RUSSIA AS IT SAW ME by Jan Peerce

HIGH FIDELITY

A DISCOGRAPHY OF RUSSIAN OPERA
by Herbert Weinstock
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The Complete Handbook of Tape Recording

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This completely new handbook of tape recording contains up-to-the-minute information of interest and real practical value to every tape recordist. Profusely illustrated with photographs, charts and diagrams prepared especially for this book, it contains 150 pages of valuable information on all phases of modern tape recording. The author, Mr. C. J. LeBel, is one of the country's foremost authorities on sound recording.

"How to Make Good Tape Recordings" can be read and easily understood from cover to cover by even the most inexperienced of home recordists. Yet it contains such a wealth of practical information that it will be a valuable aid to professional tape recordists as well.

Available in deluxe cloth-bound edition at $2.50, or economy paper-bound edition at $1.50. Get a copy from your Audiotape distributor or send check or money order direct to Audio Devices, Inc., Dept. H-1, 444 Madison Avenue, New York 22, N.Y.
High Fidelity

The Magazine for Music Listeners

Volume 6 Number 11 November 1956

Noted With Interest

AUTHORitatively Speaking

Letters

Books in Review

As The Editors See It

Russia As It Saw Me, by Jan Peerce

A perceptive Peerce piece on piercing the Iron Curtain.

Why Biampify? by Roy F. Allison

What to do with your old amplifier when you buy a new one.

A Half-Million Records, by Harold C. Schonberg

The British Broadcasting Corporation's collection is the world's largest.

Living With High Fidelity, photographs by Fred J. Sass

First of a new series picturing the listening rooms of people of note.

Love Letter To An Old Speed, by John Ball, Jr.

A voice in the microgroove wilderness, crying at 78 rpm.

Music Makers, by Roland Gelatt

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Records in Review; Dialing Your Disks; Building Your Record Library; Russian Opera on Microgroove, by Herbert Weinstock.

The Tape Deck, by R. D. Darrell

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Schell-Rack 55; Gray Concert Duet; Colbert electronic frequency divider; Pampa electrostatic tweeter; Fenton BS-5 Special A-4 cartridge; Fisher MM-20 FM tuner; Radio-Craftsmen's CA-12 Concerto amplifier, Stereo by Holt.

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November 1956
The Quality Amplifier distinguished by these outstanding features

Wide-band response curve of amplifier, 2 cycles per second to 160,000 cycles per second, in comparison with the audible band 20 c.p.s. to 15,000 c.p.s., assures effective feedback.

Square wave response at 300 c.p.s. fundamental and 15,000 c.p.s. fundamental; the latter contains harmonics about 190,000 cycles and indicates the degree of damping attained.

Subchassis view of amplifier showing fine workmanship, which ensures enduring reliability in performance. In the long run there is no substitute for quality.

MADE IN CAMBRIDGE, ENGLAND
BY PYE LIMITED

Makers of the Famous BLACK BOX RECORD PLAYER

Distributed in the U.S.A. by
British Radio Electronics Ltd.
1323 Jefferson Place, N.W., Washington 6, D.C.

Changer Covers, Continued

Who started all this, anyway? Seems as if we've been discussing changer covers practically all year!

Well, so long as we keep getting good ideas from readers, we will go right on. This time, we are indebted to Earl B. Weber, 36 E. Milwaukee, Detroit 2, Mich., for a brief account of his own experiences and a suggestion which should have appeal for many HIGH FIDELITY readers. Here's his letter of August 15:

"I have some ideas regarding Mr. Montaldi's suggestion, in your August 'Noted With Interest' column, that covers for record changers be a do-it-yourself project fashioned from plastic material.

"I also had this problem and met with the same difficulty in finding a solution. Flexible plastic, while adequate as a dust cover, presented an unsightly appearance.

"Finally, out of sheer despair, I paid something like $20.00 to have a clear Lucite box cover made. However, I feel it was well worth the price as it is a perfect dust protector and at the same time, in an offhand sort of way, adds a modernistic, tailored touch to the table upon which I have mounted the changer.

"It occurs to me if enough individuals are interested in a product of this kind, I could contact the local manufacturer for a more reasonable price based on a quantity. I will be glad to hear from any reader who would like to explore this further."

Don't think we need to say anything more... sounds like a smart and attractive idea, and Mr. Weber is, no doubt, due for some mail!

High Fidelity Clubs

A call for help and assistance has been received from Donald K. Isburgh, 164 West Main St., Amsterdam, N. Y. He writes:

Continued on page 6
THE FIRST CHARLES EAMES DESIGNS FOR STEPHENS

Shown here, the first of the Charles Eames designs for Stephens Tru-Sonic speaker enclosures. Essentially, they are a combination of Eames' design talent and Stephens' pioneer audio engineering. Mr. Eames has already designed the most important group of furniture ever developed in this country. His achievements in this and other fields indicate both technical inventiveness and aesthetic brilliance. There are more Eames designed enclosures to come... fresh, exciting concepts in form and audio structure.

STEPHENS TRU-SONIC INC.
8538 Warner Drive, Culver City, California
The curious analogy of the black diamonds

Recent issues of the Schwann Catalog have shown a large number of black diamonds opposite listings of recorded performances of fine music. These black diamonds that mean music will be missing from future issues.

These black diamonds can be an object lesson to every serious listener to music, too, for in music reproduction there is a strong analogy. If you listen to your records on outmoded phono equipment, even if you've paid all outdoors for a new TV combination, you're suffering from the malaise of the black diamonds. You're missing a lot of music!

You can recover all the music by playing your records on really good high fidelity equipment—the kind of equipment recommended by Listening Post engineers. Typical selections from the Listening Post's complete stock are shown below. Write today to find out how to eliminate "black diamond" listening from your home.

Listening Post Engineers Recommend These Components Without Reservation

Net Price $379.50 (33-1/4-7-1/2 ips)
$425.00 (7-1/2-15 ips)

The Connoisseur Turntable—Dynamically balanced hysteresis motor and positive speed adjustment combine to give you the finest 3-speed turntable at any price. Absolutely quiet operation.
Net Price $110.00

ESL Professional Arm and Cartridge—Superb arm and cartridge value at this or any price. Starring clarity and detail of reproduction. For up to 16" transcriptions. Diamond stylus.
Net Price $106.50

JansZen Electrostatic Tweeter and AR-1W Woofer—Acclaimed as the ultimate speaker system in minimum space. Pure highs; crisp, clean lows. Truly natural reproduction. Available unfinished or choice of finish.
Net Price, both units (mahogany) $329.00

All prices F. O. B. Boston, Mass.

NOTED WITH INTEREST

Continued from page 4

"There is a group of music lovers in this area who are very much interested in getting together and forming a high-fidelity listening club. The idea would be to become acquainted with various types of hi-fi installations belonging to members of the club and also to promote better understanding and appreciation of hi-fi in this area...

"My reason for writing you is to ask if you have any information concerning the type of group which I have described: how such a group is formed; how it functions; where and when it meets—just anything pertaining to a high-fidelity club."

We sent Mr. Isburgh such information as we had, and suggested the names of a couple of clubs he might get in touch with. But—that didn't seem like very much help; hence this call to readers.

We would appreciate it—and so would Mr. Isburgh, of course—if anyone who has any ideas on the subject would write him. Furthermore, what's the status of high-fidelity clubs and music listening groups these days? Would readers like us to publish the names and locations of active clubs? If so, will club secretaries send us brief, basic information: name of club, address (if permanent), name and address of secretary or other person to whom inquiries for further information should be addressed.

Fie

We wish to take this opportunity to remind readers of the well-known fact that little differences make big messes.

For example, in spite of the best efforts of printers and proofreaders, hi-fi gurus tangled up every now and then. We recently read about "hi-fi." This seemed rather inappropriate, since that particular article had a good deal of illnenss about it... and it certainly is true that if everything is just right, many times over, then in spite of hi-fi you get hi-fi.

We also read once about hi-fie. This, we think, is an admirable term, one that should be added to the audiophile lexicon. Into the category we can put equipment such as was described in one of the trade papers last summer: "The RE Co. is marketing a 15-watt amplifier, plus or minus five
NOTED WITH INTEREST
Continued from page 6

decibels, for $129.95. The unit is made of 3/4-in. wood with lock-joint corners. Among the controls is an on-off pilot light.

This, we claim, is hi-fi. And, in a few well-chosen words, the item conveys to the reader which, of a vast number of possible technical specifications, are truly important to the achievement of hi-fi. So: don't be misled by wild advertising claims. If you really want hi-fi, be sure you get lock-joint corners and an on-off pilot light.

Jensen Enclosure Designs

Just received from Jensen Mfg. Co. is a sample copy of their new publication, Loudspeaker Manual 1060 . . . and a most interesting and worthwhile manual it is.

Described are a whole series of loudspeakers systems and enclosures, ranging from the 28-cubic-foot Imperial to a 1 3/4-foot Duette. Construction drawings and instructions are given in detail so you can build your own enclosures, of appropriate size and style, to accommodate your own speakers or the Jensen speaker kits specifically assembled for the enclosure. The descriptions cover all the well-known Jensen models: Imperial, Triplex, Ultraflex, Concorro, Duette — each in several sizes and shapes (corner and wall).

If you're interested in building enclosures better get this manual. It's only 50¢.

New in San Francisco

Miller Brennen of Edgewater Inn, Corte Madera, Calif., wrote us during the summer that they planned to open soon for business, specializing in records and hi-fi sound reproduction, in the San Francisco Bay area. Stop in to see their place if you have a chance.

High Fidelity Defined

From Ed Altshuler of American Electronics (Berlant-Concorro) comes a definition of high fidelity:

"High-fidelity components differ from regular packaged goods in one basic respect: the hi-fi component is an integral part of a music reproducing system."

Continued on page 12

get custom quality at low cost in
ALLIED'S own HIGH FIDELITY

knight-kits

KNIgHT-KITS give you the last word in Hi-Fi design, performance and value . . . and they're easy to build from crystal-clear manuals featuring "Step-and-Check" assembly. Save money—get true Hi-Fi quality with these custom-designed KniGHt-KiTS.

BUILD THE BEST...AND SAVE!
There is only one champion in the fine phono cartridge field: the ESL. After impartial testing of nineteen leading pickups, the authoritative Audio League continues to report:

"By a practically unanimous decision, our listening panel considers the ESL Professional and Concert Series cartridges to be by far the finest phonograph reproducing instruments we have heard."

"In A-B comparisons with its closest competitors, even persons who had never previously been exposed to high fidelity reproduction were struck by the superior definition of the ESL."

"The smoothness and clarity of these cartridges are unique. ...For sheer naturalness and undistorted ease, ESL has no peer."**

Is your pickup obsolete? No matter how respected nor how recent it may be, you're missing plenty if you don't have the world's most advanced cartridge: the ESL. Write today for free information.

For Listening At Its Best

Electro-Sonic Laboratories, Inc.
Dept. H, 35-54 Thirty-sixth St. • Long Island City 6, N.Y.

Soloist Series from $14.95 • Concert Series $39.95 • Professional Series arm and cartridge $106.50

*Authorized quotation No. 11. Please consult The Audio League Report, Vol. 3, Nos. 6-7 (March-April 1954) for the complete technical and subjective report. Additional information in Vol. 3, Nos. 10 & 12. Subscription: 12 issues $4. from P. O. Box 105, Mt. Venus, N. Y.
Electro-Voice design aims: to build an FM-AM tuner matching the quality of the Electro-Voice Patron. Result: the E-V Model 3303 FM-AM Tuner with preamplifier. For the man to whom price is less important than line engineering and superior performance there is no other choice than Electro-Voice.

CONTROLS. (1) 3-position Loudness. (2) Volume. (3) Continuously Variable AFC-Squelch. (4) Playing Selector: tuner, 6-position phono-equalizer tape, TV, Auxiliary. (5) Treble. (6) Bass-Off. (7) Clipout “Presence” control (3-position) spotlight singers and soloists for your Concert-at-Home. (8) Master Tuning Knob controls both AM and FM channels. E-V tuners are extra-easy to dial because they employ a Tuning Control having a 7 to 1 ratio and Automatic Frequency Control. Tuning Knob slides to left for FM; it slides to right for AM... lock in, lock out.

DIALS AND METERS. (9) FM Tuning Dial. (10) FM Signal Strength Meter. (11) Magic Eye Tuning Aid. (12) AM Tuning Dial. (13) AM Signal Strength Meter. Electro-Voice Tuner dials are easy to read, easy to set. FM and AM Signal Strength meters provide easy, exact tuning of both channels.

PREAMPLIFIER SECTION. Ceramic-Magnetic Selectors. Cathode-follower output. Record Output Jack (not affected by Loudness, Volume or Tone Controls). Preamplifier section operates independently of tuner sections.

FM TUNER. Sensitivity: 1 microvolt for 20 db noise reduction; 10 microvolts for 30 db noise reduction. 10 microvolts to open squelch. Tuning Ratio, 7 to 1. Tuning Range, 88 MC to 108 MC. I.F. Frequency, 10.7 MC. I.F. Bandwidth, 180 KC flat. Discriminator Separation, 200 KC to 1750 KC. Additional FM Output Jack (not affected by volume or tone controls) used in dual or stereophonic operation.

AM TUNER. Sensitivity: 1 microvolt for 6 db noise reduction. 25 microvolts to open squelch. Tuning Ratio, 7 to 1. Additional AM Output Jack; not affected by volume or tone controls) used in dual or stereophonic operation. I.F. Frequency, 455 KC. I.F. Bandwidth, 11 LC. Tuning Range, 550 KC to 1600 KC.

The Electro-Voice Model 3303 Stereophonic FM-AM Tuner is finished in handsome Mocha enamel with dark brown escutcheon and brushed-brass trim. Mocha chassis has brown case. 15½” x 14½” x 8¼”. Net Weight 28 lbs. $579.50.

Electro-Voice Model 3304 Basic FM-AM Tuner is similar to model 3303. It is designed for use with separate preamps and amplifiers having a complete set of controls. E-V Model 3304 controls include: (1) AFC-Squelch. (2) Master Tuning Knob. (3) Balance Control for tuning stereophonic broadcasts. (4) Level-Off. 15½” x 14½” x 8¼”. Net Weight, 27 lbs. $339.50.

*Price slightly higher in the West

Outstanding Features of Electro-Voice Tuners

1. This is a conventional tuner. A single "comparative" circuit is used for both FM and AM.
2. This is an Electro-Voice tuner.

No compromise circuits are used. Result: Superior FM performance (and superior AM performance too). Stereophonic programs or completely separate FM and AM broadcasts can be received simultaneously. In fact, you can listen to FM while your family listens to AM in another room.

You Can Hear the Difference

Electro-Voice Model A50 Circletron High-Fidelity Amplifier. The perfect companion unit for E-V tuners. Power Output: 50 watts rated, 100 watts on peaks. Response: ± 0.5 db, 20-75,000 cps. Harmonic distortion at rated output less than 0.5%. I.M. distortion at rated output less than 1%. Hum and noise level: 50 db below rated output. Output impedances: 4, 8, 16 and 70-volt line. Controls include: (1) Power, (2) Critical Damping, (3) Input Level, 16 ½” x 10 ½” x 8 ¼”. Net Weight 41 lbs. $169.50.

All Electro-Voice Products are unconditionally guaranteed to meet or exceed performance specifications... an exclusive E-V guarantee!

See your E-V High-Fidelity Distributor or write for Bulletin F811.

No Finer Choice Than Electro-Voice
A king can have no better than this "2300"... the newest look and performance in High Fidelity amplifiers.

Pictured above is the new Bell "2300", twenty watt. Other new designs are available in 10 to 40 watts. The specifications of these new Bell amplifiers are the best in the world today. The controls, all closely grouped in the center panel, present conveniences you've always longed for. You cannot buy a better engineered or better styled High Fidelity amplifier... anywhere.

NOT JUST NEW VERSIONS OF OLD MODELS but... COMPLETELY NEW DESIGNS

For "Operation 2300", Bell assembled a group of electronic engineers with knowhow... a group of designers with imagination... and gave them an order—"Create a line of High Fidelity Amplifiers that will produce breathtakingly-realistic sounds—and will be styled for traditional, contemporary and modern living."

The "2300" line is the result of this far-reaching project. You should see and hear it. Your nearest Bell dealer will gladly demonstrate, for you, a remarkable "2300". Write us for his name and detailed "2300" literature. Bell Sound Systems, Inc., (A subsidiary of Thompson Products, Inc.) 559 Marion Road, Columbus 7, Ohio.

NOTED WITH INTEREST

Continued from page 12

frequencies is included in Mr. Carini's booklet.

New Address

Kingdom Products Ltd., distributors of Lorenz speakers and enclosures, have moved to new and larger offices at 514 Broadway, New York 12, N.Y.

The Inevitable

It was bound to come sooner or later. The so-called boys' and girls' rooms in the Reno Hi-Fi Circle club rooms are labeled "Woofers" and "Tweeters."

Hot Air

We will not mention by name the company which has, in all seriousness, announced a system whereby the warm air ducts of a heating system, of the proper type, are used for sound distribution. The system is not claimed to be high fidelity—just "true fidelity."

We hate to mention this, but we have been doing this same thing for years, much to our chagrin. Our high fidelity rig is in one end of the house and the sound can be heard in the other end with rather startling clarity. It makes most vocalists, in particular, sound like Yma Sumac with a garbage pail over her head. The sound goes in one register, whangs around through yards and yards of duct work, has fits and spells of severe intermodulation distortion whenever the oil burner goes on, and finally emerges all over the house as—oh, absolutely—true fidelity sound.

No Fair!

We consider it definitely unfair practice for the Brush Electronics Company to continue sending us publicity releases about their sound measurement instruments. We read all about automatic equipment for the measurement of frequency response and what have you, all done with extraordinary precision. We look at the price tag, faint, and wander to our back room and look at our work bench equipment. You could buy all of it three times over for the cost of one Brush doodad!

Oh well, we hope to make our first million by 1960 and will then call in the Brush salesman. Won't he be surprised!
For the Musical Thrill of Your Life!

GRUNDIG Majestic
SOLD THE WORLD OVER

AM-FM ULTRA HIGH FIDELITY
Music Instruments For The Home

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

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

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

See, Hear the Incomparable Grundig-Majestic soon, from $59.95 to $1,495, at Better Stores, Everywhere.

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

MAJESTIC INTERNATIONAL CORPORATION
743 N. La Salle St., Chicago 10, Illinois • 79 Washington St., Brooklyn 1, New York

Subsidiary of WILCOX-GAY CORP. • Makers of RECORDIO Magnetic Tape Recorders

November 1956
Another TANNOY speaker triumph

The world famous Tannoy Dual Concentric speakers have established a standard so high that even ardent supporters of multi-speaker systems strive to achieve their perfection. In response to overwhelming requests to make available separate speakers for those wishing to improve their present systems, and for those budgeting in easy steps towards the ultimate performance of the Dual Concentrics, we are proud to announce the release of the new Tannoy 12" and 15" LF Units, 12" Direct Radiator, and horn-loaded HF Unit, with associated crossover networks. This flexible range provides a multiplicity of speaker systems, both two and three way, according to personal requirements.

In the three-way system the new Tannoy 12" Direct Radiator is the starting point: no single speaker can offer a better introduction to the realm of realism than this product of English craftsmanship. The new Tannoy 15" LF Unit and the new horn-loaded HF Unit (both based on the performance specification of the DUAL CONCENTRICS) follow, but not necessarily together — to bring the system as near perfection as human skill can devise. A specially designed crossover network ensures optimum performance from a two-speaker set-up until the budget permits adding the final unit. The original 12" Direct Radiator then achieves its remarkable best as a mid-range speaker.

Here indeed is perfection in easy stages!

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND AUGUST 14, 1918.

Of High Fidelity, published monthly at Great Barrington, Massachusetts, for October 1, 1956.

1. The names and addresses of the publisher, editor, managing editor, and business manager are:
   Publisher, Charles Fowler, Egremont, Mass.
   Editor, John N. Conly, Great Barrington, Mass.


3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: none.

4. The two paragraphs next above give the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is also given. Also that the said two paragraphs contain statements embracing all that is known or believed to the knowledge of the person calling the statements embracing all that is known or believed to the knowledge of the person calling the paragraph, or other persons, and that each of the statements of knowledge or belief is made after due inquiry of the said stockholder or security holder.

(Signed) Charles Fowler

Sworn to and subscribed before me this Twenty-sixth day of September 1956.


