethoven's predecessors, he found the available books on Mozart unsatisfactory, and he turned his attention to the earlier master, investigating with tireless energy every aspect of his life and work, examining all the documents he could get his hands on, and questioning such people as were still alive who had had any contact with Mozart. The result was the first of the monumental biographies of composers, a work that served as a model for such

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TWENTY ANALYSTS

Continued from preceding page

later products of similar scope as Thayer’s Beethoven and Spitta’s Bach. It digests and presents in orderly fashion a great mass of material gathered from all sorts of sources, and every subsequent worker in the field is indebted to it in one way or another. But Jahn was a prisoner of his time. He painted an idealized portrait of Mozart as a figure of “classic” perfection, an imperturbable master in whom “the fermentation-process of the passions is not laid bare in the work of the art but, after it has thoroughly overcome everything impure and gloomy, calls forth pure, perfect beauty.”

From this there developed a view of Mozart as a sort of joyful cherub, or rather Cherubino, the eternal adolescent, who poured forth gay and innocent music unsullied by passion and of a pure and perfect form. This view reigned until well into our own time. Wagner’s many comments about Mozart all stem from such an attitude. As with Berlioz, his own very different aesthetic outlook led him to criticize Mozart for what he regarded as technical weaknesses. He complains about the eternal half-cadences and other clichés in Mozart, after which he proceeds to compose his own eternal deceptive cadences and develops wonderful devices that will become the clichés of the generation following him. For the storm-tossed Tchaikovsky, Mozart’s music was a haven of refuge. “Perhaps,” he wrote, “I love Mozart because as a child of my time I am broken and morally sick, and seek surcease and consolation in his music, which expresses the joy of living of a great and healthy personality not yet eaten up by introspection.”

Don Giovanni was still a stumbling block. It was hard to reconcile that strange work — whose chief protagonist, as Bernard Shaw pointed out, “was the first Byronic hero in music” — it was hard to reconcile it with the serene and angelic Mozart. Wolf-Ferrari was moved to ask, naively but seriously, “Mozart can also be charming when he has to; but if he is to be regarded as only charming . . . how is one to account for the Comendatore, for example, where joking is no longer possible?” But the attitude of the whole Romantic and post-Romantic era was summed up at the end of the nineteenth century by Romain Rolland, when he wrote:
"Mozart remains for us an eternal source of peace. In the midst of the confusion of passions which, since the Revolution, have roared over all the arts and have agitated music, it is sweet to take refuge sometimes in his serenity, as at the summit of a harmoniously formed Olympus, and to contemplate from afar, in the plain, the combats of the heroes and the gods of Beethoven and Wagner, and the vast sea of the world with its toss- ing waves."

In 1906 a German musicologist named Alfred Heuss published an article called "The Daemonic Element in Mozart's Works." In it he called attention to the sudden, unexpected outbursts of dark emotions in many compositions that were regarded by Heuss's own generation as merely "sweet" and "beautiful" but that had had a powerful and moving effect on listeners of an earlier time. He also traced the influence of such works and passages on the music of Beethoven. This article spurred further investigation into the "daemonic" qualities of Mozart's music, as well as a re-examination from a more realistic point of view of Jahn's idealized portrait of the man. In Arthur Schurig's biography (1913), the Romantic picture of Mozart is savagely debunked, and all the warts and blemishes that Jahn had carefully painted over are mercilessly exposed. In his crusading zeal for the "truth" Schurig adds a few new blemishes for which there is little justification.

At the same time the works are examined from a new standpoint in the first two volumes of the great study by Wyzewska and Saint-Foix (1912). In these penetrating analyses full value is given to the emotional qualities of the music and to the romantic elements in what the Romantic composers regarded as the most classic of the masters. Like Schurig, the German daemon-chasers inspired by Heuss sometimes went too far, and a German scholar found it necessary to warn that not every turn to the minor reflected the darker forces in Mozart's soul. The new approach, but stripped of its exaggerations, is embodied in the monumental revision of Jahn's biography by Hermann Abert (1919-21). Here Mozart, the man, is presented with all his sublime qualities as well as his frailties; his music is discussed, as it was by Wyzewska and Saint-Foix, from the standpoint of its mean-

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TWENTY ANALYSTS
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ing to its contemporaries; and it is placed in an objective frame that reveals its every facet—a frame that could only have been built in a generation that was freed from the prejudices of the Romantic era.