AUTHORitatively Speaking

Among things you probably didn’t know about the author of “Russia As I saw It” (page 56) is that he was a successful jazz violinist named Jacob Pincus Perelmuth before he decided to become a singer named Jan Peerce. Among enormous numbers of people who have never regretted this change are audiences at the Metropolitan, record buyers, Russian opera-goers, and, lately, patrons of the Desert Inn, Las Vegas, where he brought the house down as easily with “E lucevan le stelle” as with My Yiddische Mama.

Herbert Weinstock, who surveys Russian opera records for us this issue, is executive editor of Alfred A. Knopf, Inc. His books on musical subjects include Men and Music (with Wallace Brookway); Tchaikovsky; Handel; Chopin, the Man and His Music; and Music as an Art. In the early 1940s he was editor of the Gramophone Shop Supplement (remember?) and since the early 1930s he has been one of the most ardent vacationist-explorers of Mexico. His interest in Russian opera began in the 1920s, when he heard Chaliapin sing Boris in Chicago.

John Ball, Jr., who discourses fondly of his 78-rpm record collection on page 66, was born in Schenectady and reared in Milwaukee by a physicist father who was also an accomplished record collector. J. B., Jr., has been an annotator for Columbia, music editor of the Brooklyn Eagle, and author of the only daily record column in America, that of the New York World Telegram. At present he lives in Los Angeles.
SIR:
First of all a long delayed word of appreciation for your wonderful magazine. I've enjoyed it immensely and would only be repeating what others have said in compliment.
I think that Rodrigues is priceless in his characterizations, and with apologies to him I am enclosing a birth announcement which I thought you might be interested in:

Orchestre de Lipsett in a Bev - Earl Blue Label Production

Program Notes:
Opus N°1: Maurice Joel
A Light Classic : 3 lbs 14 oz
First Performed: 20 August 1956
At: Calgary General Hospital Symphony Hall
For best results, keep record clean, use only best-quality cotton covers.

HIGH FIDELITY is the rage in this part of the country as it is elsewhere; and with most of your friends and relatives having more than a passing acquaintance with music, we thought it would be appropriate....

Earl Lipsett
Calgary, Alta.
Canada

HIGH FIDELITY is the rage in this part of the country as it is elsewhere; and with most of your friends and relatives having more than a passing acquaintance with music, we thought it would be appropriate....

Earl Lipsett
Calgary, Alta.
Canada

SIR:
I read Mr. Joseph Kerman's "Trouble with Tosca" [HIGH FIDELITY, Sept. Continued on next page

KLIPSCH AND ASSOCIATES
HOPE, ARKANSAS

KLIPSCH and SHORTHORN loudspeaker systems are manufactured only by their designer, Paul W. Klipsch. Write for our latest literature.

KLIPSCH and SHORTHORN loudspeaker systems are manufactured only by their designer, Paul W. Klipsch. Write for our latest literature.
Mullard Audio Tubes Designed for High Fidelity

Many years of research and development have been spent in producing a range of Audio Tubes to meet the requirements of High Fidelity sound reproduction in all respects. This is why MULLARD Audio Tubes are accepted in Great Britain as a standard by which others are judged, and why leading High Fidelity manufacturers in the United States also use MULLARD tubes in their equipment.

EI-34 — Recognized as the finest high power output pentode, up to 100 watts in push-pull. Exceptionally linear, requires low input voltage.

EI-84 — 9-pin miniature RF power pentode, combining high gain and linearity. Up to 18 watts in push-pull.

Specialized manufacture of Mullard High Fidelity tubes, particularly the EI-37 assures longer life and increased balanced power output. Equivalent to 6L6, 5881, KT66.

*EC85/12AX7  *EC82/12AU7  *EG81/12A7 Mullard quality double triodes with low hum, noise and microphonics.

*EC80/12AX7  *EC82/12AU7  *EG81/12A7 Mullard quality double triodes with low hum, noise and microphonics. Especially designed for input stages of tape recorders and preamplifiers. Equivalent to the 2739 and the 5879.

*CE34 — Indirectly heated full-wave rectifier with 5v, 1.9 amp heater, 250 ma output. Equivalent to 5U4G/GA without circuit changes with the advantage of lower tube voltage drop due to unipotential cathode.

*Maximum levels specified and guaranteed

MULLARD TUBES are available at leading audio distributors throughout the United States. For detailed technical data and application information, write to:

INTERNATIONAL ELECTRONICS CORP.
81 Spring Street, New York 12, N. Y.

TRADE MARK MULLARD, LTD., LONDON

LETTERS

Continued from preceding page

1956 and came to the conclusion that there must be some "Trouble with Kerman"...

The purpose of poetry in spoken drama is to heighten the atmosphere. Poetry has nothing to do with characterization or dramatic presentation. It is an idiom in which the author may or may not express himself. It is not an ingredient, a sauce which has to be added to make a complete dish. Many good spoken dramas were written which lack poetry.

The essential characteristics of opera are (a), the existence of a libretto and a score, the latter having at least equal status with the former and (b), [the writer's conscious intention of producing a work to be presented] on the stage.

There is absolutely no similarity between the function of poetry in spoken drama and of music in opera, as the inventive mind of Mr. Kerman puts it. Spoken drama can exist without poetry, but there can be no opera without music.

The purpose of music in an opera is not clearly defined. It may be symphonic in character, thus awakening and sustaining deeper emotions than those which could be expressed by mere words; and it may do this with or without reference to the libretto. Or it can be illustrative, putting the text into sharper focus and motivating the action. Or it may be just melodic music giving pleasure to the listeners and keeping the composer from starvation. And, of course, it can mingle all three of these functions...

Mr. Kerman proceeds to put his theory into practice by comparing Puccini's Tosca with Verdi's Otello. (We really should be grateful that he did not compare Noel Coward with Strindberg—he was on his way to do so). Let us be honest: I personally do enjoy Otello more than Tosca. However, Puccini in Tosca was led by different considerations and motives than Verdi in Otello. If Mr. Kerman really wishes to compare the two com- posers, why not compare Tosca with Rigoletto, in which the conception of music shows at least some similarity? The dramatic element in opera does not necessarily manifest itself in "intellectual brilliance"; and as emotional backgrounds to a melo-

Continued on page 29

HIGH FIDELITY MAGAZINE
drama, the scores of Otello and Tosca are equally successful each in its own element, regulated by text, the situations, and the composer’s purpose. . . . Can we not just be grateful for what we receive from our great creative artists? [Can we not just] . . . settle down to enjoy Otello and Tosca for what they are and not for what they should have been? What price common sense Mr. Kerman?

_Dr. A. G. Ross_
_Toronto, Ont._
_Canada_

The Editors reply:

We grant Dr. Ross’s point: certainly there exist good spoken dramas written in prose; and equally certainly, there can be no opera without music. As we understand Mr. Kerman’s thesis, however, he meant to suggest that drama reaches its highest intensity in poetic expression. From his point of view, poetry does not simply "heighten atmosphere": of itself it serves to characterize the speaker and the situation through the enrichment of emotional response which metaphor, symbol, rhythm, etc., provoke in listener and reader. Mr. Kerman, we feel, would maintain that in opera affording the fullest aesthetic experience, the music is not simply an independent source of pleasure to the listener, but performs the same integral function which poetry performs for the spoken drama. In other words, a rose by any other name would not smell as sweet; one’s experience of a rose is compounded of a number of allusive (and elusive) factors.

In contrasting Otello and Tosca, Mr. Kerman, unless we misread him, is deliberately setting out to demonstrate that Puccini’s opera is (as Dr. Ross also would seem to agree) “melodrama”—with the theatricalism and sensationalism for its own sake, both musically and dramatically, which that term implies—while Otello, as a fully integrated musical and dramatic structure, is a genuine work of art.

Obviously, one cannot live always among masterpieces. Mr. Kerman’s contention, we think, is that it might be salutary not only to know what we like, but to know why we like it.

We should be glad to hear from our other readers on this score.

_Sir:_

There was an error of fact in Part II of my "Americans on Microgroove" [HIGH FIDELITY, Aug. 1956] which does an injustice to a recording company and which I should like to see corrected.

The recording of John Alden Car-

="Letters"
="Continued from page 22"

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="Continued on next page"
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LETTERS
Continued from preceding page

Carpenter's jazz ballet Krazy Kat was made by the Philharmonia Orchestra under Richard Korn on Allegro-Elite 3150. Somehow it got attributed to ARS-37. [The error was ours, and we apologize to all parties concerned. Eds.] The other Carpenter jazz work, Skyscrapers, is on ARS-37, coupled with Elwell's Happy Hypocrite.

While I am writing, I'd like to say I am enamored of the September cover—it is a beauty indeed. And that I was really impressed with Mr. Harold Schonberg's introductory essay to his Schumann piano music discography. For all its brevity, this is just about the warmest, most understanding, most beautifully written piece of its kind I have ever seen.

Ray Ellsworth
Brooklyn, N. Y.

Sir:
I am indebted to Mr. Arthur T. Burke of San Diego, California, for having drawn my attention to a reasoning error which slipped into my article on pitch deficiencies published in the July 1956 issue of your magazine, on page 90, third paragraph. There I said: "Increased pull at the tape and capstan (caused by the take-up wheel) would cause increased tape speed and rising pitch."

Mr. Burke points out, correctly, that "increased tape speed in the recording machine would raise the pitch, but in playback of such a tape the result would be a decreased pitch if the playback machine was not afflicted with a speed-up of tape."

Of course Mr. Burke is right as concerns the final playback results, and I apologize for this error. Incidentally, both of us were wrong in assuming first that increased tape speed during recording would raise the pitch; as a matter of fact the falling of pitch occurs when the recording machine begins to speed the tape up: the signal frequencies are recorded or "distributed" along an increasing length of tape per each cycle which, in terms of time and of speed, means a dropping in reference pitch.

Fritz A. Kuttner
Jackson Heights, N. Y.

Sir:
Re J.F.I.'s review of The King and I in the August 1956 issue of HIGH FIDELITY: the voice of Anna on this
Sir: Your timely article "Where Do Conductors Come From?" by R. C. Marsh, [Aug. 1956], gave much valuable information on a critical problem in the world of music.

I was disappointed, however, that the author did not make reference to a very worthy organization which is making a direct contribution to the solution of this problem, namely, the National Orchestral Association of New York. Through its Training Orchestra, under the direction of Leon Barzin, the Association offers excellent opportunities to any musician for orchestral and ensemble work. Experience is also available for those students who desire to become conductors.

True, this is not an opportunity to play with a professional orchestra, or to lead a group of professionals. But, as many members of the training orchestra go directly from that position to some of the leading orchestras in our country, it is evident that it is more nearly professional than amateur.

The Training Orchestra gives four performances each year in Carnegie Hall, in addition to broadcasting one of its rehearsal periods each week on New York City's station WNYC. Mr. Barzin and his associates work tirelessly to encourage young musicians and conductors.

Mrs. John C. Pace, Jr.
East Northport, N. Y.

Sir:

May I add a heartfelt "amen" to Mr. Al Franck's letter in your September issue regarding the inadequacy of the record catalogues currently available in this country.

The Gramophone, HIGH FIDELITY's distinguished colleague, publishes separate "Classical" and "Popular" LP and 45-rpm catalogues four times annually, listing records available in Great Britain—and the exact and painstaking research and organization that go into both makes one realize how, by comparison, we lag behind them with our haphazard jumbled listings.

Thanking you for a really fine Sep-

Continued on page 34
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This 25-watt unit is our finest high-fidelity amplifier. Employs KT-66 output tubes and a Peerless output transformer. Frequency response is 1 DB from 5 to 160,000 CPS at one watt. Harmonic distortion less than 1% at 25 watts, and 1 M distortion less than 1% at 200 watts. Hum and noise are 99 DB below 25 watts. Output impedance is 4, 8 or 16 ohms. Must be heard to be fully appreciated.

MODEL W-5: Consists of Model W-5M above plus Model WA-P2 preamplifier.

MODEL W-3: Consists of Model W-3M above plus Model WA-P2 preamplifier.

Heathkit Model W-3M Dual-Chassis High Fidelity Amplifier Kit

This 20-watt Williamson type amplifier employs the famous Acrosound Model TO-300 "ultra linear" output transformer and uses 5881 output tubes. Two-chassis construction provides additional flexibility in mounting. Frequency response is 1 DB from 6 CPS to 150 kc at 1 watt. Harmonic distortion only 1% at 21 watts, and 1 M distortion only 1.3% at 20 watts. Output impedance is 4, 8 or 16 ohms. Hum and noise are 88 DB below 20 watts.

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LETTERS

Continued from page 31

tember issue — I hope Mr. Gefalt keeps whetting our appetites with "inside" and advance information on recording activities.

Frank Schwarzenberger
New York, N. Y.

Sir:

Charles Moore, of Chicago, presented a very interesting problem in his letter published in your September issue, in regard to cataloguing his recordings. Perhaps some of your readers might be interested in what I have found to be a very successful method of keeping track of just what lurks in my record cabinet.

The equipment is simple and easily obtained: white and yellow 3 x 5 file cards; a ring or spring binder; paper for same; and a file box (or cabinet). My method, after I’ve decided to keep a record, is as follows:

1. White card — title at top left; manufacturer’s record number top right; names of artists center; date of acquisition lower left; purchase price lower right; my record number center right.

2. Yellow card — composer top left; title(s) center; my record number center right.

3. Add record title to numerical listing in binder.

My records are numbered in several series. From #1 onward are 12-inch disks, with 10-inches beginning at 1000. Albums are A-1 et seq. and jazz records, my only special category, J-1 on up.

I have added tabbed index cards to my card file (with the "Mc" card reversed and labeled "Syn") to keep a little more order and add much convenience.

It’s quite true that multi-selection disks, of which Mr. Moore speaks, could be quite a problem, and I have found that occasionally seven or eight cards were necessary to index properly a single record. But, in the long run, it is much less work to retrieve a record.

The one serious drawback to instituting such a system is the initial expense of time, if the collection is at all large. I began mine in 1951, when I owned only fifteen records, and have kept it up to date, with my present collection being more than ten times as large: . . .

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Books in Review
LIKE too many audiophile old-timers, I have despondent moments when the high-fidelity movement strikes me as running a strong second to the movies as a candidate for the Peter Pan of the arts — eternally youthful, to be sure, but also eternally immature. But if I look and listen around me with freshened eyes and ears, I realize anew just how far and fast we've come from the “good old” days; which, to be completely honest, actually were thoroughly bad ones as measured by even the most modest current sonic standards.

Yet I still must echo the common plaint of “senior citizens” in every field that their juniors (in experien-
tial if not in chronological age) lack a sufficient “sense of history” to appreciate fully not only their present blessings but the valiant labors of the hardy pioneers who transformed the dream into its present hard reality. It was on this score that I urged them so strongly (in this column for September 1955) to read Roland Gelet’s The Fabulous Phonograph, and now commend to their attention the reminiscences of Sir Compton Mackenzie, founder of the oldest and still most important British journal devoted exclusively to reproduced music, The Gramophone. And it is partly on this score that I welcome a quite different, more direct, introduction to and clarification of contemporary audio techniques, equipment, and psychology: this one by the original editor, since 1934 publisher, of the magazine you are now reading.

To be sure, Charles Fowler’s High Fidelity: A Practical Guide (McGraw-Hill, $4.95) is neither a history of the high-fidelity movement nor the anecdotal memoirs of one of its most influential Founding Fathers. Rather it is exactly what its subtitle claims: a highly practical introductory guidebook to the listener’s enjoyment — and management — of reproduced sound. Yet both its actual content and the manner of presentation seem to be particularly, even if perhaps subconsciously, devised to provide the novice audiophile with broadened perspective on the art as a whole, as well as with practicable “working” information and advice.

On the surface, this book follows the now conventional formula of discussing the various component links in the over-all sound-reproduction chain, first individually and then as integrated systems. But the necessary background materials (on the nature of sound in general and high-fidelity sound in particular, on the significant colorations of “The Room In Which We Listen,” and on “How and What We Hear”) are presented in more detail and explained far more meaningfully than in any previous volume or pamphlet addressed to the non-technical reader. Components are described in basic functional terms, rather than those of specific “name” models, although it is often difficult for any informed reader to recognize which particular “makes” of equipment the author has in mind. And the usual system-building recommendations are here omitted in favor of a searching questionnaire on individual listener needs and desires, the honest answering of which must surely enable even the tyro to select his eventual purchases for maximum satisfaction as well as minimum cost. Indeed the only serious omissions are an annotated bibliography and a discussion of the tantalizing appeals and problems of stereo — but, then, the latter might well require another 310 pages of their own.

For those unfamiliar with the unique quality of Mr. Fowler’s content and style, the key to both is provided in the author’s Preface, where he tells how and why the book itself came to be written — as a kind of summary of and expanded surrogate for the enormous correspondence he has carried on with confused yet avid newcomers to the world of high-fidelity sound. It is the exploitation of this first-hand familiarity with the questions that most puzzle the novice, the thoroughgoing utilization of Fowler's own exceptionally enlightening personal experience, and the innate gift for extraordinarily lucid, verbal ex-

Continued on page 40
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BOOKS IN REVIEW
Continued from page 36
pression which, in felicitous combination, give his book its prime distinction as well as its immense usefulness.
Yet it is in view of the broader perspectives implied if not explicit here and of Fowler's great influence as a spokesman of audio philosophy in general that I reiterate my obsessive jeremiads about the dangers of letting the worthy aim of practicability limit not merely our immediate hi-fi demands but also some by-no-means-impossible ideal objectives.
Happily, and to the author's everlasting credit, he takes far more pains than most of his predecessors to stress the basic complexity of the technical terms and functions explained here so effectively in everyday language. And unlike so many of his colleagues, he is careful to indicate too that there well may be better (if necessarily more elaborate and expensive) means of spectrum-division than by L-C dividing networks . . . of obtaining adequate acoustic power than simply by upping amplifier electrical-power resources . . . and of securing satisfying aural balance than by the use of "loudness" and "tone" controls. Nevertheless, and despite his frequent qualifications, the main spatial emphasis here is on the utility of L-C networks, non-horn-loaded speaker systems, and loudness and tone controls—without fully alerting the novice to what are (to my mind) their basic and incorrigible deficiencies.
I take particular exception to Fowler's statement that "only in the very simplest systems should tone controls be completely omitted" (the need for any "control" except for equalization and level-setting purposes is for me an unmistakable indication of some kind of speaker inadequacy). to his endorsement, however implicit and qualified, of pseudo-stereophony (dispersed sound sources, except for true stereo, are in my opinion the ruination of far too many otherwise first-rate contemporary installations), and above all to his concluding advice, "Don't buy more than you can hear." That is practical, all right; but again, infinitely educable though ears and aural sensibilities are, they never can realize any great measure of their potentialities unless our sound systems are capable of providing far more than we can appreciate at first.

Continued on page 42
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BOOKS IN REVIEW

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— or even after years of — hearing.

But perhaps these are matters for private argument or for extended discussion with readers who have graduated from their audio apprenticeship. What even the most fanatical purist must gladly concede is that the search for perfection has no possible hope of even partial success until it is encouraged and shared by a vital nucleus of audiophiles who have been thoroughly educated in basic principles and fully understand the operational capabilities (and deficiencies) of the "practical" equipment now generally available. For such education and comprehension no book I have seen to date makes the necessary factual information, and the no less essential stimulus of enthusiasm for good sound, more palatable for the layman than Charles Fowler's Practical Guide.

Ignoramus to "Gramophile"

While Sir Compton Mackenzie's My Record of Music (Putnam's, $5.00) does not itself exhibit any understanding of "high fidelity," it richly documents the awakening of interest in recorded music, which inevitably led to the development of hi-fi techniques and — more importantly — to their delighted acceptance by at least a substantial segment of the listening public. However disinterested he may think himself to be in the pre-hi-fi disk era or however impatient he may become with Mackenzie's relishing of now old and meaningless controversies, the serious record collector can still learn a great deal from these reminiscences. The book is also a fascinating account of a complete musical ignoramus' slow but complete conversion into the prototype of the modern music lover christened by Mackenzie himself as "gramophile," and the even more absorbing account of the founding of The Gramophone in 1923 and its piloting through indifferent, stormy, and war-torn seas to a position of international renown. The combination makes for first-rate personal, as well as audio, history.

Mackenzie himself seems something of a reactionary, in music at least, and more than a little of a curmudgeon. He writes with practiced skill and verve, however, which makes it more than ever regrettable that he lazily fills so many of these pages with ex-
NOVEMBER 1956

Mozart Bicentennial (cont.)

Not much need be said about the

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最新 biography, Annette Kolb’s Mozart (Regency, $4.00), except by way of warning. It’s far from new, since it originally appeared (in German) in 1937, but more importantly it says nothing new to anyone already familiar with the Letters, on which Miss Kolb depends for the bulk of her materials. The rest is her own extensively feminine and romantic gloss on these. The translator discreetly shrouds himself in anonymity, but he or the publishers, certainly shouldn’t escape responsibility for so ridiculous a musical blunder as calling K. 617’s glass harmonica an accordion. Or was this an inspired Freudian slip?

About the other, vastly more substantial and significant anniversary publication, little can be said here for quite different reasons: my own lack of musicological authority and the unsuitability of these pages for detailed appraisal of scholarly technical studies. Mozart Companion, edited by H. C. Robbins Landon and Donald Mitchell (Oxford, $6.50) is a work which undoubtedly all Mozarteans listeners should study, but which most amateurs among them are likely to find very hard going indeed.

It’s really worth the effort, though, for what we actually have here is a panel of outstanding specialists analyzing, in extreme detail and depth, almost all aspects of Mozart’s incredibly versatile techniques. Some of these are as readable as they are illuminating (e.g., Gerald Abraham on the operas, Jens Peter Larsen on the symphonies, Karl Geiringer on the church music); a few approach well-nigh incomprehensible musicological metaphysics (Hans Keller on the chamber music, for example); but all of them can be superbly enlightening. In addition to the papers already cited, Otto Erich Deutsch discusses the Mozart portraits, Friedrich Blume the “style and influence,” Arthur Hutchings the keyboard music, Donald Mitchell the serenades for wind band, Hans Engel the smaller orchestral works, and Paul Hamburger the concert ari as; while the concertos are given especially extensive and intensive study by Blume, dealing with their sources, and Landon, dealing with their musical origin and development. From now on it will be a rare (or superficial) Mozart LP or concert-program annotation.

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which fails to make use of the technical insights and relationships revealed in such prodigal wealth here.

GRACE NOTES

Stravinskian "Poetics." One weakness of the current renaissance of "class'" paperback reprints is the comparatively few musical classics included so far. But at least these few all have been really first-rate books—as is the latest, a reissue of Stravinsky's celebrated Norton lectures at Harvard, Poetics of Music in the Form of Six Lessons, translated by Arthur Knodel and Ingolf Dahl (originally Harvard University Press, 1947). If perhaps not quite as richly revelatory an insight into the composer's philosophy and techniques as the out-of-print Chronicle of My Life (1956), the present astonishingly provocative—and far too little-known—booklet contains some of the most tersely cogent remarks on the composition and performance of music to be found anywhere. Whether you personally admire or detest Stravinsky's own scores, you are sure to find here entirely new illuminations not only on the man and artist himself, but on the fundamental nature of all musical experience (Knopf "Vintage" series, $1.25).

Crowhurst Audio Handbooks. I was so stimulated by No. 5 in this British series (The Quest for Quality, reviewed here September 1956) that I couldn't resist looking up all the earlier pamphlets: No. 1, Amplifiers (1951, now in its 4th reprinting); No. 2, Feedback (1952); No. 3, The Use of A. F. Transformers (1953); and No. 4, Public Address (1956). And I found that, although they are (as their titles indicate) of more specialized interest than No. 5, all are packed with a great deal of highly concentrated practical information. No. 1 is perhaps somewhat out-of-date now, and in any case can't get very far into its vast subject in only some 64 pages, but the others should be extremely useful to amateur as well as professional technicians (Norman Price, Ltd., London, via British Radio Electronics, Ltd., Washington, D. C., or the Book Department of HIGH FIDELITY magazine: Nos. 1-3, $1.00 each; No. 4, $1.25; No. 5, $1.50).
How Durable Is Your Fidelity?

LATELY WE HAVE BEEN accused of treason, by reason of our having pointed out that high-fidelity components, no matter how lovingly crafted to begin with, do not invariably reach their final owners in the best of operating condition, perhaps owing to their not being checked adequately before delivery. Among the most reproachful of our accusers, incidentally (and we love them just the same), were people who had not long ago submitted for Testing-in-the-Home an amplifier with one wrong tube, and an AM-FM tuner which would tune only AM. The burthen of all the accusations, however, was that by harping on troubles that beset high-fidelity components, we might frighten people back into buying packaged radio-phonographs instead.

Well, if this be treason, let’s get on with it — after a word of fuller explanation. In the first place, institutional preachments on this page are not, naturally, aimed at such manufacturers as have been above reproach, and there are always a few of these. Secondly, we doubt that many readers of HIGH FIDELITY ever consider seriously, even as a remote possibility, retreating to low fidelity to escape the hazards of high. The chief motive behind commitment to high fidelity is not (ordinarily) expectation of complete freedom from trouble; it is the desire for the best possible reproduction of sound. Complete freedom from trouble you don’t get, from either high-fidelity rig or limed oak jukebox, but in the former small imperfections are more important than in the latter, because it is precision equipment. A slight wheel imbalance on an expensive sports car makes it completely unsatisfactory to operate. On a second-hand station wagon or on Junior’s jalopy, the same flaw is accepted as perfectly normal.

TO PROCEED — the question next after what condition a piece of audio equipment is in when you buy it is what condition it’s in six months later. More treason? Perhaps, but with a seasoning of hope. Some audio components rarely develop malfunction if they were in good condition to begin with. Loudspeakers, for instance. Power amplifiers, too, as a rule, stand up well. So do most turntables, though some require regular replacements of idler wheels. Tuners vary, but their symptoms, when something goes wrong, lend themselves to easy diagnosis. Tape recorders vary also, and largely in direct proportion to their prices. It is when we come to phonograph pick-ups and preamplifiers that we encounter evidence of how subtly and fiendishly intimate objects can behave. For the symptoms of misbehavior, though aurally painful, are almost never easily traceable, since the two instruments tend to work in league with each other, simulating each other’s distortion (and perhaps stimulating it as well).

A pickup must be vulnerable to wear, since it operates through the opposed mechanical principles of springback and damping, and its tracking consists of friction. Withal, it must be delicate to be good. For these hazards, manufacturers have already, in large part, found a working solution. To wit, they tell customers (or the dealer does) to send or bring the pickup, or its stylus assembly, back for checkups periodically. Furthermore, most makers manage to recondition them and return them with commendable promptness.

There remains the control unit or preamplifier, and in particular its phono-preamplifying-stage. This is the instrument, of the whole array, in which the slightest ill has the most horrifying effect. It seems, maybe oddly, that until rather lately this was not realized: the idea being that distortion in the very early stages of amplification, of a low order of magnitude, would be somehow “lost” in the inescapable larger distortion elsewhere in the chain of reproduction. Perhaps realization had to wait until the ancillary components were good enough to expose the detection of a preamplifier.

Without much doubt, a preamplifier’s main points of vulnerability are its tubes. It seems also safe to say that the vulnerability was increased when manufacturers went from big “standard” tubes — the 6SL7 and its ilk — to miniatures, though there were cogent economic reasons for their doing so. The factors of vulnerability range from microphonism and hum to uncertain prong-and-socket contact. There is evidence also that miniatures have a shorter reliability-life than their larger cousins. At any rate, there is small doubt that a developing disorder of one small tube, even while it is still unmeasurable on a tube-checker, can change the sound of a $500 music system from something delightful to something almost intolerable, and that there is usually no way to find the source of the trouble but by trial replacement of a 12AX7 or 12AU7.

No one would suggest that manufacturers now revert to large tubes. There isn’t much consumer demand for big, hot, heavy, premium-priced preamplifiers (though there certainly would be some buyers — I know of one).

What does present itself as a possible solution, not immediate but eventual, is the transistor as component in early-stage amplification. Transistors embody all the working assets of miniature tubes and few of their liabilities — there is no microphonism, no hum, little change of functional value under use. The only trouble is, transistors — at their present stage of development — are devilishly hard to make standard in functional value when they are manufactured; they come forth too wildly varied to be safely purchased in large job lots by audio manufacturers. This will pass. The same generic trouble hampered penicillin production in 1945. It doesn’t now. The moral: for the nonce, buy some spare 12AX7s and 12AU7s, but keep your eye peeled for transistor units. There are a few around already.

J. M. C.
Russia as it saw me

by Jan Peerce

If Napoleon really had wanted to conquer Moscow, apparently, he should have gone there disguised as a visiting American tenor.

On my second day in Moscow, I asked the white-haired greenroom attendant at Tchaikovsky Hall, where I was to make my Russian concert debut, whether the acoustics were good or not. The old man replied in Russian to my "lady" interpreter, his blue eyes twinkling. Mme. Alexandra blushed and hesitated but finally came out with it. "He says," she translated, "where there is a voice—there are acoustics! No voice—no acoustics." I asked no further questions.

This was to be the summer that I had originally planned to devote to vacation only; perhaps interspersed with a few concerts at outdoor auditoriums, a few recitals, a record session or two. That was to be all. But the Ministry of Culture of the Soviet Union came forth with another idea. They invited me—via Mr. Sol Hurok—to come to Russia and sing in concerts and opera for audiences in Moscow, Leningrad, and Kiev. It was an invitation on a grand scale: six concerts and six opera appearances in three different operas—to be accomplished in four weeks. After I had had a talk with State Department officials in Washington, who regarded the venture favorably, I abandoned my peaceful summer without a backward glance and almost immediately started to struggle with the packing and to estimate overweight luggage.

I was joined in my anticipatory excitement by my wife Alice, the perfect "tour manager," and my esteemed accompanist of long standing, Warner Bass. There had been so little news coming through the Iron Curtain about the musical and artistic life of Russia that we felt we were in a particularly privileged position by being promised a unique opportunity to investigate it for ourselves.

True—distinguished instrumentalists such as Gilels and Oistrakh had recently appeared to great acclaim in the...
United States and Ulanova's ballet triumphs had been hailed loudly enough all over Europe to be heard on this side of the Atlantic. In general, however, the musical life of the Russian people was still as unknown to us as ours was to them. What were the orchestras like, what kind of concert halls and opera houses would we encounter, and — of ultimate significance — what sort of a reception would we have? This was important to me because for the first time I felt I was engaged on a professional tour that had, in addition to the usual accouterments, a semi-official, semidiplomatic flavor. Singing in Russia as the first Metropolitan Opera artist since World War II, and appearing at Moscow's Bolshoi Theater as the first American ever to stand on its stage, was going to be a highly gratifying but — I was equally sure — also a highly exposed and vulnerable position.

I was soon to find out that every time I stepped on a concert platform I would be introduced by an official as "Jan Peerce of the United States of America," and the huge posters which were pointed out to me and which announced my operatic appearances carried the same statement. It all made me feel a little like a member of the American Davis Cup team, except that I was "singing" for my country. I had no illusions; a few sour notes might reflect not only on me but on the entire United States. It was quite a challenge.

Before I left on the tour my friends and colleagues had continually asked me what I intended to sing in my Russian concerts. And I had answered that I would sing programs identical with those I prepared for Chicago, Los Angeles, Rochester, and other such cities in this country. If there was one international language, I reasoned, it was music; and if the Russians were not able to grasp its message — well, that would simply have to rest in the lap of the gods.

I needn't have worried. After the first concert at Tchaikovsky Hall in Moscow, there was no doubt, musically speaking, that Russian audiences understood me. When — after seven encores — the house manager finally ordered the lights dimmed so people would start for home, I felt very, very good indeed. Back in the greenroom, with music lovers and musicians crowding in to shake hands, one question kept popping up. Had I chosen the Bach aria, with which I opened my program, especially for my Russian tour? Was Bach known in America? As a proud and faithful member of New York's Bach Aria Group, I think I did manage to convince them that Bach played just as great a part in our music life as he did in that of the rest of the world.

Looking over a rather sketchy diary which I tried to keep during my Russian sojourn, I find a little note: "Militia had to clear exit of Tchaikovsky Hall so we could get to car." I recall the reception I got, leaving the greenroom — autograph books thrust under my chin, shouts of "Bravo, Pirès, Bravo, Pirès." In Russia, it's true that musicians, and certainly ballet dancers, have acquired the status in the hearts of their fans enjoyed by our movie stars and pop singers; this warm affectionate feeling between audience and performing artist seems to be universal.

Right after my first concert we hopped a plane to Leningrad, where I was to appear both in concert and as Duke in Rigoletto. It was the first time I really met my Russian colleagues. I was told, wherever I appeared in opera, (two Rigolettes in Leningrad, two Traviatas in Moscow, and two Masked Balls in Kiev), that I would be singing with all-star casts of these opera companies. No matter what I was looking back, I certainly must agree. Valentina Maskinrova, Leningrad's prima donna, was Gilda; Konstantin Laptev, a wonderful artist, was Rigoletto; and a young girl, Taisiya Sirovarko, was Maddalena. This last named singer has one of the most beautiful contralto voices I've ever heard, and I believe, if the cultural exchange among artists of all countries continues, she will make a name for herself on an international scale.

Mme. Alexandra, our interpreter, accompanied us on all our trips and, of course, was at hand during the first piano rehearsal under Maestro Yeltsin's direction. But the minute we got down to the business at hand, Verdi's Rigoletto, no interpreter was needed. Although I sang my roles in the original Italian and my Russian colleagues sang theirs in their native tongue, I don't believe — even at that — very first get-together — that anyone missed even one cue. What was more, I soon found out that Italian and Russian blend beautifully. Not all languages do. It can be a highly embarrassing and often comic spectacle if a love duet is sung, say, in German and Italian. And I'd hate to think of a mélange of Czech and French! But Russian and Italian — two very euphonious languages with open vowels — get along fine.

I believe I could have asked for and gotten as many orchestra rehearsals as I would have liked. As all opera companies are State owned, extra rehearsal time is no problem. But after our one and only stage and orchestra rehearsal for Rigoletto, I felt we all were completely in accord, and as the rest of the cast and the conductor felt the same way, we settled for just that.

There was some time to do a little sightseeing in this beautiful, spacious city — somewhat reminiscent of our Washington, D. C. The river Neva flows right through its heart and forms many canals, which give it a leisurely, Venice-like feeling. This was also my first experience with the "white nights." At one a.m. it was still quite light. On my first day in Leningrad I went to a performance at the Kirov Theatre of Tchaikovsky's Pique Dame.
famous opera house, called in Czarist days the Mariinsky, is a beautiful, intimate place, seating about 1800. Its décor is white with two shades of blue, and it boasts a wonderful crystal chandelier. There were mostly young singers in the cast of Pique Dame, all of them excellent, but the thing that left the strongest impression with me was the chorus. Russians are rightly famous for their choirs, and there is nothing as thrilling as the sound of those Russian bassos—a sound unique, with a vastness and power comparable to that of the singers’ huge country itself.

Another highlight of our Leningrad visit was a performance of a puppet show at that city’s Summer Park. Obrastov, a famous puppeteer, presented a satire which I shall long remember. The cast consisted of a “coloratura,” of a “baritone,” and a “poet,” who sang a cantata in praise of vitamins A, B, C, and D (‘By special permission of the Apothecary Society”) which had us all in stitches. It was a highly artistic performance and also a reassuring evidence that the Russians have a sense of humor and even a faculty for self-mockery.

Both Rigoletto’s went exceedingly well. Though the crowd was obviously bent upon lionizing me — shouts of “Pirs, bravo Pirs” welled up from the auditorium—I firmly insisted on sharing my bows with the rest of the cast. One thing that pleased me especially was that many of my colleagues came up to me and, without ceremony, placed their hands on my diaphragm and demanded, “Breathe, Pirs. Breathe.” They were plainly curious about my breath control and couldn’t believe I had learned my entire technique in the United States. They were sure I had studied in Italy, and I had quite a time contradicting this preconceived notion.

Between my two Rigoletto appearances I also sang a concert at Leningrad’s Philharmonia Hall, one of the most beautiful auditoriums I’ve ever sung in and certainly the most beautiful concert hall in Russia. White marble pillars line the sides and red velvet arm chairs form the rows of seats. Eight enormous, sparkling chandeliers give the whole building a fairyland quality, and the acoustics (sic!) are truly magnificent.

During my stay in Leningrad I had a chance to talk to some of the other artists. I found that musicians are the same the world over. They’re all friendly, unceremonious, and interested only in music. There is no doubt, from what I have seen in Russia, that its singers — and I believe all its artists—live well, and, when they achieve great distinction, occupy a “preferred status.” They enjoy pensions, paid vacations, and a guarantee of work. Their pay is well above the average Russian income, and in most cases their living conditions are on a similar level. I found, too, that women occupy leading positions in Russian opera houses as stage directors, artistic directors, scenic designers, and such. You’ll also find many female stage hands. I discovered that prices of tickets for my appearances were scaled very high. The most expensive seats sold for $10.00 each, which — in Russia—is even higher than it sounds.

To give you an example of how kind and warm the entire feeling among artists was, let me relate one incident. After our second Rigoletto performance there was a party given in my honor. I returned home at about one a.m. and had to leave my hotel the next day at seven a.m. to catch my plane back to Moscow. When my wife and I appeared in the lobby at that unearthly hour, we found to our amazement that the entire Rigoletto cast, headed by Konstantin Laptev and his wife Anna, were waiting for us. They just wanted to see us to the airport for a final au revoir. Anyone who knows singers and their notorious penchant for late rising will understand how deeply touched we were.

Back we flew to huge, bustling Moscow which — at that time—was crowded with tourists from all over Russia who had come to see their capital. Finally the day approached when the dress rehearsal for Verdi’s Traviata was scheduled at the Bolshoi Theater. I have an especially warm spot in my heart for this opera, for it was as Alfredo that I made my debut at the Metropolitan fifteen years ago. Mme. Firsova, an excellent lyric coloratura, was Violetta, and the beloved baritone Lisitsian, a great Russian favorite, was the elder Germont. He bears the proud title of “People’s Artist” which is equivalent to the Germanic honor of Kammersänger.

The present Bolshoi production of Traviata is set in the Maupassant era, and the décor and costumes are among the most beautiful I have ever seen. As is customary during dress rehearsals all over the world, I started out by singing sotto voce.

Although I couldn’t see an audience I soon had the distinct feeling that we, up on stage, were not alone. This was the understatement of the century. As it soon turned out, the entire orchestra was packed with colleagues, members of the drama and various ballet companies. They all had come, so I was told during the first intermission, to hear the tenor from the United States. Well — I naturally let go. I have been very lucky in my career and I have had, over the years, all kinds of recognition. But the applause that reached me on stage after my aria was something that brought tears of gratitude to my eyes. Maestro Khaikin tried to continue the performance—but it was no use. Finally, in a

Recital in Philharmonia Hall, Leningrad: "perfect acoustics."
E V E R Y B O D Y has at least one major plaint about high-fidelity systems. To many, the most infuriating thought is that the equipment is always obsolescent: no sooner does a man finish paying for the last improvement — goes the wry observation — than something better becomes available, to make canned Philadelphia Orchestra seem yet more garden-fresh.

We could marshal several quite reasonable answers to this protest. One that comes to mind immediately, for instance, is that people seem to object far less poignantly to the far more flagrantly planned and systematized obsolescence of Detroit products, which are, after all, even more expensive. But we won’t, because this has been discussed before. Besides, we secretly feel fellowship with the frustrated f-man in his plight. Indeed, we mention him primarily to demonstrate that we are aware of him, sympathize with him, and for that reason hesitate to urge readers editorially to spend even a little on more sound reproducing equipment unless we’re pretty certain that it will bring a significant and lasting improvement. This we are about to do.

Specifically, we believe that owners of two, three, and four-way speaker systems are well advised to consider the advantages of using a separate power amplifier for the bass driver. The conventional method of using a multi-speaker system is illustrated in Figure 1: a preamplifier-control unit is connected to a single power amplifier which, of course, amplifies the entire frequency range of the control unit’s output. A dividing network (or crossover network; same thing) then separates the components of the sound according to frequency, permitting them to pass only to the appropriate reproducer in the loudspeaker system and blocking them from the other reproducers. We have used a three-way speaker system for illustration. In a two-way system there are only two reproducers and two outputs from the network; in a four-way system, four reproducer operating ranges and four network outputs. When we speak here of two, three, and four-way systems we mean those in which separate parts of the frequency range are reproduced by as many individual voice coils, or sets of voice coils. We do not refer to multi-cone or “two-way” speakers with mechanical crossovers in this context.

A better place to accomplish this frequency division is before the power amplifier, as shown in Figure 2. The high-impedance dividing network following the control unit breaks up the signal into frequency bands, with the dividing frequency at or near the normal woofer crossover point. Frequency components below that point are directed into the bass power amplifier, which drives the woofer only. The rest of the range is handled by the upper-range power amplifier. (In a three-way system as pictured, a conventional dividing network is used to separate the remaining frequency components into ranges appropriate for the middle-range and high-frequency reproducers.)