These prejudices have lingered on, especially outside of the German-speaking countries. In Cobert's Cyclopedic Survey of Chamber-Music (1930) there is a fine essay on Mozart by Abert. It is followed by a comment by the editor, which reads in part: "One feature in [Abert's] article will strike many readers as a divergence from the point of view usually held by Mozart lovers, myself among the number. The composer has frequently been compared with Raphael, whose qualities of exquisite refinement and serenity of outlook he is generally supposed to possess—a nature 'profoundly pure, limpid, all humanity with the simplicity of a child,' as Gounod said; but Dr. Abert reads into his music qualities associated more often with Michelangelo; tragic intensity, sullenness, even 'demonic fury,' and this will, I think, excite the astonishment of some of our readers." And, to choose one example among many that are available, anyone who has heard Koussevitzky's performance of the G minor Symphony will have an excellent idea of the dainty, angelic plaster figure that represented Mozart to much of the nineteenth century.

What is the "true" Mozart? Every period, no doubt, will have its own ideas about that. To those of us who have been driven by the spell of his music to try to understand his character and the workings of his mind there is some truth in all the views outlined in this article. Tenderness, delicacy, and divine innocence are in his music, but so are dramatic power and polished sophistication. Pure decoration and profound insight into human character, sublime gaiety and dark passion, playful joking and noble seriousness, serenity and emotional upheaval—all of these and many more are essential qualities of a body of music of which the world has not since seen the like.
TAPES ARE TWIRLING
Continued on page 64

The target date for completion of the project is December 31, 1960, by which time the Jubilee Edition will run to some 120 disks.

To understand a project of these dimensions it is necessary to understand the company that is undertakin it. Philips Electrical Industries, of Eindhoven, Holland, is to most of Europe what the Radio Corporation of America is to the U. S. A. — a giant supplier of electrical products and a big corporation that does things in a big way. The Mozart Jubilee Edition, while impressive, is just one of five similar projects at Philips. The complete organ works of Bach that Philips is recording will run to about twenty LPs, the complete harpsichord works to twenty-six. A series entitled "Music of the Great Kings of France" will run to forty LPs, and "Monuments of Italian Music" will take sixteen more. Philips has also concluded a five-year contract with the San Carlo Theater in Naples to record four Italian operas each year.

None of these undertakings, including the Jubilee Edition, is likely to strain the Philips exchequer. Records account for less than five percent of the total Philips business. In the eighteenth century Mozart was sponsored by archbishops and emperors. Perhaps it is fitting that in the twentieth century Mozart on records should be sponsored by revenue from light bulbs, radios, and television receivers.

Some recording projects are simply announced. The Jubilee Edition was born, and its accouchement took place on a warm August morning in the garden of the Salzburg Mozarteum. There, from the steps of the "Magic Flute hut" (so called because parts of the opera were allegedly written in it), Bernhard Paumgartner proclaimed the Jubilee Edition to a gathering of Central Europe's musical elite. The claims for the Jubilee Edition are vast. Philips calls it "the greatest project in the history of the gramophone record industry." So are Philips' claims for Paumgartner: "the world's outstanding Mozart authority."

Great quantities of Mozart, of course, have already been recorded. Why, then, has Philips chosen to do so much of it again? Officials of the

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TAPES ARE TWIRLING

Continued from preceding page

company give three reasons. First, the sixty-odd LPs prepared for 1956 constitute a balanced list representing every branch of the composer's work. Second, every record is checked out with Paumgartner for fidelity to the original score and for over-all musical accomplishment. Third, this entire Mozart edition will be recorded with high fidelity techniques.

Paumgartner has divided Mozart's life-work into eight categories: symphonies, concertos, chamber music, piano music, operas and Singspiele, secular vocal compositions, religious works, and a final category called "The Cheerful Mozart," which includes cassations, divertimentos, serenades, and dances. Musicians and librarians who have examined the listing find the choice of works issued to date remarkably well balanced. But if the selection is good, the casting sometimes leaves a bit to be desired. Musical personnel is probably the Jubilee Edition's weakest point. First of all, since Philips is headquartered in Holland, many of the assignments went to Dutch performers who, though excellent in their way, are no match for the best artists on other labels. And then there is the question of Paumgartner's own interpretative talents, for he is represented on many Jubilee Edition disks as conductor of the Academica Camerata Orchestra and the Vienna Symphony.