Conversion of system No. 1 to system No. 2 requires, obviously, a high-impedance dividing network and a second power amplifier. Amplifiers, we know as well as you do, are not bought by economizing on lunch money for a few weeks. What, then, are the advantages of system No. 2 (a biamplifier system, until someone thinks of a better name) that make it worth the extra expense? There are many; some of the most important are discussed in the following paragraphs. Which is most important in a given case will depend on the components in a particular system and on how they are used.

Better woofer damping. A conventional crossover network requires a combination of inductors and capacitors to accomplish its filtering action. Almost invariably an inductor is connected in series with the woofer. If the recommended woofer crossover frequency is ten times the
basic resonance frequency—a normal ratio—the impedance of this inductor is about 24 ohms at the woofer resonance frequency in a high-quality 16-ohm network. If the amplifier’s damping factor is 20, the series inductor reduces the effective damping factor to a little more than 5. The same ratios exist for other system-impedances. Degradation of the damping factor may be worse in non-typical cases, but it is rarely less severe—unless the woofer is connected directly across the amplifier output terminals and allowed to roll off naturally, as it is in a few conventional systems. Most woofers do need electrical rolloff, however. In a biamplifier system this is obtained with the high-impedance dividing network; thus the advantages of direct woofer connection to the power amplifier are retained.

Smother crossover curves. Because of imperfectly damped electrical resonances in the inductance-capacitance components of a post-amplifier dividing network, there is a small but significant peak in output just before the rolloff begins for each driver. Moreover, because loudspeakers are not resistive but reactive terminations for the network, rolloff curves are often not symmetrical. These difficulties are easily avoided in a high-impedance dividing network: resistor-capacitor filters are used, so that peaking can be eliminated; the filter terminations are resistive, which makes for smooth, symmetrical rolloff curves; and the filter components can be matched without difficulty to obtain perfect conjunction of the curves.

Lower distortion. With complete separation between amplified bass and treble impulses, there is far less opportunity for the occurrence of electrical intermodulation distortion. Indeed, for equivalent over-all power levels, the probability of formation of audible intermodulation products is reduced by much more than one-half; the exact reduction depends on the crossover point, characteristics of the amplifiers, efficiency of the speakers, and many other factors which cannot be discussed here.

Higher power-handling ability. Recently, the question of amplifier power requirements has been debated from every quarter. There is no simple absolute answer. Power requirements depend on so many circumstances that one user may need twenty or thirty times the power that would be entirely adequate for another. Still, it is certain that the increasing dynamic range, and decreasing distortion, of source materials are gradually raising amplifier power requirements. If 20 watts were enough three years ago, for instance, the same system now probably needs 40 or 50 watts. This situation makes a biamplifier conversion especially advantageous for a system now limited by an obsolescent amplifier, rather than buy a 40-watt amplifier to replace a 20-watter, the owner need buy only another 20-watt unit to use with the old one in a biamplifier setup. With a woofer crossover point somewhere between 250 and 1,000 cps, a range which covers just about all multi-speaker systems, the average signal power handled by the two amplifiers will be roughly equal. Thus the probability of signal clipping will be about the same in a biamplifier system with two 20-watt units as in a standard system with a 40-watt amplifier. A bonus advantage, and a most important one, is that if severe clipping does occur it will be less objectionable, since it will probably not affect both channels simultaneously. A heavy low-frequency transient will not muddy up the treble. Needless to say, the two amplifiers should be as clean and as stable up to their rated power limits as the single high-power unit; and a pair of high-power amplifiers would be better yet for desirable power-handling ability.

Variable crossover frequency. It is desirable to have precise control of crossover frequency in order to permit its optimal adjustment for the particular driver units and enclosures, personal preferences in tone quality, and even for listening-room acoustics. When any of these factors is changed, the most satisfactory crossover frequency is likely to change also. To vary the crossover frequency of a conventional network all the elements must be changed in value simultaneously, which is decidedly impractical. It is possible to use variable resistors (potentiometers) or inexpensive switched capacitors for this purpose in a high-impedance dividing network; and, in fact, all commercially-available high-impedance networks do have controls for changing the crossover frequency.

Insensitivity to speaker impedance and efficiency. For best operation of a post-amplifier dividing network, the woofer should be matched to the other reproducers in both impedance and efficiency, and they don’t come this way. Elaborate networks can be devised to compensate for differences in impedance, and level-control pads can be used to adjust for efficiency mismatch. Both represent compromises and complications, however, and it is desirable to avoid them. In a biamplifier system it is only necessary to connect the woofer to the proper impedance taps on its amplifier, and the upper-range reproducers (via their own standard dividing network, if any) to the appropriate impedance taps on their amplifier. Efficiency differences can be adjusted easily by input level controls on the amplifiers, which do not degrade speaker damping nor waste amplifier power as speaker level pads do.

All these advantages are not merely theoretical. Several years ago we published an article* on the same subject; at that time, although biamplifier operation was just as appealing theoretically, we had to confess that practically the improvement was slight. Not so today. Working with the idea again recently, we have obtained immediately noticeable betterment of several speaker systems with biamplifier conversions. Perhaps degradation of damping factor is more apparent with modern ultrastable amplifiers; perhaps the distortion of our former high-impedance

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filter, which was deplorable by today's standards, influenced our findings. Whatever the reason, our previous mild approval of the idea must be revised upward substantially.

This is not to say that a bi-amplifier conversion will make a basically poor system excellent, or even that it will make a radical improvement in every case. Rather, we believe that anyone who has a good multi-speaker system now, or is ready to buy one, can make it better — perhaps a good deal better — with bi-amplifier operation.

The results we obtained were interestingly varied, as the following specific examples show. The woofer of a conventional three-way Wharfedale system was installed in a large bass reflex cabinet with sand-filled panels; the middle-range and tweeter speakers were mounted on a flat baffle above. Crossover frequencies were 1,000 and 5,000 cps. With bi-amplifier drive this system benefited most remarkably from a lowered bass crossover frequency: it was easy to establish the optimal frequency as 300 cps. Better damping was obtained over the whole range, because the middle range was being reproduced by a smaller, crisper speaker and because the woofer was connected directly to the amplifier output terminals. This didn't sound like the same speaker system, but it certainly sounded a lot better.

Our second example is that of the Sherwood Forester. We found that the proper bass crossover frequency in bi-amplifier operation was the same as that provided by its single-amplifier dividing network. The improvement in bass definition, though, was obvious immediately to all listeners; it was no contest at all. We found this to be generally true of systems having front-loaded bass horn drivers.

In a system which combines infinite-baffle Bozak or Acoustic Research woofers with a Janszen electrostatic tweeter, the woofers are ordinarily connected directly to the amplifier and permitted to roll off naturally; the tweeter is also connected to the amplifier output terminals. There is no crossover network at all in such a system except for a 500-cps high-pass filter built into the tweeter. Accordingly, amplifier damping is already fully effective on the woofer. When we tried a 500-cps bi-amplifier setup with a Bozak-Janszen system, we found it less satisfactory than single-amplifier operation — the normal tweeter-woofer overlap in operating range from 500 to 1,000 cps is, apparently, essential for natural middle-range reproduction. We adjusted our high-impedance filter to cut off at 400 cps in the treble channel and 1,200 cps in the bass channel, and that restored the middle range. Still, the only improvement obtained from bi-amplifier operation was cleaner sound at high power levels — in itself, perhaps, not a negligible benefit.

There are now available four widely-advertised types of dividing networks that operate between a preamp-control unit and two or more power amplifiers. First on the scene, a few years ago, was the Van-Amp (Variable Audio Network Amplifier) made by General Apparatus Company. This has a single continuously-variable control with which the crossover frequency between the low- and high-frequency output channels can be adjusted from 90 to 1,000 cps. Level controls are furnished for both output channels; the maximum voltage gain (relative to the input from the control unit) is 8 on each channel. Crossover attenuation rate approaches 12 db per octave. The Van-Amp is available as a kit, at $39.95, or completely assembled and wired for $56.95. A schematic diagram, parts list, and assembly instructions are furnished in the Van-Amp instruction book, which can be obtained alone for $1.00 (deductible from the kit price if you order it later on).

Similar in design, controls, and operating range is the PVC (Powered Variable Crossover) unit sold, in kit form, at $39.90 by the Walter M. Jones Apparatus Company. The assembly manual only costs $1.00; this can be applied to subsequent purchase of the kit. Fully assembled and wired, the PVC is available at $59.90. This company also sells (at the same prices) PVC units that operate from 900 to 11,000 cps, and custom variations at slightly higher prices.

The Heath Electronic Crossover kit, model XO-1, has an individual crossover frequency control for each output channel; switch-selected frequencies are 100, 200, 400, 700, 1,000, and 3,500 cps. It is possible to achieve an overlap in operating ranges by setting the low-frequency channel cutoff at, say, 700 cps, and the high-frequency channel cutoff at 400 cps — or, conversely, to produce a hole in the over-all electrical response by setting the bass channel cutoff frequency lower than that of the upper channel. Attenuation rate on each channel approaches 12 db per octave. Another switch is provided to bypass the filters entirely, routing the entire range to a third output jack. Individual level controls are furnished for the two filter channels. Negative feedback is employed in the XO-1, however, and the maximum voltage gain on each channel is unity. Price of the kit is $18.95; that of the instruction book only $1.00.

The most elaborate and versatile of such devices, the model 5-CFD Electronic Frequency Divider, is sold by Colbert Laboratory. This can be operated as either a two-channel or three-channel filter, with individual continuously-variable low-frequency and high-frequency crossovers, and output level controls for each channel. It has been designed for a constant

Continued on page 149
Then he announced that he would play a selection by Buddy Clark. Fitting the disk on an adapter unit, he carefully fed the needle into the first groove and ushered in a new era of the phonograph.

Sometime around nine at night I put my column to bed and checked out of the World Telegram offices. Under one arm I had a cardboard carton containing an LP adapter unit, in the other hand a package of the new records which had been given to me for review. All of the way home I kept wondering about this new development; something disturbing was in my mind.

Once in the house I tossed off my coat and hat, plugged the adapter into the Fisher, and then pulled four or five sets off my record shelves. For the next two hours I listened carefully, to the new LP versions of several recent recordings and then to the shellac editions of the same performances. They sounded pretty much the same—if anything the shellac had the edge. But that could have been a combination of the high quality pickup on the regular turntable and the fact that many of the 78-rpm disks were test pressings, which had been issued to me for purposes of annotation.

When I had finished I sat there for almost an hour, alone and quietly, just looking at the patient record library. There, row upon row, the albums waited: ready now, or years from now, to be brought to life and sound, to pour back the breath into stilled voices, to convey again the charged atmosphere of great performances, to release the infinite variety of musical forms and moods which generations of minds had created. Some eighteen thousand strong the shellac disks waited, ignorant of the gathering clouds of obsolescence. I wondered what was going to become of them in the still nebulous record future.

During the next decade the microgroove whirlwind swept on. It banished the three deadly “B’s” of the record business: bulk, bother, and breakage. Tape techniques took over at the recording sessions, the term “hi-fi” entered the vernacular, and there appeared a new species of music listener, who, by the most fervent concentration at forty watts, could just detect the ticking of Ormandy’s watch. The 1812 came forth with the final awful realization of the composer’s full intentions—actual cannon shots and the supercharged clangor of real cathedral bells. The Fisher went back to the factory and was rebuilt with still more dials, knobs, and tubes to keep it in pace with the tremendous new techniques. And the eighteen thousand shellacs? Some of them, of course, have melted away. A few perished in action; some just wore out. Five thousand or so still remain on the shelves and there—for as far ahead as it is now possible to foresee—they are going to stay in honorable employ.

There are several reasons why they are going to stay, the prime one being that there are no adequate replacements available. I do not wish to quibble to the point of absurdity about the relative merits of performances, but rather to make a simple statement of fact. To cite an example, there is, to my knowledge, no LP version of the very pleasant Concerto in G for Piano and Orchestra on Chinese Themes and Rhythms, by Aaron Avshalomoff. My shellac set (Columbia M 286) offers the Shanghai Municipal Orches-

**Love letter to an old speed**

*by JOHN BALL, JR.*

THE ROOM, though large, was crowded and therefore hot. All of the newsmen, trying to make themselves comfortable on inadequate folding chairs, knew what was coming. *Billboard* already had carried the complete story and most of the New York papers had at least sketched the outlines. Behind the speaker’s platform there was a stack of record albums at least eight feet high, a criminal arrangement that meant sure damage to the items near the bottom of the solid load.

After necessary preliminaries, a gentleman from Columbia Records, Inc., stood up with a bland smile on his face and a thin disk of vinylite in his hands. Formally he delivered a short speech about 33⅓ rpm and microgroove.

HIGH FIDELITY MAGAZINE
poser with Gregory Singer as

is reaching pretty far afield

but the record offers a most

work which I happen to enjoy.

the soloist. I grant

the music not only do the 78s hold

from the ancient mechanical recordings

Liszt's Harmonies Poétiques et Religieuses

With all respect to the Misses

and to the kinetic Mme. Callas, I oc-

have heard my mad scenes given the kind

hale to Mme. Galli-Curci when that

prime of a magnificent voice.

In addition, with equipment designed for the

these venerable disks can be made sur-

prising insofar as concerns the vocal part.

The 78s is far better than many present

Nor is date of recording always a reliable

merit of what lies in the grooves. There is

little stunt I like to pull on those occasions when some-

one comes over to hear my sound system. The victim

having been made comfortable, the living room suddenly

becomes filled with the electrically charged climax of the

Transformation Scene from Parsifal. The orchestra rises
to a peak of intensity, the brasses cut through in a sunburst
of triumph, and then the air is almost shattered by the

crashing impact of tympani thundering out the majesty
and power of the knights of the Grail. As the music echoes
away, there is always a startled expression and usually some

hushed comments about the tremendous fidelity, near perfec-
t but for a barely noticeable tape hiss. A slight hiss
there is, but it's not tape; the recording was made at
Bayreuth circa 1927 by Dr. Karl Muck (Col. 67364-D
in set MM 337).

Of more recent date are some 78 recordings whose sonic
quality is considerably superior to that of a great many
LPs currently tagged "high fidelity" by their manufacturers.
The shellac version of Vladimir Horowitz's reading of
Pictures at an Exhibition matches sound to technique to make
a highly-charged combination. Still talked about is
Curzon's Nights in the Gardens of Spain despite the
appearance of some superlative LP versions. A good per-
centage of London's "fmr" series of imported shellac disks,
particularly those devoted to piano or voice, still offer
a most respectable sound if proper care is given to their
reproduction. Perhaps the best sound on any American
78 set was that on Ralph Kirkpatrick's Concert Hall re-
cording of Scarlatti Harpsichord sonatas—at least I have
never heard one to surpass it. These albums were and re-
main of excellent quality—as do a great many others.

Some of the 78s which I retain in the library are pre-
served for documentary reasons alone. The prize item is
a seven inch acid-etched disk from the hand of Emile
Berliner—one of the first disk records ever produced.
Then there are the voices of Sarah Bernhardt, Mahatma
Gandhi, Joseph Jefferson, DeWolf Hopper, and certain
other records whose historical interest entitles them to
permanent respect. Here in this section too is a more
recent item, a precious disk on which the great Heifetz
raises his shimmering bow and creates for a limited, but
grateful, posterity his own unique interpretation, with
symphony orchestra, of Mairsey Doates and Doasey Doates.

Of both documentary importance and musical value are
the sets and individual records in the composer edition
section. Here you will find the Falla harpsichord concerto
with Manuel de Falla as soloist, Ralph Vaughan Williams
conducting his own symphonies, Maurice Ravel setting the
tempo for the Bolero (most other conductors please note),
Dohnanyi's delightful Variations on a Nursery Tune with
the composer doing a superb job at the piano, and Sir
Edward Elgar presenting his own conception of his violin
concerto with the Wunderkind of the day, Yehudi Menu-
hin, doing a remarkably fine job in the solo part.

Does such a program begin to sound interesting? All
right, then, here next is Holst conducting The Planets,
Debussy at the piano accompanying Mary Garden in some of
his own songs, Mascagni supervising a performance of
Cavalleria with Gigli in the cast, and a real treasure,
Sir Henry J. Wood conducting A Serenade to Music. If
you don't happen to know this one, Vaughan Williams
wrote it in Sir Henry's honor; it is a small scale masterpiece
and employs in this recording one of the most distin-
guished choruses ever to be assembled in a sound studio
—sixteen of Britain's top singers paying their personal
respects to the conductor.

Having given you a glimpse of the composer section,
I offer you next a listing of performances on shellac which
I will replace if and when I can get their equal or better
on LP. Here is my Mahler Second Symphony on shellac,
in my judgment so superior to the one available LP version
(at the time of writing) that I wouldn't dream of parting
with it. A replacement of the same performance on micro-
groove would be most welcome, or a new version complete
with all the trimmings lavished on the old one. Perhaps
Mercury will oblige with the same orchestra (Minne-
apolis) and follow up the tour de force of its 1812 by
giving us real bells in the smashing finale. Since Bruno
Walter recently performed this massive Mahler work in
New York, Columbia may have it on tape. But one on
78 is worth two in the vault.

I admit that there is an enormous selection of Beetho-
ven Fifthths from which to chose, but in this work per-
formance is a vital factor. My choice, to date, is Furt-
wangler on Victor 426, and the sound is pretty respectable
too. This same conductor has to his credit a Tchaikovsky
Sixth that hasn't been beaten yet, at least not by anything
that I have so far heard. Mengelberg is still the champ
on Les Préludes (available on LP), and Gershwin him-
self provides the most dynamic Rhapsody in Blue. By
the way, this ancient recording sounds a lot better than
do the few bars dubbed from it on that Hearing is Be-
lieving disk—I suspect that the engineers fudged a little
on that one to make it appear considerably worse than in
actual fact it really is.

By careful intention I have had little to say about vocal
records, for that is a special field of its own. Sufficient
to say that while I do not hold that no worthy singer has
appeared since the Golden Age, I have a long memory for
some magnificently thrilling evenings in the theater; and
my few hundred carefully hoarded old vocal records
en-shrine for my lifetime

Continued on page 146
Supreme among amplifiers, McIntosh alone delivers amplification within 0.4 of 1% of theoretical perfection... puts quality where it counts most—in the heart of your high fidelity system.

The McIntosh circuit is fundamentally different and technically superior. It possesses an inherent large advantage over conventional circuits, makes compatible greatest power and lowest distortion. The McIntosh is a complete, wide-band, stable amplifier. It delivers all the sound, true and clean, with matchless listening ease. It handles any audio advancement or problem with unwavering performance.

McIntosh plus values are a solid investment in your high fidelity future—bring you the finest in reproduced sound now.

THERE IS A DIFFERENCE....

MAKE THE McIntosh LISTENING TEST
AT YOUR AUTHORIZED McIntosh DEALER'S.
WHATEVER ELSE may be said for it, the year 1956 has been well appointed with anniversaries. As everyone is by now fully aware, Mozart was born two hundred years ago and Schumann died one hundred years ago, in token of which hundreds of new records have been issued. A third significant 1956 anniversary, the centenary of Bernard Shaw's birth, has so far gone unnoticed by the impresarios of LP; but this month RCA Victor will rectify that neglect with a complete (well, almost complete) recording of Saint Joan in which Siobhan McKenna, a young Irish actress already well known on records, plays the role of The Maid.

The production committed to disks is basically that of the Cambridge Festival, which opened in New England this summer and arrived at New York's Phoenix Theater in mid-September. Readers who keep an ear out with theatrical doings in the East will know that this production has provoked a wide division of critical opinion. The differences center on Miss McKenna's Joan, a character thickly Irish in speech and rudely peasantlike in bearing and deportment. In some quarters this approach has made a rather unhappy impression. Brooks Atkinson found it positive in the early scenes, but spiritually out of place when the play moves into a new dimension in the trial scene and the epilogue. For Wolcott Gibbs, "her portrayal is convincingly arresting, but it is too much on the same choked and primitive level."

On the other hand, Time's critic felt that "by subordinating effect to essence, what Joan does to what Joan is, she makes an audience feel itself in close contact with someone, however rare, who is in close communication with something, however intangible." And the Saturday Review's Henry Hewes termed it a "miracle" that "without make-up and before our eyes we see a plain homely rustic change into a radiantly beautiful celestial being."

Having experienced Miss McKenna's Joan three times—at the recording session, during the edited playback a few days later, and in the theater itself—I have come to know it well, and to admire it with increasing respect. Radiant is indeed the word for Siobhan McKenna; she is radiantly forceful with Baudricourt and Dunois in the early, beat-the-English stages of the play; radiantly devout when she meets the Archbishop of Rheims and asks him for his blessing; radiantly tender toward the "gentle little Dauphin." Her voice—as Eric Bentley pointed out in these pages a few months ago when reviewing Juno and the Paycock—is by no means well produced, but despite its hoarseness and occasional stridency she manages to project the hard core of the part with wonderful conviction. When she informs the Dauphin that "I come from God to tell thee to kneel in the cathedral and solemnly give thy kingdom to Him for ever and ever, and become the greatest king in the world as His steward and His bailiff, His soldier and His servant," the capital H's can be heard unmistakably. And no one will easily forget the chilling scorn, the livid indignation with which she addresses her accusers in the trial scene: "You think that life is nothing but not being stone dead." The reverberations of that line still sound in my ears.

Siobhan McKenna was at first disinclined to record the play for home listening. Previously she had made a taping of Joan for the Irish radio system that had not entirely pleased her. The Dublin tape had captured a wholly theatrical performance, every line projected just as it was on stage. When she heard it on the radio, Miss McKenna found it all too overstated, and she began to wonder whether Joan lent itself to a heard-and-not-seen presentation. Her associates in the present Cambridge Festival production were able to allay these misgivings, and for the RCA disks the cast attempted to strike a happy medium between a theatrical performance and a straight reading of the text. So that discourse would seem free and natural, most of the actors performed for the microphone from memory. As a result this recorded Joan departs from the printed Joan in many small details. Shaw, who had a keen appreciation of English grammar, might well have raised one of his bushy eyebrows at the sound of "I could let... the knights and the soldiers pass me and leave me behind like they leave the other women"; the adverbial "like" is Miss McKenna's. G. B. S. wrote "as." Neither might he have been pleased with the euphony of "even the blessed Michael will say things that I cannot foretell beforehand," especially as he had been careful to obviate that redundancy by writing merely "tell."

The actress followed the playback text in hand, and at every such slip she winced. "Shaw was always right, and we are always wrong when we inadvertently change his words," she said. "His rhythm suffers at the slightest alteration. You know, I think this play should be conducted like a piece of music. It should not be phrased like prose. Indeed, it is not prose; it is poetry, or at least poetic prose, and it has the most beautiful imagery and counterpoint." Despite the few departures from text, Miss McKenna had no hesitation in approving the recording. "Our memory slips do not change the meaning and do not seriously break the rhythm. We could have made it word-perfect by using our

Continued on page 73
Loveliest of all—the gift of great music through the years. Awakened for you now in new splendor by the magic wand of General Electric Hi-Fi. Here are components for a lifetime of superb musical enjoyment. Ideal for anyone who appreciates the finest.

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scripts, but then the performance might have suffered." And did she think well of the recorded performance?, I asked. Miss McKenna gracefully avoided the opportunity for self-admiration. "I don't ever enjoy listening to myself," she said, "but I feel that I should."

LEONARD BERNSTEIN is prominently represented on Columbia's list of November releases, as composer, conductor, pianist, and analyst. In the latter role he has done a commentary on the Fifth Symphony that deals fascinatingly with Beethoven's compositional *modus operandi*. Bernstein has examined the preliminary sketches for the Fifth Symphony and reconstructed them as they might have sounded had Beethoven gone ahead and used them in his final orchestral version instead of discarding them for something better. Hearing these sketches in full orchestral dress is as intriguing as reading the deleted sections of a manuscript by a celebrated author.

Even though this approach to "music appreciation" will not supplant formal analysis à la Tovey, it serves as worthwhile collateral listening. Unfortunately, Bernstein barely digs into his subject before the record is over. We are allowed a glimpse into Beethoven's workshop, and then the door slams shut. At any rate, Bernstein has demonstrated the potentialities of this avenue of musical exegesis and has shown what could conceivably be accomplished on a larger scale. Similar ventures applied to other works and composers would be, I should think, of solid value to colleges and conservatories, but the cost would undoubtedly have to be underwritten by an educational foundation.

THE LENINGRAD Philharmonic journeyed to Vienna this spring and evoked some extremely flattering reports in the press—including a few by American critics not normally given to the bestowal of hyperbolic praise. On this side of the ocean the rapturous descriptions seemed a little hard to credit, for the recordings of the Leningrad orchestra that had appeared here were not especially noteworthy. On the Soviet-derived disks the orchestra sounded pallid and thin—a competent body of players, but nothing to write home about. These Russian recordings, it is now clear, bore false witness. During the Lenigrad Philharmonic's tour of Germany and Austria, Deutsche Grammophon recorded the orchestra in proper style; and having listened to one of the DGG pressings, I am ready to join the chorus of praise-givers. It is a large orchestra (160 men) and sounds it. The string sections, despite their size, play with great precision and produce a solid, mellow tone, not unlike that of the Philadelphia. The woodwinds have a nasal quality, which I happen to like, and there are obvi-
cidentally, is not the first German emigre to lead the Leningrad Philharmonic; for several years during the mid-1930s the orchestra's music director was Fritz Stiedry, formerly of Berlin and now one of the chief conductors at the Metropolitan Opera.

IN THE USSR the still mediocre quality of their tapes is apparently honestly recognized. Michael Stillman, of Leeds Music Corporation, was in Moscow a few months ago to renew his company's agreement with the Soviet recording bureau, and he had hardly time to take off his coat before the director began apologizing for the lackluster sound of Russian tapes. In the same breath, however, his Soviet host gave assurances of better things to come; future recordings, he promised, would be made with newly manufactured Russian equipment and tape much superior to what had been used before. Rather mysteriously, Stillman was given no opportunity to hear what new equipment could do, though the apparatus itself was exhibited with evident pride. Since his return to New York, Michael Stillman has been expecting a shipment of tape recordings that would substantiate the promised Soviet "new sound." As yet, nothing; but at Leeds they are waiting hopefully.

In Moscow most recording sessions are held in a newish building called, in literal translation, the House of Writing Down Sound; hardly any tapes are recorded on location in opera houses or concert halls. The chief studio in this building, Stillman reports, is an ornate room replete with marble columns and other handsome architectural accoutrements, large as studios go but nothing like a spacious auditorium. This may help to account for the tight, constricted sound that afflicts most made-in-Moscow recordings.

As a footnote to the above, it is interesting to note that Walter Legge, EMI's director of artists and repertoire, will be going to Russia this fall on an exploratory mission. "I'm just curious to hear and judge for myself the quality of musical performance there," he told me when he was in New York early in October. Would he be arranging for EMI's own recording team to do some work in the Bolshoi Opera House? Legge wouldn't say yes and he wouldn't say no, but I suspect that this eventuality may come to pass before too long.
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Released last month: Oistrakh Encores (35354).

MICHAEL RABIN plays

Tchaikovsky: Violin Concerto and Saint-Saëns: Introduction and Rondo Capriccioso

Alceo Galliera, conductor.

Recorded in London with Philharmonia Orchestra.

One 12" record Angel 35388

Other Rabin recordings: Paganini D Major Concerto and Glazounov A Minor Concerto (35259); Bach and Ysaye Sonatas for Violin Solo (35305).

EUGENE MALININ plays

Rachmaninoff Piano Concerto No. 2 in C Minor

Otto Ackermann, conductor.

Recorded in London with Philharmonia Orchestra. (Also contains Chopin Nocturne No. 8 in D Flat.)

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Malinin has also recorded Moussorgsky's "Pictures at an Exhibition" (35317).

QUARTETTO ITALIANO plays

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The Quartetto Italiano has also recorded the Beethoven Quartet No. 13 in B Flat, Op. 130 (35064).

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High Fidelity Magazine
BACH: Brandenburg Concertos (Complete)

Stuttgart Chamber Orchestra, Karl Münchinger, cond.
LONDON LL 1457/8. Two 12-in. $7.96.

These performances were formerly available on three separate disks — two twelve-inch and a ten-inch. Their virtues and defects have been dealt with in detail in these pages (May 1956). Suffice it to say now that this is one of the best complete Brandenburgs, being surpassed, in my opinion, only by the Prabaska and equalled only by the Sacher. In the course of the transfer to two disks, the highs seem to have become slightly sharpened. N. B.

BACH: Passacaglia and Fugue in C minor, BWV 582; Toccatas, Adagio, and Fugue in C, BWV 964

Carl Weinrich, organ.
WESTMINSTER W-LAB 7047. 12-in. $7.50.

Like the organ works on the other Weinrich disk in the Westminster Laboratory series, these are well performed and beautifully recorded. The registrations in the Passacaglia are sufficiently variegated yet not overdone, the voices are clear and correctly balanced, and dramatic peaks and valleys are sharply drawn. If the C major Fugue could do with a little more snap, the difficult pedal part in the Toccata is played faultlessly. N. B.

BACH: St. John Passion

Agnes Giebel, soprano; Marga Höffgen, also; Ernst Häfflinger, tenor; Franz Kelch (Jesus), Hans-Olaf Hudemann (Petrus, Pilatus), basses, Thomanerchor, and Gewandhausorchester, Leipzig, Günther Ramin, cond.
ARCHIVE 3045/7. Three 12-in. $17.94.

The late Günther Ramin was, like Bach, cantor at St. Thomas in Leipzig. In addition the fact that the Passion is performed complete and in St. Thomas and that the exact instrumentation prescribed by Bach — including oboi da caccia, viola d'amore, viola da gamba, and lute — is employed, would seem to create the most authentic possible atmosphere for a recording of this work. Like Kurt Thomas in the Oiseau-Lyre set, Ramin emphasizes the lyric qualities of the music; a little more passion and incisiveness in the passages allotted to the crowd would have brought out better the bitterness of those sections. On the other hand, Ramin is somewhat more imaginative than Thomas: his treatment, for example, of the chorus in which the soldiers decide to cast lots for Jesus' raiment (No. 54) is extraordinarily sensitive and effective.

The soloists are all excellent, though this listener would have preferred a somewhat weightier tone for the soprano and alto. Even so, Höffgen's singing of Es ist vollbracht is especially moving, and the aid by Alwin Bauer of the gamba obbligato. Häfflinger, the Evangelist, sings his taxing role with flexibility and intelligence, and does not lapse into falsetto for the high tones. The first-class recording maintains clarity even in the most contrapuntal tutti sections. The tone of the chorus is pure and clean; it is well balanced except in the opening chorus and the Rezitativ, where the tenors are a bit weak. All in all, as fine a performance of the St. John as is available on records, and in some respects better than the others. The German text and an English translation are provided. N. B.

BEETHOVEN: Grosse Fuge, in B-flat, Op. 133

Mozart: Adagio and Fugue in C minor, K. 456; Fantasy and Fugue in F minor, K. 608 (arr. string orch., Winograd)

String Orchestra Arthur Winograd cond.
M-G-M E 3382. 12-in. $3.98.

The conviction declared here before, that the vast Fuge needs more than four players to convey the grandeur in its tough turmoil, is supported by the most effective of the recordings for string orchestra. In several of the Winograd, records, including this one, M-G-M has demonstrated a sound of startling and bluff — almost savage — realism. There is no doubt that friction produces this music, and anyone after hearing the Fuge and the Fantasy (originally for clockwork organ) on this record must recognize how much more compelling they are than in more distant and glossier sonics. The enormous difficulties of the Fuge have been met with an address equal to its toughness and its sudden refinements, and the subtle bowing is not lost in the reproduction, equally responsive to large forces and hushed pianos.

The Fantasy, always heard in transcription, bristles with too many shafts of color to be entrusted to strings alone, but the conductor has played it with persuasion if not conviction. It is interesting even though it does not sound right to those who have heard it on organ or transcribed for full orchestra. The sonic advantages make the shorter Adagio and Fugue preferable in this edition to the old Columbia conducted by Herbert von Karajan.

C. G. B.
BEETHOVEN: Sonatas for Piano: No. 14 in C-sharp minor ("Moonlight"), Op. 27, No. 2; No. 23, in F minor ("Appassionata"), Op. 57

Harold Bauer, piano.
RCA Camden Cal. 311. 12-in. $1.98.

Has the additional title of The Art of Harold Bauer, Vol. 1, and it is not a bad idea to make available for today's music lovers a piano style beloved by yesterday's. Not that the two sonatas presented on this disk are ideally characteristic of the warmth of Bauer's playing: some of that warmth is dissipated in hurry, presumably dictated by an injunction to compress the music to a specified number of 78-rpm sides. Nevertheless, enough of the warmth and the clean-cut decision in favor of this mood or that remain to show that the more detached style of today is not necessarily always better. The sound was originally engraved more than twenty-five years ago, and the Appassionata will clutter with strong volume, but the Moonlight has long stretches of entirely acceptable piano. Two of the best short pieces by Franz Liszt are more brilliantly played than the record, boosting treble a little awkwardly, is now able to reveal.

Collectors to whom surface hiss is particularly odious ought to know that it is an unlucky but inevitable concomitant of LPs made from 78s as old as these.

C. G. B.

BEETHOVEN: Sonatas for Piano: No. 15, in D ("Pastoral"), Op. 28; No. 17, in D minor ("The Tempest"), Op. 31, No. 2

Paul Badura-Skoda, piano.
Westminster 15210. 12-in. $3.98.

These are studies in immaculacy — of piano sound and piano technique. The full resonance of the bass and unblunted clarity of the treble are just about as good as we have obtained from disks, and seldom have they been united on one record as they are here. In technique, Mr. Badura-Skoda has developed a graduated scale of force: the delicate pianissimo to hearty fortissimo in imperceptible increments; and he has added to a good cantabile a spotless staccato — insisted on too much in an otherwise excellent Tempest, and much too much in a Pastoral rich in finesse and penurious with the spirit of fresh contentment that ought to sparkle from it.

C. G. B.

BEETHOVEN: Sonata for Violin and Piano, No. 3, in E-flat, Op. 12, No. 3

†Brahms: Sonata for Violin and Piano, No. 3, in D minor, Op. 108

David Oistrakh, violin; Vladimir Yampolsky, piano.
Angel 35331. 12-in. $4.98.

The most ingratiating Russian of our day here recalls Joseph Szigeti as his best. The lucidities are the clearest of the shape of every phrase and the subordination of detail to a dominating plan, in unshowy works so diverse in mood, underline a basic musicianship often and naturally overlooked. Mr. Yampolsky's records of more spectacular music. This is chaste playing, of quiet intensity and of course the most varied of tonal uncture. Particularly admirable is the way the brilliance of the Beethoven is held in classic measure, while the darker shades of Brahms are handled with a welcome palliating light. The pianist, whose part is not secondary, jibes to perfection, and it is too bad that he was assigned, by judgment of the recording supervisor or by an encroachment of a prominence a little too ostentatiously inadequate. Close and living sound for the violin, not a whit shrill.

C. G. B.

BEETHOVEN: Symphony No. 5, in C minor, Op. 67
†Mozart: Symphony No. 40, in G minor, K. 550

Philadelphia Orchestra, Eugene Ormandy, cond.
Columbia ML 5098. 12-in. $3.98.

Two stunning finales, and a G minor of high appeal from beginning to end. The Fifth, in sumptuous texture, is hurt by several starting blots of screech and by a few passages in the first and second movements where the stroke is too complex or the tone is overripe — occupational ailments of the great virtuoso orchestra. But the big symphonic sound, unified by reverberation but retaining brilliance even during its loudest roars, has a high glory perhaps capable of obliterating the memory of its faults. The texture is at its best when it is a full strength, but this is prefaced by its added wind instruments and progressive vehemence, has a richness and grandeur not paralleled on another record.

C. G. B.

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The G minor is not scored to make an orchestral effect like Beethoven's Fifth, but Mr. Ormandy, resisting the temptation to show off his strings by three-fourths their strength, has given substance to the bitter music, while protecting its intensity by decision of accent and careful pointing of phrase, delivered at a measured and telling pace.

Unfortunately, echo again intrudes roughly into the rich orchestral fabric. Collectors to whom this defect is minor are advised to hear the record before buying, in spite of the fact that even their reproducers may not be able to do justice to the wide sweep of frequencies. On two apparatus used here the sound of the treble was uncomfortably shrill, while on a third, and the best, instrument, it was still broadly bright just where it had been worst. The record is too eloquent to be rejected in advance because its eloquence is precarious.

C. G. B.

BRAHMS: Concerto for Violin and Orchestra, in D, Op. 77

Zino Francescatti, violin; Philadelphia Orches-
trata, Eugene Ormandy, cond.
Columbia ML 5114. 12-in. $3.98.

When a work has been recorded as often as this one we expect to find, and usually do find, half a dozen versions of lofty merit, and the hard thing to determine is not which one is the absolute best — since that often is quite indeterminable — but what the qualities are that make one different from another when both are good. The beautiful performance here is not easy to characterize, for the only stable quality seems to be the relaxed orchestral presentation, favorable to a grave richness of deeply glowing tone. The soloist begins with a nervous pulse and strong, bright voice, which would permit some words on the excitement of contrasts if the violinist did not disoblige by imitating the orchestral relaxation, a special kind like the long surge of a slow ocean swell. Then he departs again in a lighter way, making use of the orchestra as a dark background before returning to merge with it. Contrast of course, but coalescence too, both effective.

Sonically this is a spacious, unity exhibit-
ition of the Philadelphia Orchestra, with a solo violin just a trifle too far
ward to be in parallel with concert-hall proportion. This is not oppressive at any time, and is discernible only when the accompaniment is thin. It may actually be the result of a softness of the winds, blended and not prominent in a sweeping luxury of strings with a bass like dark fleece. For a full complement of this richness the record is too pale.

The solo violin will show edge on some reproducers but none on reproducers in good adjustment.

C. G. B.

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

Pittsburgh Symphony Orchestra, William Steinberg, cond.


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

Pittsburgh Symphony Orchestra, William Steinberg, cond.

High Fidelity Magazine
Beethoven's Ninth: "Enlisted in a Service of Purification."

When the chorus enters with the clarifying word, one reviewer finds the spell broken. The eccentricities of tempo no longer bring magic with them. Instead they seem indubitably eccentricities. The tenor's alla marcia, at its best solid determination becoming an ecstasy of resolve, is a flipper excitement here, and it is impossible not to feel a striving for novelty in the times and stresses repeatedly enforced upon the chorus, even if we grant that novelty was not sought, but instead a supremacy of jubilation that the Festspielhaus, and Germany, and mankind, have been cleansed. The truth probably is that the evangelism of Beethoven attained its own supremacy in this Finale, and is not to be improved by tampering.

The records were made during public performance but are little vexed by background noise, while the sonic production for the most part is commendable, here and there admirable. The distinction of the strings is constantly apparent and the wind timbres are well realized although not with the pungency of several other editions. The timpani, used both broadly and subtly by the conductor, are notably clean no matter their force. It is not acoustic values that will determine the reception of this album.

Musically not easy to defend, emotionally hard to resist, the Furtwängler projection is both revelation and obscurant. No one should buy it until he knows which it is for him, but if it lays an obligation upon everyone to hear it.

C. G. BURKE

BEETHOVEN: Symphony No. 9, in D minor, Op. 125

Elisabeth Schwarzkopf, soprano; Elisabeth Hampsch, contralto; Hans Hopf, tenor; Otto Edelmann, bass; Orchestra and Chorus of the Bayreuth Festival, 1951-Wilhelm Furtwängler, cond.

RCA VICTOR LM 6043. Two 12-in. $7.96.

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whole score so well done — if for no other reason than that the Alley's School children manage the songs (in which, in the theater, the audience actually participates and which are not easy, especially the 8/4 meter introduction and the birdcalls of the third one) with an expertness that could not be hoped for from ticket buyers. The cast is quite elite, with Peter Pears and Trevor Anthony, as the sweep masters, in relatively small parts; they sing and read very well, but come a bit short of the mark when called on to "laugh horribly." As Juliet, the oldest of the Children, April Cantelo is winningly sweet, and Jennifer Vvyan is a nice-seeming Rowan. As Miss Bagott, Nancy Thomas sings well enough but does not project so well as a personality. In the title role of Sandy, David Hemmings, who sang Miles in The Turn of the Screw, is in good form. The other children do well most of the time, in parts that are really harder; my pet of the lot is Michael Ingram; the reason, originally but not necessarily particularly like a small boy who is really terribly concerned that things turn out well. Britten conducts at breathless tempos, whisking the cast along much as the Red Queen whistled Alice. They cope, but Lord help any underemployed cast whose conductor copies this pacing. The spoken lines have been changed, sometimes radically, to make unseen action clear. The engineering is good. Off the beaten track and amusing to hear, at least from time to time.

J. H., Jr.

Vienna Konzerthaus Quartet; Ferdinand Stangler, second viola.
Vanguard V 485. 12-in. $1.98.