The musical director of the Philips Mozart recordings is a distinguished anomaly. That he is a greatly gifted man has never been doubted. For a generation, Paumgartner has been Salzburg's leading Mozartean, at once scholar, biographer, lecturer, musicologist, conductor, and president of the Mozarteum. What sometimes has been doubted, however, is his capacity to do everything he attempts with equal proficiency. Basically a fine musician, he is nevertheless regarded as a lesser conductor. A brilliant lecturer and a facile writer, his scholarly shipment on occasions is less than painstaking. By temperament he is not the man to drill an orchestra or peruse with research. His energy, however, never flags. He has tackled his bicentennial functions so aggressively that Salzburgers have already named 1956 "Paumgartner's Year." His devotion to Mozart is passionate and unquestioned. So much so, in fact, that Salzburg citizens...
with a wry sense of humor have renamed the "Magic Flute hut" in the Mozarteum's back yard "Pauengartner's birthplace." And though other Mozarteans might have given the Jubilee Edition different treatment, few would have been able to lavish upon it the energy that Pauengartner has, nor would they perhaps have been able to endow it with similar continuity and popular appeal. Producing the Jubilee Edition will be a six-year job. Not many distinguished Mozarteans would be prepared to conduct, edit, and write about the master for all this time.

In sum, Philips must be credited with performing a costly and difficult task well. It has been estimated that only one-third of Mozart's work is played with any sort of regularity in our concert halls and opera houses. What Philips will do in its Jubilee Edition is to collect this, plus the remaining two-thirds usually neglected, under a single label. Record collectors, students, and musicologists the Edition should find wide use in schools—will surely have cause to be grateful.

**FIRST HEARING**

Continued from page 62

or even in the operas (with the possible exception of Die Zauberflöte), that one finds Mozart's most adventurous use of instrumental color.

So far as opera is concerned, the most important Mozart work that remains hidden from the theater-goer (except on special occasions, such as Central European festivals) but is now audible on LP, is Idomeneo. And Idomeneo represents something quite different from the Mozartean operas with which we are familiar. They are either Singspiele or opera buffe; Idomeneo is an opera seria in the great old tradition as "reformed" by Gluck. An earlier example not far removed from the opera seria style was the serenata, Il Re Pastore, from which most of us know only one aria, "L'amor, saro cotante," but which is now also available complete on LP. And there is, too, the late Clemenza di Tito, contemporary with Zauberflöte, though it seems cold and stiff as a whole despite some fine numbers. But Idomeneo is Mozart's one real masterpiece.

Continued on next page

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**January 1936**

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piece in a form which, as Professor E. J. Dent has put it, from 1772 "to the close of his life . . . became his most absorbing passion — a passion, however, destined never to find a satisfactory outlet."

There are things in both Don Giovanni and Zauberflöte which he could never have written if he had not been a master of opera seria, but though opera buffa and Singspiel offered him far more "satisfactory outlets," we have to put on the disks of Idomeneo to find how Mozart could spread himself in seria just before the form succumbed to rigor mortis. Idomeneo is almost impossible to revive as a repertory piece because it is written in a dead dramatic convention, but the music is for the most part superb. Anything finer than the series of numbers at the beginning of Act III, opening with Ilia's "Zeffiretti lusinghieri," would be difficult to imagine. Most certainly if one wants to know what sort of opera composer Mozart was in 1781, one must listen not only to Entführung (which was begun only six months later) but to Idomeneo.

The church music, too, will come as a wonderful surprise to people who know only the very early Exsultate jubilate at one end of the scale and the very late Requiem at the other, and who have been told that most of Mozart's liturgical music is hopelessly "secular." The church music may not satisfy modern Catholic ideals — Mozart's most deeply religious music went into Die Zauberflöte and the other Masonic compositions — but it is not necessarily worldly because it conforms to roccoco conventions. Take the Agnus Dei of the Litaniae Laurenzianae, K. 195, for instance; it is a virtuoso piece for coloratura soprano (with chorus), yet he would be a bold man who denied the profoundly religious nature of the music. It conforms to a religious convention very different from those to which we are accustomed, as does a great deal of the church architecture of Bavaria and Austria, but it is not on that account "secular."

The songs with piano! There, again, most of us have a blank patch which is by no means filled in by Das Veilchen. Mozart's supreme masterpiece in the field of Lieder with piano has a supremely clumsy title: Als Luther die Briefe ihres ungetreuen Liedehabers verbrannte. (It is sometimes
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known as Unglückliche Liebe.) Whoever does not know that, or the very different Abendempfindung composed just a month later, still has something to learn about Mozart.