These two compositions are Anton Bruckner's only chamber works. The Intermezzo was probably composed as the second movement of the larger work; the Scherzo was substituted later. In this recording, the Intermezzo has been placed immediately after the Scherzo, so the Quintet may be heard in its second movement. Historically the Quintet falls between the Fifth and Sixth Symphonies; musically, it sounds rather as if it, too, should have been a symphony. Nevertheless, it has some pleasantly intimate moments, especially in the Adagio. In too many places, however, it is heavy-footed. The Vienna Konzerthaus Quartet's performance and the Vanguard recording have more brightness in the right places than is the Koeckert Quartet for Decca. This is a work to be approached with caution by all but Bruckner enthusiasts.

P. A.

CHADWICK: Symphonic Sketches
Eastman-Rochester Symphony Orchestra; Howard Hanson, cond.
Mercury MG 50104. 12-in. $3.98.

The elder statesmen of modern American music are perhaps the most sinfully neglected composers in history. Hanson has done a great deal to remedy that situation; however, and he could scarcely have chosen anything better calculated to exhibit one of them in a favorable light than this ur-

baneous, vivacious, and thoroughly delectable work.

The four Symphonic Sketches are brief tone poems which add up to a symphony of considerable size and unfailing interest. The shortest, "Debussy's Sketch," is the best known of the four. David Hall hits it off perfectly when, in his jacket notes, he calls this "a spirited blend of the Brahms-Dvorak manner with Americanistic overtones." One does not have to look far for the influence that shaped the English horn solo over softly divided strings in the second movement, entitled "Noel," but this observation simply places the work and is not in any sense an adverse criticism of it. The third movement is a brilliant scherzo called "Hobojimbin." Perhaps the most remarkable sketch of all is the last, "A Vag-

ron Ballad," wherein Chadwick kicks over the traces of professorial respectability, caricatures Bach on the xylophone, and has himself a wonderful time. The perfor-

mance is superb, and so is the recording.

A. F.

COPLAND: Music for the Theater; Music for Radio; Music for Movies
M-G-M Chamber and Symphony Orches-
trases; Izler Solomon (in Music for the Theater) and Arthur Winograd, cons. M-G-M E 3567. 12-in. $1.98.

Music for the Theater is one of Copland's earliest works, but it remains one of his best, and it is the outstanding piece in this collection. It has been recorded several times before, but never with such affectionate concern for one of its principal qual-

ities — the manner in which Copland makes piquant chamber music out of the sound of a pit orchestra. Something of the same chamber music quality suffuses Music for Movies, but this miscellany (derived from several different film scores) lacks the unity of conception that distinguishes Music for the Theater. Music for Radio, which here makes its debut on disks, is a pleasant piece for full orchestra some-

what reminiscent of the Wild West music Copland wrote for his celebrated ballets Billy the Kid and Rape. The recorded sound of the symphony orchestra is markedly inferior to that of the chamber ensemble.

A. F.

COUPERIN: Trois Leçons de Ténèbres; Motet de Sainte Suzanne
Pierrette Alarie, Basia Retchitska, soprano; Antoine Geoffroy-Dechaume, organ; Man-

uel Recassens, cello (in the Leçons). Alarie; Léopold Simoneau, tenor; Georges Ablon, bass; Ensemble Vocal de Paris; Orchestra de Chambre Gérard Cartigny, Ernest Bour, cond. (sampler). London DTL 93077. 12-in. $4.98.

In the first two Lessons the solo part is sung by Miss Alarie, whose voice is sweet and round and silvery; in addition she has that rare thing among modern singers, a real trill. The temps are brisk, the line never sags, and justice is done to the combination of strength, sensitivity, and pathos that characterizes these fine works. In the third Lesson, Miss Alarie is joined by Miss Retchitska, whose voice is not quite as pure, flexible, or secure. Here the temps are a little too snappy; it seems to me that the poignancy of this expressive work is better brought out in the Haydn Society recording. The motet is a more cheerful and open composition, happily alternative in character. The solos here are somewhat stronger than those in the Oiseau-Lyre version of this work, but the chorus there is firmer and cleaner. Clear and spacious recording.

N. B.

DEBUSSY: Le Martyre de Saint-Sébastien
Claudine Collart, soprano; Janine Collard, mezzo-soprano; Christian Gayraud, mezzo-
soprano; Choruses of Radio-diffusion Fran-
çaise; Orchestra of the Théâtre des Champs-
Elysées (Paris); André Falcon, narrator; D. F. Inghelbrecht, conductor. London DTL 93041/42. Two 12-in. $9.96.

Phyllis Curtin, soprano; Florence Kopleff, contralto; Catherine Akos, contralto; New England Conservatory Chorus; Boston Sym-

phony Orchestra; Charles Munch, conduc-
tor and narrator.

RCA Victor LM 2030. 12-in. $3.98.

There are three ways to present Le Martyre. The music can be heard in conjunction with D'Annunzio's play, which is how Debussy originally conceived it in 1911; or it can be heard as a kind of oratorio, with sections of the text voiced as a narrator which is how André Caplet re-

vised it in 1922, after Debussy's death; or it can be heard without any spoken words at all, as incidental music pure and simple. The play-and-music version has been recorded by Faré-Marcioni but the disks have been issued so far only in France. The Caplet-oratorio version is heard on the London (Ducretet-Thomson) LPs above. The incidental music sans parler has been conducted for records by Victor Allemand (Allegro) and Ernest Ansermet (London). The new RCA record under Munch is an abbreviation of the Caplet approach; it has some spoken text, but in considerably more moderate quantity.

D'Annunzio's redolent French prose, with its self-consciously mystical aspirations, is not at all my cup of tea, but I must concede that it does convey continuity to Debussy's score. Heard alone, the music seems too episodic and disjointed. The words, whatever their literary value, help bind it together. It would have been nice if Messrs. London and  

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LATEST RELEASES

OPERA

COSI FAN TUTTE—Complete Recording (Mozart)

BORIS GODUNOV—Complete Recording (Mussorgsky)

OEDIPUS REX—Complete Recording (Stravinsky)

THE LITTLE SWEET—Complete Recording (Britten)

INSTRUMENTAL

PETITE SYMPHONIE IN B MINOR FOR WIND INSTRUMENTS (Gounod)
EINE KLEINE TRAUERMUSIK (Schubert)
MINUET AND FINALE IN F MAJOR (Schubert)

THREE PIECES FOR HARPSICHORD
(Scarlatti—arr. Pierne); SCHERZO (Schumann); AN-DANTE (Tchaikovsky); SEVILLA (Albeniz); QAUTOIR (Glazounov); PRELUDE AND CHORAL VARIE (Borsari); Quatuor de Saxophonos Marcel Mule. LL-1434 $3.98

QUARTET IN A MAJOR (Boccherini) (Opus 39, No. 8); LA TIRANNA (Boccherini) (Opus 44, No. 5); TRIO IN G MINOR (Boccherini) (Opus 9, No. 5); TRIO IN G MAJOR (Boccherini) (Opus 39, No. 2) Quartetto Carmirelli. H-1454 $3.98

NATIONAL AIRS OF SCOTLAND
NATIONAL AIRS OF IRELAND
The New Symphony Orchestra of London. Conductor: Trevor Harvey. LL-1459 $3.98

NATIONAL AIRS OF ENGLAND
NATIONAL AIRS OF WALES
The New Symphony Orchestra of London. Conductor: Trevor Harvey. LL-1460 $3.98

CAMPOLI PLAYS VIOLIN ENCORES
Campoli (violin) and Eric Gritton (piano) LL-1461 $3.98

CONCERTO

PIANO CONCERTO No. 1 in G MINOR
PIANO CONCERTO No. 2 in D MINOR
(Mendelssohn)
Peter Katin (piano) with The London Symphony Orchestra. Conductor: Anthony Collins. LL-1453 $3.98

LONDON

PIPECANDRUMSOFTHEEDINBURGH CITY POLICE PIPE BAND
LL-1484 $3.98

VOCAL

SECHS MONOLOGE AUS "JEDERMANN"
(Frank Martin)
SCHUBERT RECITAL
Heinz Rehfuss (baritone) and Frank Martin (piano) LL-1405 $3.98

ON WENLOCK EDGE—Cycle from a Shropshire Lad
(Vaughan-Williams)
FAMOUS LOVE SONGS
George Maran (tenor) and Ivor Newton (piano) with The London String Quartet. LL-1406 $3.98

MELODIES POPULARIES GRECQUES
CHANSONS MADECASSES (Ravel)
RECAST OF ARIE ANTICHE
Iurma Kolassi (mezzo-soprano) and Jacqueline Bonneau (piano) LL-1425 $3.98

POPULAR

MANTOVANI PLAYS MUSIC FROM THE FILMS
Warsaw Concerto; Serenata d'Amore; The Dream of Olwen; Legend of the Glass Mountain; Story of Three Loves; Cornish Rhapsody. Mantovani and his Orchestra with Rawicz and Landauer. LL-1513 $3.98

STRINGS ON PARADE
The Italian Theme; Tango Mambo; Gabrielle; The Elephant's Tango; Mexican Madness; Elenaora; Strings on Parade; The Waltz of Love; Ava; For Always; Theme from The Man Between; Carnavalito; Cyril Stapleton and his Orchestra. LL-1487 $3.98

TED HEATH SWINGS IN HI-FI
Kings Cross Climax; Boomerang; When a Bodgie Meets A Widge; Dance of the Dingoes; Malaguena; Ballyhoo; Barber Shop Jump; Lullaby of Birdland; Walking Shoes; Dig Deep; Peg O' My Heart; Bell Bell Boogie; Siboney; Cloudburst. Ted Heath and his Music LL-1475 $3.98

STANDARDS IN THE LATIN MANNER
BY EDMONDO ROS
Tenderly; On the Sunny Side of the Street; S'Wonderful; Yes! We Have No Bananas; Softly in a Morning Sunrise; Ma (He's Making Eyes at Me); Alice Blue Gown; Without A Word of Warning; Together; You'll Never Know; What is this Thing Called Love; I'm Just Wild About Harry. Edmundo Ros and his Orchestra. LL-1466 $3.98

SONGS OF HARRY LAUDER
It's Nice to get Up in the Morning; Roamin' in the Gloomin': When I was Twenty-one; Just a Wee Deoch and Doris; It's Nice When You Love A Wee Lassie; We Parted on the Shore; Waggle O' the Kilt; Breakfast in Bed on Sunday Morning; I Love A Lassie; She is Ma Daisy; Stop Your Tickling Jock; Keep Right on the End of the Road. George Elrick with the Stargazers and Orchestra under Cliff Adams. LL-1468 $3.98

LONDON RECORDS

November 1956

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RCA had provided a text-cum-translation with their records. They have not, and their regardlessness can either be defended as a compliment to the linguistic ability of the record-buying public or excoriated as an example of misdirected parsimony. I lean to the latter interpretation.

There is little to choose between Inghelbrecht's and Munch's interpretations. Both conduct this music with obvious sympathy. The Boston instrumentalists, however, play with more finesse, the RCA engineers have provided sound of greater glint and glow, and Munch delivers the spoken text with quiet eloquence and with a surprisingly adept sense of timing—making a far better job of it than André Falcon, of the Comédie-Française, whose overstated histronics become more than a little wearing. All told, Victor's is the preferable version of this work, whose appeal increases the more it is heard.

R. G.

DVORAK: Symphony No. 5, in E minor ("From the New World"), Op. 95
RIAS Symphony Orchestra, Ferenc Fricsay, cond.
DECCA DL 9845. 12-in. $5.98.

Fricay is usually such a dependable conductor that this curiously uneven reading of the popular New World comes as something of a surprise. I judge him to be much attached to this score, as attested by his treatment of the first two movements; in both, he seems reluctant to let the music move along its natural course, holding on to phrases, or slowing them down, to an excessive degree. Oddly enough, the reverse procedure is in operation in the scherzo and the finale, where things are hurried along in very quick tempo. The result is a disappointing, unbalanced performance. The new definitive RIAS Orchestra of Berlin responds well to the conductor's every fancy; throughout, the playing is exceptionally good, particularly in the strings. Better than average Decca sound, especially for a recording which was probably made at least two years ago.

J. F. I.

DVORAK: Symphony No. 5, in E minor ("From the New World"), Op. 95
Philadelphia Orchestra, Eugene Ormandy, cond.
COLUMBIA ML 5115. 12-in. $5.98.

Symphony of the Air, playing without conductor. 12-in. (Available only by $12.00 subscription to The Symphony Foundation of America, Inc., Room 101, Carnegie Hall, New York, N.Y.)

These two disks, I'm afraid, demonstrate the value and necessity of a conductor. As a promotion stunt the Symphony of the Air (formerly the NBC Symphony) recorded the New World without a conductor. The general spirit of Arturo Toscanini's direction may be heard, but the necessity for precision of attack and the absence of a guiding hand have given this performance a certain stiffness, with few retardations and practically no warmth or sublety of phrasing. It is the product of ninety-two minds instead of only one mind. There is also the matter of balance, here brasses and tympani often override other sections of the orchestra. The idea behind the record is a noble one: the promotion of the orchestra and its ideals. As a musical souvenir of a valiant body of men who have tilled to survive (and, thus far, succeeding quite well), it is heartily recommended.

Ormandy presents the symphony in a warm, admirably thought-out interpretation, avoiding perfidious. Attention must be called, however, to an unusual flaw in the processing of the recording. Under the opening English horn solo of the second movement can be heard the faint echo of the closing measures of the first movement. There must have been some sort of a leak in the tape during the transfer to disks. The matter has been called to Columbia's attention, and undoubtedly will be rectified in future pressings, but look out for this spot.

P. A.

(Disseret) — Harold Schnellenberg has voiced the opinion that Dvorak was at his very best when writing in folk meters, and I agree. This facility extended into dealings with folk meters other than Slavonic (just as Beethoven was able effortlessly to write in folk), and one result is the New World Symphony. The melodic idiom here is very largely and truly American (critics who dispute this, as it has been lately fashionable to do, I suspect of not knowing enough American folk music to recognize it when they meet it; for instance, I have never known any of them to comment on the patent kinship of the mid-portion of the scherzo to sundry American sleighing songs) and truly folk. Of such music, the best performances may be those incorporating (1) the most rhythmic spirit, and (2) the least arbitrary interpretative control. This is what we find in the Symphony of the Air version of the New World, and what to my taste makes it the most desirable version available. There is a little metronomic pacing at the start of the first and last movements, but otherwise the co-operative rhythmic spirit makes up for the lack of a conductor, and the absence of a conductor guarantees an absence of unwanted distinguishing interpretative touches. The listener will be glad to have it as loud as his equipment will permit.

FRANCK: Grande pièce symphonique, Op. 17; Final, Op. 21; Prière, Op. 20
Jean Langlaís, organ (St. Clotilde, Paris). LONDON DTL 93071. 12-in. $4.98.

The principal attraction of this record is the instrument on which the music was performed—the same organ that Franck himself used. This lends an atmosphere of authenticity to the altogether commendable performances by Langlaís of three of Franck's Six Pièces pour Orgue, Opp. 16-21, his first important organ works. If there is any heaviness in portions of the end movements of the Grande Pièce Symphonique, a veritable three-movement symphony for organ, or in the Final, it may be attributed to the acoustics of the church. Emphasis in the recording is on the lower and middle registers, but there are ample highs. Altogether, a reverent tribute to a reverent composer.

P. A.

FRANCK: Psyché
Saint-Saëns: Carnival of the Animals

Franz Andrè seems to be one of those conductors who believe in letting music speak for itself, presenting it unadorned, clear, and forthright. This he does in the two works recorded here. True, he allows a certain degree of interpretative poetry in the Franck—the usual four-movement suite extracted from the complete work—but he is too straightforward and too much in a hurry in the final movement, Psyché et Eros. I still prefer Van Beinum's reading of the suite for London or, if you want the full work, Van Oottero's for Epic. As for the amusing Saint-Saëns parody, one could ask for nothing better—fine tonal solidity and plenty of humor. Good, clean reproduction too.

P. A.

GESENWAY: Four Squares of Philadelphia—See Persichetti: Symphony No. 4.

GOTTSSCHALK: Piano Music
The Banjo and other Creole Ballads; Cuban Dances; Negro Songs; Caprices
Eugene List, piano. VANGUARD VRS 485. 12-in. $4.98.

Louis Moreau Gottschalk is a figure who looms large in every history of American music. In modern terms, he was a cross between Horowitz and Liberace, my friend R. H. Hagan has put it. He was one of the most brilliant piano virtuosos of the nineteenth-century, and his appeal to the ladies was at least as great as Liszt's. His music sounds today like a popularization of Chopin; actually it represents the general salon style of which Chopin is a refinement; but we have forgotten all about Chopin's background, and so when music of this kind is brought to

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High Fidelity Magazine
building your record library

NATHAN BRODER CHOOSES BASIC INSTRUMENTAL WORKS OF VIVALDI AND HIS CONTEMPORARIES

THE three-quarters of a century from about 1675 to about 1750 saw a remarkable flowering of instrumental ensemble music in Italy. Important developments took place in various parts of the peninsula. Rome, Naples, Bologna, and Venice became centers of experimentation. Composers in those cities explored, among other things, the exciting possibilities offered by the discovery of the effectiveness of juxtaposing one or more instruments against a larger group of instruments. Out of this ferment came the concerto grosso, the double concerto, the violin concerto, and the concerto for other solo instruments—the cello, the oboe, the bassoon, the viola d’amore, even the trumpet. The works of the great masters of this period, particularly those of Corelli, and in some instances the composers themselves crossed the borders of Italy, to France, to Germany, to England. Handel knew some of this music. So did Bach, who made a close study of it, and profited thereby.

Until recently, this rich and abundant period was represented in the record catalogs only by a few scattered pieces by Corelli and Vivaldi. In the last three or four years, however, there has been a great spurt of interest in this music, with the result that there are enough recordings available now to make the task of choosing only ten of the outstanding ones rather complex.

From the standpoint of musical values, the most important Italian composers of instrumental music in the period we are dealing with are Arcangelo Corelli (1653-1713) and Antonio Vivaldi (c. 1675-1741). Corelli was a violinist who spent some years as chief musician in the palace of Cardinal Ottoboni at Rome. He was not a prolific composer, and published only six groups of works. But they are all beautifully polished pieces, noble and eloquent music; their mellow sweetness makes it easy to understand the enormous popularity they achieved in their day. They still wear well. Three of the groups are available in good performances—the Twelve Church Sonatas, Op. 3, and Twelve Chamber Sonatas, Op. 4 (all in Vox DL 163), and the Twelve Concerti Grossi, Op. 6. Of the two available recordings of the complete Op. 6, the Westminster (WN 3301) is the superior. Either way, an introduction to Corelli. If a single disk is preferred, the five concertos from Op. 6 played by the Società Corelli on RCA Victor LM 1776 are recommended.

Vivaldi is represented on records far more generously than any of his Italian contemporaries—and yet not nearly generously enough. It will be remembered that he was not only a traveling virtuoso but was for years music director of a girls’ conservatory in Venice. There he had many sorts of instruments at his disposal and trained their players into a highly competent orchestra whose fame attracted foreign visitors. Like Haydn in Eszterhaza, he could try out wherever he wrote for it. He left more than 400 instrumental concertos alone. To judge by those available on disks, his batting average was high; more recordings from the store of his unfamiliar works would be welcome. Already in the catalogues are four collective works: L’Estro armonico, Op. 3 (Vox PL 723); La Stravaganza, Op. 4 (Vox DL 123); Il Cimento dell’Armonia e dell’Invenzione, Op. 8 (Vox DL 173); and La Cetra, Op. 9 (Vox DL 203). They are all concertos for one or more violins with string orchestra. All of them display their composer’s remarkable melodic inventiveness, his harmonic boldness, and his occasional emotional profundity.

Listeners who are unfamiliar with Vivaldi might wish to begin with II Cimento, which includes the famous group of four concertos known as The Seasons. But any one of the four sets—the performances are all acceptable or better—would make a good beginning.

Most popular of all of Vivaldi’s concertos, during his lifetime as well as today, is of course The Seasons. Several excellent performances of this charming work are available on single disks. My own choice for all-around merit is that by the Philharmonia Orchestra conducted by Carlo-Maria Giulini (Angel 35216).

Next, one might choose one or more of the four disks of Vivaldi concertos recorded by the Virtuosi di Roma on Decca (Vol. 1: DL 9575; Vol. 2: DL 9679; Vol. 3: DL 9684; Vol. 4: DL 0729—this last includes three concertos from L’Estro armonico). Each disk contains four nicely assorted works, and all are performed with the warmth and polished characteristic of this fine ensemble. A third Vivaldi single that belongs in a basic list is the group of five first-class concertos very well played by an ensemble under Louis de Froment on Oiseau-Lyre OL 50073.

Tomaso Albinoni (1674-1755), another Venetian master, was not only a skillful violinist but also a singer. Very little is known of the forty operaas that he wrote, but his instrumental music shows him to have been a composer of considerable attainments. Of his Twelve Concerti, Op. 9 (Vox DL 193), four are for solo violin, four for a solo oboe, and four for two oboes all with string orchestra. The slow movements are rather lightweight, but the fast ones have an appealing mellifluousness and a sunny grace. To listeners who would prefer to sample Albinoni on a single disk rather than in an album, I can recommend the two orchestral concertos from his Op. 5 and the four oboe concertos from his Op. 7 on Oiseau-Lyre OL 50041. While the oboe concertos are not as highly developed as those in his Op. 9, all of these works display the same vivacity and smooth elegance as the later ones.

Of about the same age as Corelli but active mostly in Bologna was Giuseppe Torelli (c. 1695-1708). He is important historically because his Twelve Concerti, Op. 8, include perhaps the earliest violin concertos ever written; and the same set is said to contain the first concerto grosso ever published (Corelli’s Op. 6 may have been written earlier but was published later). Of the two available recordings of the complete Op. 8, the Vox (DL 113) is preferred. Five of these concertos are very nicely performed by I Musici on a single Epic disk (LC 3217).

Delightful examples of the late-baroque concerto grosso are the Six Concertini for strings attributed to Giovanni Battista Pergolesi (1710-1736). Whether they were actually written by that Neapolitan composer is doubtful; but their quality and often graceful movements, and slow sections that sometimes probe deeply, still give much pleasure (Angel 3538B, together with a violin concerto and a sonata for cello and continuo definitely by Pergolesi).

One of the most interesting of the Italian composers of this period is the teacher of Pergolesi (and of many other celebrated composers of the time), Francesco Durante (1684-1755). A Neapolitan, he was famous mostly for his church music, but if the few available examples of his instrumental music are representative of his work in that field, we ought to have more of it. A good sample is the Divertimento, in F minor, performed by a chamber orchestra conducted by Gerard Cartigny on London DTL 93044. This disk also contains one of the six concertini by Pergolesi and a concerto for two cellos by Vivaldi (the latter, however, is better performed in Decca’s Vol. 3). Or you might try the two concertini played by Durante on the Scarlatti Orchestra under Thomas Schippers on Angel 35335, along with a memorably Sinfonia by Vivaldi, a concerto grosso by him, and an overture by Antonio Salieri (who is, of course, of a later period).

Finally, mention should be made of one of the important links in the chain of great Italian violinist-composers that stretched from Corelli to Paganini. This link is Pietro Locatelli (1695-1762), who studied with Corelli in Rome and then settled in Amsterdam. He is represented by two concertos in an unusually engraving group on four volumes. Society HSL 147. The group comprises, in addition to the very fine work written by Vivaldi for the Dresden Orchestra and a cleverly constructed trumpet concerto by Torelli, a highly developed violin concerto by Locatelli and the same composer’s programmatic orchestral work, The Feast of Ariadne.
Records

he wogg's Cakewalk such as that records only in Hershey Kay's orchestral ano pieces in important themes Columbia, who they are oh, Czar Boris book, and criticism probably would aware that has ever been done in years ago. This by more than most long recorded parts

Following the has it been dramatic in flame, oratorio. This by

...He has worked the skill and theBeecham, cond. 1952. 12-in. $3.98.

Slipping into the catalogue as shyly as any disk bearing Handel can, this may well prove to be a sleeper. Full accounts have not often permitted a suavity of string tone nearly so caressing as that here, and the bright little organ in the Saatinen-designed chapel at M. I. T. has been caught expertly with its inherent

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Solomon's Glory—and Solomon's Love and Landscapes, Too

COMPOSED when Handel was sixty-three and in the fulness of his powers, Solomon even more than most long oratorios on a religious theme has been set to a sprawling text. But no more than the opera Boris Godunov has it been silenced by the episodic nature of its book, and criticism probably would be satisfied if less pretentious, more accurate titles were substituted: Some Exciting Events in Old Maccabery (Judah) under Caar Boris (King Solomon). Admittedly these are a little wanting in flame, but they are oh, so accurate.

Sir Thomas Beecham, presumably the world's foremost exponent of this oratorio, who years ago recorded parts of it for Columbia, and who is a very astute fellow knowing in theatrical ways, is of course aware that a pristine Solomon is too long and too slow and dramatically too obscure for widespread appeal; and having examined its episodes and noted that almost any could be cut out without damage to dramatic continuity, he has worked happily at re-establishing the oratorio in a form palatable to modern tastes.

He will be damned for his emendations by the diehards of "authenticity," as Rimsky-Korsakov was damned for smoothing Boris production; and perhaps an integral Solomon, unchanged where it is possible not to change it, would more truly satisfy higher tastes. We have no way of knowing. We have these records, and they give a happy experience.

A number of episodes have been suppressed by Sir Thomas, and others diverged from their original succession. The male parts are sung by men intact. The orchestra is modern although it includes a harpsichord. The woodwind choir contains cor anglais, bass clarinet, and contra bassoon besides its customary members, and a tuba plays with the horns, trumpets, and trombones. The conductor did the scoring for these and the fifty strings, and it is admirable how little clash there is between the old music and the new instruments. The new orchestration is large, but it is discreet, and often utilizes beyond the capability of the Handelian orchestra. If we bear in mind the designations flûte à trouver, hautboys, flageolet, and sackbut instead of their modern equivalents, any sense of anachronism will be reduced nearly to nullity.

This recorded Solomon retains a great deal of the most effective music, especially of the most lyrical music. Several mighty choruses sing the glory of the king as only imperial Handel could present grandeur, but Solomon's queen and Solomon's love, Solomon's landscapes and flora and rapturous climate, are in Sir Thomas' edition accorded greater measure.

The conductor sturdily protects the interests of editor and orchestrator. This is good Handel and good Beecham. Chorus and orchestra have been thoroughly trained and show it particularly in the fine-drawn Beecham line and in the contrapuntal clarity, while the soloists are able to bestow a becoming and comfortable naturalness on highly contrived vocalizations conceived for singers in Handel's time trained to their style and to no other. Where we hear is not what Handel would have heard, but something new which seems not foreign to his music and which is not damaged by excessive strain.

The responsiveness of these musicians to the contraries in a varied score is nicely illustrated by the tender emanation of the "Nightingale" chorus followed on the next (third) side by the martial brag of the air and chorus beginning "Now a different measure try." We are not likely to hear either better done if we hear them at all. In sound the purely instrumental parts are the best, consistently excellent in bulk and detail, with the shading well caught and the violins easy, little dissonant anywhere. The male voices are more clearly and the female less clearly, according to the usual experience. The recording of large groups of voices still lags in quality, how much we shall only realize when the first perfect record appears. By our present standards it is satisfactory here, but noticeably less assured than the orchestral sound. That we shall have a Solomon with better choral reproduction within a decade is to be doubted. A more brilliant performance is to be expected even less.

Album, notes (by Sir T. B.), and text are supplied with the factory-sealed edition.

C. G. BURKE

HANDEL: Solomon

Elsie Morison and Lois Marshall, sopranos, Alexander Young, tenor, and John Cameron, baritone; Royal Philharmonic Orchestra and Beecham Choral Society, Sir Thomas Beecham, cond.

ANGEL 3346. Two 12-in. $5.98 (or $5.96).

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Cristofori's contraption

The ungainly contraption above was invented in 1706 by an Italian gentleman named Bartolomeo Cristofori.

Could Bart have patented his invention, his heirs would be billionaires. For it was soon recognized as an instrument of fantastic range. It was then, and still is today, as challenging a medium as man has ever concocted to plague himself with.

We refer, of course, to the piano.

Since Mozart, almost every great composer has written with and for the piano, only afterwards scoring his work for full orchestra. Because of this, many hold that the piano is the truest voice of the composer, whether he uses it as a solo instrument, in chamber music or in concerto form.

Capitol Records has captured in flawless high fidelity the sound of these voices as recorded by some of the world's finest pianists. A selection of the newer albums from Capitol's library of works for the piano is listed here.

Possibly some of these albums are already in your collection. But they all make superb gifts—and especially to yourself!
HAYDN: Symphony, in B-flat  
†Michael Haydn: Concerto for Clavier, Viola, and Orchestra, in C  
Vienna Orchestral Society (with Marjorie Mitchell, piano, and Paul Angerer, viola, in the Concerto). F. Charles Adler, cond.  
UNICORN 1019. 12-in. $3.98.

Both are early works of the Haydn brothers, both recorded for the first time. The symphony, with its horn and oboe parts removed, was published as the fifth quartet of Haydn’s Op. 1. It has a mild appeal and was worth recording. The performance is bald but satisfactory, and the close seizure of sound of the small orchestra gives reproduction of bluff vitality. The Haydn to whom we must give an initial surpasses his great brother here in distinction of ideas but drives them beyond their capacity for exploitation. In full transition from expring baroque to independent rococo, the Concerto in C (originally for organ or harpsichord instead of the piano used) is too long by a third. The difficult viola part is conscientiously handled by a rather dry instrument, and the direction is carefully sober. Close, hard, and effective sound.  
C. G. B.

HAYDN, Michael: Concerto for Clavier, Viola, and Orchestra, in C — See Haydn: Symphony, in B-flat.

HINDEMITH: Nobilitissima Visione; Symphonic Metamorphosis on Themes by Carl Maria von Weber  
Hamburg Philharmonic Orchestra, Joseph Keilberth, cond.  
TELEFUNKEN LGX 66055. 12-in. $4.98.

A superb recording which, on its two faces, presents two different faces of Hindemith. His mystical and medieval side inspires Nobilitissima Visione (the score for a ballet about St. Francis of Assisi), while his didactic, academic, manipulative side is to the fore in the Metamorphosis. Unfortunately, both these works have been recorded several times before, and present recordings are again superior to Keilberth's. For my taste, at least, the best Nobilitissima Visione is the one by Klemperer on Angel and the best Metamorphosis is the one by Hindemith himself on Decca.  
A. F.

INDY: Jour d'été à la montagne, Op. 61: Symphonie sur un chant montagnard français, Op. 25  
Orchestre Radio-Symphonique (Paris), Ernest Bour, cond. (In Jour d'été); Daniel Wayenberg, piano; Orchestre du Théâtre de l’Opéra, Champs-Elysées, Ernest Bour, cond. (In the Symphonie).  
LONDON DL 93069. 12-in. $1.98.

This is the first LP recording of Jour d'été à la montagne, a work in which d'Indy, despite his musical antagonism to Debussy, almost forsakes the Franckian school for the impressionist camp. It may be herey so to say, but there is not a little in the atmosphere of its three movements — Dayu, Day, and Evening — that reminds me of portions of Debussy's Iberia. Bour's readings of this and the familiar — and more likable — Symphony on a French Mountain Air are forceful and perceptive; the typically French orchestral sound is apropos, and Daniel Wayenberg does expertly with the piano solo in the latter work.  
P. A.

McPHEE: Concerto for Piano and Wind Octet — See Sessions: Quartet No. 2.


MOZART: Sonatas for Organ and Orchestra (complete)  
Richard Ellissasser, organ; Hamburg Chamber Orchestra, Arthur Winogrard, cond.  
M-G-M E 3363/64. Two 12-in. $3.98 each.

Fourteen of these blandly secular interludes which Mozart composed for the Salzburg Cathedral are scored for organ and strings. Nos. 12, 14, and 16 are enriched by lively wind parts. This is the first recording of all seventeen, whose composition extended over thirteen years of Mozart's life. The hearer will be struck here by the modest role taken by the organist noted for his brilliance, content to coalesce with the orchestra as if his instrument were no more than a part of the ensemble. He supplies a pungent color and a conversational commentary without pointing direction or implying opposition.

In general the small orchestra is led with spirit and plays brightly, finesse being supplied by the organist. Unluckily, Mr. Winogrard, whose work with string orchestras the M-G-M engineers had previously bestowed a sound of compelling strength and realism, has chanced upon a day or place or other circumstances of tepid acoustics, and his violins remain a little acid in reproduction even after sympathetic adjustment of a sensitive reproducer.

The seventeen little pieces last a minute more than half an hour, and could have been fitted in easy comfort within three sides instead of the four in fact occupied. Balancing this is the convenience of a chronological ordination, especially commendable in view of the temptation to endow the first record with more appeal than it has, by arbitrarily removing some of the best sonatas — which are the later ones — from their natural place on the second disk, and putting them as bait on the first.  
C. G. B.


OFFENBACH: Offenbach in America  
Boston "Pops" Orchestra, Arthur Fiedler, cond.  
RCA VICTOR LM 1990. 12-in. $3.98.

Possibly the greatest compliment ever paid to Offenbach's genius as a composer of light music came, oddly enough, from Richard Wagner. Writing to Felix Mott in 1862, two years after Offenbach's death, Wagner expressed the opinion that "Offenbach could have been a Mozart." While Wagner had little cause to like Offenbach, who had to often satirized his music, he may have been overgenerous in this appraisal of his critics. It seems to me that Rossini was much nearer the mark in dubbing the composer "The Mozart of the Champs Elysées." The celebration of the bicentenary of Mozart's birth coincides with the eightieth anniversary of the Parisian Mozart's short, but enormously successful, visit to America. To commemorate the latter occasion, Victor offers this handsomely produced album of Offenbach music.

While some of the contents will be familiar to many listeners by way of Gaité Parisienne, most of the selections are considerably rarer. Two items have probably never been recorded before, the charming little ballet excerpt for cello and orchestra, Mélodie, and the lilting, almost Stravinskian walts, Les Belles Américaines, probably composed in New York, as a tribute to the American girl, whom Offenbach found intriguing. A dashing galop from Gavette de Brabant caps along, until suddenly, one hears phrases that surely served as the basis for The Marine's Hymn.

Continued on page 88
Special Gift Albums for Special People

A historic collection of all the Beethoven Piano Sonatas, superbly interpreted and performed by Artur Schnabel. It has been acclaimed nationally as "the most notable contribution ever made to recorded music." Handsomely packaged in a leather bound album, it contains a biography of Schnabel, analysis of the sonatas, and a 2-volume edition of the piano music edited by Mr. Schnabel. Thirteen Long Play records, $80.

This limited edition is a tribute to Mozart, commemorating the 200th anniversary of his birth. It represents a magnificent cross-section of his genius and features some of the greatest singers, instrumentalists and orchestral conductors of our time. In an exquisite, leather bound album, it contains rare photographs and portraits of places associated with Mozart and his works. Three Long Play records, $50.

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Die Kluge's Equivoval Fascination Expertly Displayed

SINCE the first impact here, a couple of years past, of his Carmina Burana, Carl Orff has drawn more and more attention, until now, with five titles on LP, he is by way of becoming almost a cult among those who pay attention at all to contemporary music. In a sense, this is odd, since Orff is one of the few composers with an exclusively theatrical output. The explanation, perhaps, is that although the Triopfi—Carmina Burana, Catulli Carmina, and Trionfo di Afrodite—are meant to be staged (and are staged, together or simply, in various German opera houses) they are not plotted and do not even have suggested scenario. Thus the record listener can create his own imaginative rige for their brawling, tender, lascivious poetry. Although Die Kluge relates to Triopfi musically, it has a plot—or, rather, a very specific scheme of action that the score is designed to support and that has to be imagined from stage directions when it cannot be seen. Like the other Orff theater pieces, Die Kluge's only designation—"Die Geschichte von dem König und der klugen Frau" ('The story of the king and the wise woman')—is an explanatory gloss of its title—"Die Geschichte von dem König und der klugen Frau" ('The story of the king and the wise woman'). Taken from a Marchen retold by the Grimm, it tells the story of a peasant who digs up a golden mortar and pestle, and is about to take it to the king when his daughter warns him not to—all the king will do is accuse him of stealing the vessel and have him locked up. As soon as he begins, the peasant is sitting in prison bewailing his fate and mourning that he should have taken his daughter's advice. The king hears him, questions him, and demands to have the daughter brought. He asks her three tid- dles (much tougher than those in Tarant- dot), and when she answers all correctly makes her his queen. But when she proves herself much cleverer than he in dealing with the great question of whether a donkey or a mule has given birth to a colt, he tells her to go; she, still cleverer, drugs his wine, then puts him in her trunk and takes him along. As her father remarks at the end, "So she found the

pottle after all." But she tells her kidnaped king the real point: Her wisdom was no more than acting; "no one in this world can both be wise and love." As Orff has said, his concern in composing for the theater is solely with inner spirit, not with the picturesque. The Jailer and Three Vagabonds.

The Jailer and Three Vagabonds.

critical values. The listener is free to infer his own moral—if there is one. This is told in a form that (insofar as it relates to conventional theater) is as much like Singspiel as anything—with long passages of spoken dialogue, especially for the three vagabonds who serve as a sort of chorus to the main story. But the music, when it comes, is purest Orff. In all basic ways very like that of Carmina Burana in its materials and usages, it makes a satisfactorily loud noise in spite of the absence of a chorus. The orchestra is of Triopfi size, with augmented winds and the typically Orffian battery of drums and special percussive instruments to give an almost ganmelton or African effect in the rhythmic osinten upon which the music is built—or over which the text is set forward. The treatment of the voices is much the same: The same sort of rapid a tempo declamation on single notes or simple triads; the same insistent repetition of words and groups of words over harmonically inert but rhythmically very vigorous figuration; the same variation of the texture by manipulation of instrumen- tal resources and by endlessly permutating metrics in the accompaniment; the same modality when something close to a lyric mood is called for. All in all, it is a score that ought to please those who admire the Trionfi for the music and not for the outspoken sophistication of some of the texts; how well they will cope with the spoken sections is, well, less sure. The Angel performance is a completely expert and attractive one, and superbly recorded, although with not much aural sense of a stage and something occurring on it. In the theater, the wise woman of the title would seem to have long periods of just being on hand and looking enigmatic; but she also has somewhat to sing, including a lovely little lullaby as the king dozes off from the effects of his drugged wine, and Elisabeth Schwarzkopf does it all with lovely tone. As the King, Marcel Cordes is excellent in his projection of shifting tempers backed by not overmuch brains, and Rudolf Christ is eager and good as the little man whose donkey's foal is assigned to mule-parenthood by royal decree. In fact, the cast are consistently first-class all down the line, with more special credit due to Gertrot Frick as the Peasant and to Rudolf Kuen, Hermann Prey, and Gustav Neidling- er as the Vagabonds. Wolfgang Sawallisch conducts with firm control of the rhythms, and the Philadelphia orchestra players are in admirable form. Full text, with an excellent translation by William Mann, and good notes by Henry Pleasant. All told, a fascinating little work in its equivocal way and decided worth the hearing.

JAMES HINTON, JR.

ORF: Die Kluge

Elisabeth Schwarzkopf (s), The Peasant's Daughter (Die Kluge); Rudolf Christ (t), The Man with the Donkey; Paul Kuen (t), First Vagabond; Marcel Cordes (b), The King; Hermann Prey (b), Second Vagabond; Gottlob Frick (bs), The Peasant; Benno Kusche (bs), The Man with the Mule; Georg Winter (bs), The Jailer; Gustav Neidlinger (bs), Third Vagabond. Philadelphia Orchestra (Lon- don), Wolfgang Sawallisch, cond. ANGEL 3551. Two 12-in. $10.98.

Continued on page 90

Die Kluge's Equivoval Fascination Expertly Displayed

SINCE the first impact here, a couple of years past, of his Carmina Burana, Carl Orff has drawn more and more attention, until now, with five titles on LP, he is by way of becoming almost a cult among those who pay attention at all to contemporary music. In a sense, this is odd, since Orff is one of the few composers with an exclusively theatrical output. The explanation, perhaps, is that although the Triopfi—Carmina Burana, Catulli Carmina, and Trionfo di Afrodite—are meant to be staged (and are staged, together or simply, in various German opera houses) they are not plotted and do not even have suggested scenario. Thus the record listener can create his own imag-
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**Beethoven:** Symphony No. 5 in C Minor, Op. 67; Schubert: Symphony No. 8 in B Minor ("Unfinished"). LC 3195 $3.98

**Haydn:** Symphony No. 88 in G Major ("Paris"); Symphony No. 104 in D Major ("London"). LC 3196 $3.98

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**Bruckner:** Symphony No. 8 in C Minor; Schubert: Symphony No. 3 in D Major. SC 6011 (2 12") $7.96

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Vincent Persichetti's Fourth Symphony is an essentially brittle affair; it erupts now and then with a brassy, Sibelian blare to remind us that it is a symphony, but these outbursts do not seriously affect the tonic, zestful, effervescent flow of Persichetti's ideas. It is the kind of music that is written by composers who delight in technical problems and who manage to convey in their music the intellectual and emotional pleasure they derive from finding their solution.