So one could continue. The concertos for flute or bassoon may not add many strokes to our mental picture of Mozart, but the four horn concertos do and the superb Clarinet Concerto, K. 622, does. One usually begins one's life of musical experience with a very simple conception of Mozart, perhaps a Mozart as pretty and innocent and empty as some of his piano sonatas — the ones he threw off as elegant teaching material, not great and passionate pieces such as the A minor, K. 310. The picture soon begins to fill in; we discover the classical grandeur of the Jupiter Symphony, the gay and tender and thoroughly human world of the opere buffe teeming with living characters re-created in music, the mystical, farcical, and romantic heights and profundities of Die Zauberflöte, the diabolisch Mozart of so many compositions in minor keys. Perhaps that picture of Mozart suffices for most of us — or has to suffice because we hear little beyond it and have no access to, or ability to read, the mere printed scores of the great Breitkopf Collected Edition.

So far as it goes, it is a correct picture; but the same might be said of many an unexposed, underdeveloped photograph. The new wealth of recorded sound offers a revelation of many finer details, of the ominous dark shadows that pass across the last period, of the high lights of the gay divertimentos and dance music, and it gives life to the general background of early and derivative music in which the young Mozart was gradually finding himself, the right background against which to look at the familiar masterpieces. In them, in turn, one is enabled to see the real significance of many a detail — perhaps a convention transfigured or a stylistic hallmark more finely wrought — that one had never properly valued, or even noticed, before. Everything falls into true perspective. At last we can perceive Mozart as he really was.
**PORTRAITS**

Continued from page 68

Councillor von Drossdick the measurements of height and width; you must have forgotten to include them with the letter, for I could not find them. I am really very pleased that you knew my brother personally and that he gladdened some of your hours...

Forgive this long letter and my poor writing; I am accustomed to writing hastily and leave out words.

Your most faithful servant
Maria Anna Baroness von Berchtold zu Sonnenburg
Councillor's and Guardian's Widow of St. Gilgen
Salzburg, July 25, 1819

This letter requires only slight additional explanation. Nannerl had already written to the publishers Breitkopf & Härtel at Leipzig in 1799 concerning Wolfgang's appearance: "Only after the smallpox [1767 in Olmütz] he changed so, and even more when he returned from Italy [the second time, end of 1771], and had the Italian yellow color that made him quite unrecognizable." This may be seen on the circular miniature en face of 1772-73, which Nannerl had indicated as her "oldest" portrait of Mozart. What she calls the "miniature painting" is evidently the lost small picture of 1783, and this made the strongest impression on the artist. Sonneleithner had applied to Nannerl in order to obtain a good Mozart portrait on which Barbara Krafft could base her own painting. Councillor Wilhelm von Drossdick, a mutual acquaintance, sent the painter to Nannerl, who showed her the three pictures that she had inherited from her father.

While Wolfgang is presented in three-quarter profile in the family group, the later picture of him alone shows him in full profile. But since Mozart looked too young in the family-group picture, the later portrait was used in order to lend him the appearance of maturity. This portrait undoubtedly showed him without a wig, like the well-known unfinished oil painting in the Mozart Museum, which must have been given by his painter, Josef Lange, to Constance only about 1830 and which about 1850 was in the possession of her son Karl in Milan, who at that time also...
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January 1956

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saving facts about other
forms of cancer, phone the
American Cancer Society
office nearest you or simply
write to "Cancer"—in care
of your local Post Office.

American Cancer Society

Continued from page 86

be dominated by Mozart's works. It
is sponsoring eight symphony
concerts under the rubric "Mozart
and the Masters of the Nineteenth
Century." Carlo Maria Giulini, Rudolf
Kempe, Paul Kletzki, and Josef Krips
are among the conductors, and the
repertoire will include such off-beat
works as the Concertone for two
violins and the Litaniae de
venerabilis altaris sacra-
mente. Another series, this one
titled "Mozart and Masterworks
of Chamber Music," will feature the
Musikverein Quartet in seven
concerts. The annual Karajan
Cyclopic will also be devoted
largely to the Mozart literature.

By mid-April the series above men-
tioned will have run their course.
During the month of May nothing spe-
tacular has been scheduled. Beginning
on June 2, however, Vienna will be
the scene of an unprecedented Inter-
national Mozart Festival lasting three
weeks. The Vienna State Opera plans
a cycle of the major operas; Don Gio-
vanni and Die Zauberflöte are to be
performed in the newly reopened house
on the Ringstrasse, while Die Ent-
führung, Figaro, and Cohen Tatze
will be played in the Redoutensaal of
the Hofburg Palace. Concurrently, a bevy
of orchestras from all over Europe will
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harmonic, Concertgebouw Orchestra
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plus the Vienna Philharmonic and Vienna Symphony, will do their best for Mozart under the direction of such conductors as Eduard van Beinum, Robert Heger, Herbert von Karajan, and Bruno Walter. During those three weeks in June the Vienna visitor will have a terrible time deciding what to hear.

While the International Mozart Festival is in progress, the Austrian Academy of Sciences will play host to several hundred musicologists who will have assembled for an International Mozart Congress. The gathering of these musicologists will provide an occasion for the affixing of plaques to those few Vienna Mozart monuments that still remain unmarked. Austria being Austria, there will be a special issue of Mozart stamps released at this time showing various scenes from his life.

In mid-July, the focus of Mozart activity returns to Salzburg, as the regular summer season there gets under way. A detailed resumé of the 1956 Salzburg Festival has not yet been published, but it is known that six Mozart operas will be in the repertoire: The Don, Figaro, Cosi, Die Zauberflöte, Die Entführung, and Idomeneo. Figaro will be conducted by Karl Böhm, and the cast will include Dietrich Fischer-Dieskau and Elisabeth Schwarzkopf. Further information about the summer Salzburg Festival and about other Mozart celebrations in Linz, Graz, Bregenz, and Feldkirch can be had by writing to the Austrian Information Service, 31 East 69th Street, New York 21, N. Y.

So much for the country of Mozart’s birth. Just to the north, in Germany, the composer will be similarly highlighted in the 1956 festival repertoire. Ludwigshurg, which is a charming eighteenth-century town even if not noted for its Mozartean associations, will be the locale of a German Mozart Festival under the sponsorship of the Federal President. This runs from June 29 to July 15. Cosi and La finta giardiniera will be performed in the Baroque theater of the Schloss. Ludwigshurg will also have its quota of symphony and chamber music concerts, church masses, and court serenades. Augsburg, a city considerably richer in Mozart momentos though...
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FESTIVAL YEAR
Continued from preceding page
not so picturesque, will have a festival in honor of the composer during July and August. So will the university town of Würzburg, from June 9-23, with Eugen Jochum presiding over the Bavarian Radio Chamber Orchestra. The Bavarian State Opera, in Munich, will present a special production of Idomeneo based as much as possible on the original production of 1781 in that same city. In Marburg and Offenbach, Willy Domgraf-Fassbender (the Figaro in the old Glyndebourne recording) will produce performances of Die Entführung; afterwards, this production will tour throughout Germany. Eastern Germany will have its own Mozart celebrations headed by a Dresden Opera performance of Lucia Silla, a little-known opera dating from Mozart's sixteenth year. La Clemenza di Tito, another rare Mozart opera, will be performed in the East Berlin Staatssoper.

Czechoslovakia is marking the year with a Mozart rebirth. The remains of Mozart's son, Wolfgang, will be removed from Karlsbad, where he died in 1844, and interred in the garden of the Bertramka House in Prague. This house, where Mozart composed parts of Don Giovanni, is being converted into a museum. Visitors to Prague will also be able to attend a new production of Don Giovanni at the National Theater, which is where the opera had its premiere in 1787.

Plans are being implemented for Mozart festivals and exhibitions in the other European countries to which he traveled—England, France, Holland, Switzerland, and Italy—and in some in which he never set foot (Denmark and Russia, to mention two). There is no space here to give full details, but they can be obtained by writing to the travel offices or consulates maintained in New York and other large American cities by the various countries in question. One thing can be stated with certainty. Whoever crosses the Atlantic in 1956 without hearing any music by Mozart has only himself to blame. Europe will be doing its best to make the bicentennial year a memorable one for the traveler.
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Through a Child's Eye

Ever wonder what effect hi-fi really has on a child? We've heard music-loving parents speculate that there's a pretty good chance that if you give a child good music early enough, he's almost bound to love and appreciate it. The picture here was drawn by the eight-year-old son of Alfred R. Williams, president of Custom Sound and Vision Ltd., of Toronto.

As anyone can easily see if he examines the picture closely, on the third floor there's a high fidelity record player with a Garrard TA three-speed, single-play unit which works through a mantel radio and out a Stromberg-Carlson 8-inch speaker in a 1.7 cubic foot infinite baffle.

On the ground floor, there's Mr. Williams making a recording on a Berlant BR2 Broadcast Recorder and in the adjoining room you see a radio phonograph. And in the breakfast room, bottom floor, there's a mantel radio next to the toaster and in the other room, a television set. The eight-year-old's room, with bunks, should have been drawn with the door ajar as he has to depend on installations in the other rooms for his music. We have a feeling, though, that this will change. Give him, say, two years.

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