The jacket notes quote Max de Schauensee as saying that Louis Greenway's Four Square of Philadelphia does for the City of Brotherly Love what Respighi did for Rome in the Fountains and Pines. This is an apt and adequate description. Recordings and performances are first class. A. F.

RAVEL: Ma Mère l'Oye; Rapsodie espagnole; Une Barque sur l'océan
LONDON DTL 93085. 12-in. $4.98.

The competition is heavy, but it is difficult to imagine a more beautiful recording of Ravel's subtle, transparent orchestral fabric than is provided here or more authoritative interpretations in all respects. A. F.

RIMSKY-KORSAKOV: Scheherazade
Miriam Solovieff, violin; Vienna Staatsoper Orchestra, Mario Rossi, cond.
VANGUARD SRV 103. 12-in. $1.98.

Just how long Vanguard plans to make this, their third demonstration record, available at $1.98 is not known. At this price it is certainly a good buy, though not the definitive version of Rimsky-Korsakov's brilliant fairy tale. Musically I consider it inferior to the Steinberg, on Capitol P 8505. However, it does offer a healthy, sometimes robust reading by Rossi, well played, and recorded in positively glittering sound. The conductor seems to me to have far more success with the lyrical sections than with the Ravelian or Storm episodes, in which, apparently eager to make every point, he permits things to become slightly raddled. It is here, too, that a slight edginess seems to creep into the orchestral tone, where before it had been remarkably clean and warm. Otherwise the playing seems to me to be first class, from solo violin all the way down. J. F. I.

ROZSA: Concerto for Violin and Orchestra
†Rózsa: Concerto for Violin and Orchestra, No. 8, in A minor, Op. 47
†Tchaikovsky: Sérénade mélancolique, Op. 26
Jascha Heifetz, violin; Dallas Symphony Orchestra, Walter Hendl, cond. (in the Rózsa); RCA Victor Orchestra, Izler Solomon, cond. (in the Spohr); Los Angeles Philharmonic Orchestra, Alfred Wallenstein, cond. (in the Tchaikovsky). RCA VICTOR LM 2027. 12-in. $3.98.

Hungarian-born Miklos Rózsa came to Hollywood with an established reputation as a serious creative musician — and has managed to maintain it. While being able to turn out something as universally popular as the score for Spellbound, he has found time for something as important as his new violin concerto.

Important it certainly is, so important that, although it was only first performed last January by Jascha Heifetz (for whom it was written) with Walter Hendl and the Dallas Symphony, a first recording of the work by these same artists is already on the market. John Rosenfield, who wrote the enthusiastic jacket notes, thinks it is as significant a composition as the Sibelius, Bartók, and Prokofiev concertos, and he may very well be right. It is logically constructed, thematically sound, with vigorous, alive end movements separated by a beautifully songful slow movement. Perhaps because he had the close collaboration of Heifetz, the composer has written brilliantly and aptly for the violin, yet he has made the orchestra an integral part of the concerto. Since the performance and recording are first one could hope for, Rózsa may consider himself fortunate that his work has had such a gratifying presentation. So may the music-loving public, for this is a work not to be overlooked.

Beside the Rózsa, the Spohr Concerto in A minor seems rather pale. Written in one continuous movement of three sections, it was intended as the instrumental counterpart of an extended bravura operatic aria in the Italian style. As such, it is somewhat old-fashioned, though it does possess some appealing melodies. The piece benefits greatly from Heifetz's polished treatment. As for the Tchaikovsky Sérénade mélancolique, here is an unduly neglected little lyrical movement that may very well have been a preliminary study for the Violin Concerto.

This disk offers a wide and unusual variety of fare that should appeal to an equally wide segment of the listening public. P. A.


SAINT-SAENS: Symphony No. 3, in C minor, Op. 78
Henriette Roget, organ; Orchestre de la Société des Concerts du Conservatoire de Paris, André Chyrens, cond.
ANGEL 35336. 12-in. $4.98.

As I noted here recently, there just are no bad disk versions of this work. Boult, Munch, Toscanini, and Van Oortloos have each had their eloquent say on this powerful, melodic, and attractive symphony, and now along comes Chyrens with an equally fine interpretation. Pick any one of the five; you can't go wrong. P. A.

SESSIONS: Quartet No. 2
New Music Quartet.
†McPhee: Concerto for Piano and Wind Octet
Grant Johannesen, piano; wind octet, Carlos Surinach, cond.
COLUMBIA ML 5105. 12-in. $3.98.

Roger Sessions' Second String Quartet is one of the most important masterpieces of modern times. In structure it reminds one a little of Beethoven's Opus 131 — opening slow fugue, scherzo, variations — and the whole work is suffused with an Olympian serenity quite similar to that which is characteristic of Beethoven's last quartets as a whole. Columbia's Modern American Music Series, to which the recording belongs, will have justified itself completely through the release of this one profound and magnificent score, especially since it is so beautifully played and recorded.

Colin McPhee's piano concerto, on the other side, is a piquant, neoclassical, athletic affair, written before its composer fell under the spell of Indonesian music and began to write his well-known works on Balinese themes. It is a good piece as far as it goes, which is not very far. The exuberant virtuosity of the performance is delightful. A. F.

SIBELIUS: Symphony No. 2, in D, Op. 43
NWDR Symphony Orchestra, Hans Schmidt-Isserstedt, cond.
CAPITOL P 10009. 12-in. $3.98.

This is an essentially Germanic conception of the Sibelius Second, exceptionally clear and analytical in its treatment and recorded appropriately clean-cut, very realistic reproduction. Sometimes clarity is achieved at the expense of forward motion, but much of the excitement and dramatic content of the symphony are retained in this always interesting reading. Not the ideal version, yet one to be admired and heard. P. A.


STRAUSS: Elektra: excerpts; Salome: excerpts
Le Bourgeois gentilhomme, Suite, Op. 60
Elektra: from Alleen! Web, ganz allein; to entrance of Chor des thémis (Elektra); from Was t willst du, fremder Mensch? to end of duet (Elektra, Orest); from Elektra!

Continued on page 92
WHEN HAYDN WALKED AMONG THE STARS

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H. F. Indoox

SCHWEESTER! KOMMT MIT UNS! TO END. SALOME: "ACH! DU WOLLTEST MICH NICHT DEIN MUND KÜSSEN, JOCHANAAN! (SALOME).

Inge Borkh (s), Elektra, Salome; Frances Yeend (s), Chrysotemis; Paul Schoeffler (b), Orest. Chorus from Lyric Theater of Chicago and Chicago Symphony Orchestra; Fritz Reiner, cond.

RCA VICTOR LM 6407. Two 12-in. $7.96.

First heard in 1959, the bloody panemónium of Strauss's symphonic score and the spectral horror of Hofmannsthal's late-romantic Sophoclean tragedy combined in the final engrossment of Wagnerian music-drama. Beside ELEKTRA, Salome seems musky naughtiness. And, in spite of its notoriety, Elektra makes almost more impression than any of Strauss's other operas. Its overwhelming power, its overpowering intensity, the total preponderance of its scenes, with music so richly descriptive, so daringly evocative, so unforgettable, is a singular achievement. And it is, indeed, an achievement, for it is Strauss's masterpiece.

There are, they aver, certain matters of musical style absolutely indispensable — and absolutely unexportable. Hesitations, anticipations, the most usual excerpt from Salome (presented concert style; no Herod or Herodias), and the suite from Le Bourgeois Gentilhomme with two of the nine movements (the Lully minuet and the courante) crowded out.

The most impressive feature of the set, and particularly of the Elektra portions, is the power and glow of the orchestral sound obtained by Fritz Reiner and caught by the RCA engineers. In depth, color, and balance, this is much the closest anyone has come to recording the total effect of the score, from its psychotic quavering strings to the giant tam-tam strokes at the end; and if the voices are somewhat restrained, it is because they are in live performance, they are never quite as sonorous as on record. As Elektra, Inge Borkh is extraordinary without seeming the ultimate in interpretation. Her voice is big and quite clear, with a free and unproblematic top, that it is necessary to cut through in almost all contexts, but with a certain lack of character and a tendency to station in this music, disqualifying to develop a wide range when under extreme pressure — especially in the scene with Chrysothemis (not otherwise excerpted on records), in which Frances Yeend obliges her by singing with a very similar tone and a wafer of the same frequency, if not in as good German. In the recognition-scene duet with Orest, and in her monologue, she is somewhat less demoniacally intense as a character than Christel Goertz, in the Decca excerpts (which place the voices much more intelligibly and less authentically, in the foreground of the mass), or than Erna Schröder, in the old Victor recording (now out of Schwann, but findable) led by Sir Thomas Beecham.

Concluded on page 94.
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sclentious, first-rate organist; the instrument, for all its size, is a model of clarity; and the engineering is impeccable. While using appropriate stops for the various musical styles she handles here, Mrs. Phelps seems to favor conservative regulations, of a quiet, cool order, and the instrument's notable point is its transparent sound when some fairly heavy, non-brigt stops are used. The organist's playing is outstanding in the Widor Adagio, where her dignified and serene style makes its greatest effect.

R. E.

DICK LEIBERT: Leibert Takes Richmond

Dixie; In the Still of the Night; In a Little Clock Shop; St. Louis Blues; No Other Love; Old Man River; Greensleeves; Holiday for Strings; Autumn Leaves; Virginia Hoe-Down; Tara Theme from Gone With the Wind; Washington and Lee Swing.

Dick Leibert, organ.

Westminster XWX 18245. 12-in. $3.98.

Westminster has gotten on the "Mighty Wurlitzer Pipe Organ" bandwagon and done it in wholehearted, splendid fashion: this might be Carl Weinrich playing the complete works of Bach, for all the elaborate presentation. Mr. Leibert, organist of Radio City Music Hall since its opening, has become a familiar name to many people, and rightly so. Not as showy a technician as, say, George Wright, Mr. Leibert creates through various contrapuntal devices some effects that are seemingly improbable coming from one player. It is these devices and his subtle rhythmic changes in a piece that make his playing richer, more musically complex than that of his colleagues.

The instrument displayed here is in the Byrd Theater in Richmond, Virginia, and a fine mammoth toy it is—it should be seen. So much for the original one found in the Little Clock Shop. The specifications are listed, and just looking at them is entertainment enough. There are a few more of the instrument, the theater, and the recording technique, and a four-page, highly satisfying hymn to the Mighty Wurlitzer by Ben Hall, whose purple prose does appropriate justice to the subject.

As is often the case with Westminster, the engineering is almost too intimate. Most theater organs sound, however clearly, as if they were at the other end of a cavern. But it is ungenerous to cavil about this kind of immaculate reproduction of a notoriously difficult instrument. Highly recommended to the Mighty Wurlitzer buffs.

R. E.

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When he made his debut in 1911, Schipa was likened to Alessandro Bonci—then at his peak. In turn, numerous tenors have been likened to Schipa—and still are. Now he is all but retired at sixty-seven, yet still a symbol of perfection and purity of vocal style.

Basically a leggero tenor with a voice pleasant but not imposing, Schipa found his best métier in such operas as La Sonnambula and L’Elisir d’Amore, and he never, to my knowledge, attempted anything heavier than Rigoletto or Lucia di Lammermoor. Here, in music of modest demands, he sounds much as he did ca. 1948—the tone not as fine-spun, darker, and momentarily unsteady under stress, but the voice intact and generally well kept. Like the late Giuseppe de Luca, who sang well into his seventies, like Mariano Stabile today, Schipa knows his resources and manages them with consummate poise, seldom going for an effect that might not come off. Thus there is no flourishing turn at the end of Pasione, but the song makes its point. For the defining qualities are all here: the precision of line; the shaping of each syllable to its tone; and, above all, the tact, the total absence of mannerism with which each song is made to seem a direct personal communication, offered as an honorable confidence to some one person sure to understand and prize it.

No texts, but fascinating biographical notes. Who knew that Schipa made his real debut in opera as the child who sings Continued on page 100

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1955

High Fidelity

RECORD REVIEW

INDEX

A complete index to all classical, semiclassical, jazz, and spoken word record reviews which appeared in HIGH FIDELITY Magazine in 1955. Arranged alphabetically by composer or by collection title with the issue and page on which you will find the review you wish. For instance, if you are curious as to what was said about Haydn's Nelson Mass, the index will refer you to page 58 of the November '55 issue of HIGH FIDELITY. A "must" reference aid.

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The Music Between

by Murray Schumach

THE MUSE of the record business, a practical hausy who always keeps at least one ear attuned to the merry tinkling of the cash register, is very busy these days spreading the gospel of "mood music." What used to be considered not so long ago as just dance rhythms are now being hawked as indispensable atmospheric accompaniments for eating, drinking, trancing, and, above all, talking. These records, presumably, can transform liver-wurst into caviar and make any small-town matron think her Saturday night get-together nothing less than a Parisian salon. Because this sort of music, seemingly tailored to every need but listening, can easily change a mood from tolerance to aversion, the masters in this field have worked in among their musical platitudes a high order of craftsmanship — and of guile. For instance, the upper echelons of mood makers use only established tunes, such as those of Kern, Gershwin, Berlin, Rodgers, Porter. Nor do they like change — or inferior musicians. Very important too in their scheme, as I discovered in listening to a score or so of these records, is the work of the sound engineers. In point of sonic fidelity, the mood-music repertoire is almost invariably first-class.

Curiously, for all their apparent casualness these men are careful never to be moody. Gaity — generally blatant, but sometimes unobtrusive — is the road to the home-style cocktail lounge. Beyond that, each of these maestros seems to adhere to his own formula.

An excellent example of music to talk to — either over or under — is Andre Kostelanetz's recent Columbia recording The Thought of You (CL 843). Mr. Kostelanetz, long established as a model of pleasant meaninglessness in the musical world, is just right for chatter about fashion, baseball, politics, or even for quiet drinking. His musicians glide without fear of collision through Foggy Day, and for Sweet and Lovely the marvels of sound engineering can make his horde of violins reek of honey. Mr. Kostelanetz shows the decorous concern of the fine waiter — not to mention the aplomb of the maître d'hôtel.

A rival with a more sophisticated variety of hearthmusic is the orchestra of Frank Chacksfield, working for London on a record called Close Your Eyes (LL 1490). Mr. Chacksfield goes in for the subdued manner with the steady dance beat, letting his trumpeter, Bobby Pratt, get just a mite salacious in solos for Lullaby of the Leaves or Love is the Sweetest Thing. His, I assume, is the suave touch to make the suburban hostess properly enjoy that Bloody Mary after the kids are in bed.

Some record merchants now try to peddle a more bubbly sort of relaxation. For this chore RCA Camden has brought forth Henri René's orchestra to weave spells on In Love Again (CAL 312). Mr. René seems to strive for the romance that excites without embarrassment. For him Cole Porter is what Gustav Mahler is for Bruno Walter. He warms up We're in That Special Love with tambourines, and to Wunderbar he brings a sauciness that might, I think, suit even the fastidious Mr. Porter.

This gay approach can be carried too far. Personally, I'd rather spend an evening crying in my beer than depend for effervescence on Lawrence Welk, who is starting for Epic on The Champagne Magic (LN 3247). Mr. Welk takes off in his bouncy video-bound style for a song such as My Man as though he'd never heard the lyrics. At the other extreme, he seems anemic in trying to attack Beer Barrel Polka. For me, Mr. Welk's special magic lies in transforming either vintage champagne or sturdy ale into county-fair root beer.

I suppose, though, it is foolhardy to pick on the bucolic style. Guy Lombardo, for instance, has been growing musical corn so long I've come to think his Royal Canadians sired the Mounties. Yet here he is once again, sponsored by Capitol for Guy Lombardo in Hi-Fi (W 7358). His millions of fans will probably find nothing wrong with the Vaselined brass in Sweethearts on Parade and they will think it quite right that his Frankie and Johnny should seem, with a well-behaved honky-tonk piano, all good, clean fun. With high fidelity highlighting his wonderfully disciplined musicians and his sure dance beat, it does no good to complain that he treats St. Louis Blues as though it were written for a college prom.

Like Mr. Lombardo, Frankie Carle has withstood a number of jazz styles without change and sees no reason to risk jarring his stable following. Through courtesy of RCA Victor his piano is conservatively congenial and his violins still restrained as ever in Frankie Carle's Finest (LPN 1153). Mr. Carle's orchestra is the same whether the song is Blue Moon or My Silent Love. His atmosphere of the good hotel ballroom seems indestructible.

And now I'd like to turn to some records made for listeners. For those who yearn to recapture the joyous moments of Sunday bohemia in the park, I strongly recommend Here's That Band Again, featuring the Deutschescher Band at work for Westminster (WP 6013). The waltzes, galops, folk music of this Viennese outfit are magnificent and so is the fidelity. Special audiences may like to hear another lusty recording from Europe called Erich Kunz Sings German University Songs (Vanguard VRS 477). Mr. Kunz, in customary fine voice, is supported by the male chorus and orchestra of the Vienna Volksoper, conducted by Franz Litschauer. Mr. Kunz, happily, can really create moods.
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tion of the sophisticated and the primitive with the drum rhythms of Johnny Rodriguez. An absolutely captivating recording in Hi-Fidelity.
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ARTURO TOSCANINI: New York Philharmonic-Symphony Program


**Dialing Your Disks**

All LP disks are recorded with treble boost and bass cut, the amount of which often varies from one manufacturer to another. To play a disk, the bass below a certain turnover frequency must be boosted, and the treble must be rolled off a certain number of decibels at 10,000 cycles. Recommended control settings to accomplish this are listed for each manufacturer. Equalizer control panel markings correspond to the following values in the table below: ROLL-OFF — 10.5: LON, FRRR. 12: AES, RCA. Old RCA. 13.7: RIAA, RCA, New RCA, New AES, NARTB, ORTHOphonic. 16: NAB, LP, COL, COL LP, ORTHOphonic. TURNOVER — 400: AES, RCA, 500C. LP, COL, COL LP, Mod NAB, LON, FFRR. 500R. RIAA, ORTHOphonic, NARTB, New AES. 500: NAB: 630: BRS. 800: Old RCA.

All records produced under the following labels are recorded with the industry-standard RIAA curve (16.7 roll-off). Beethoven, Bach, Handel; Classic Editions, Giel; EMS; Epc; McGlone; MGM; Monument; New Jazz; Norgren; Prestige; Romany; Savoy; Walden. Labels that have used other recording curves are listed below.

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*Current re-recording old masters for RIAA curve. †Binaural records produced on this label have no treble boost on the inside band, which should be played without any roll-off.

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THE GOLDEN TREASURY OF GREEK POETRY AND PROSE

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How magnificent in intent and how disappointing in fulfillment is this golden treasury. Wherever the formal structure and cultivated technique of the Homeric poems, the theme of the Iliad, at least, is the vrb of Achilles, in some sense a tragic hero, whose faw brought about his own destruction and reduced the bodies of men to a banquet for beasts. The social world of the Iliad is a civilized one, but the emotions of its protagonists are fierce and passionate ones. Miss Wilson's lack of the

Continued on page 102

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A rich, colorful variety of traditional rhythmic music that expresses the heart and soul of Mexico. Played by authentic Mexican Mariachi Musicians...recorded in magnificent hi-fidelity sound. Features: Jarabe Tapatio; Guadalajara; El Rancho Grande; etc.

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Here, for the first time, superbly recorded in Hi-Fidelity, is the pulsating tropical magic of the foremost Cha Cha orchestra in the world...Pedro Garcia, his Del Prado Orchestra and the captivating Latin beat of the Cha-Cha-Cha. Complete with illustrated dance instructions.

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Songs From Her Hit Shows
All the vibrance and warmth of this famous French personality is brought to life in this magnificent new Hi-Fidelity recording. Patachou sings yours favorites: Le Fiacre; Paris, C'est une Blonde; Autumn Leaves; Sous Le Ciel de Paris; etc.

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turing Rupert Claudemore and Combe in
sophisticated jazz with a pixie beat-
trips, 4 drummers, sax, piano. Recorded
stealthily at Port of Spain.

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Six socko bands from "the birthplace of
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styles and prize-winning performances on
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voice of heroes makes unconvincing her
rendition of the battle between heroes.

The passages from the Odyssey suffer less
than those of the martial epic, perhaps be-
because this narrative of a middle-aged tra-
veller's trials and tribulations is essentially
a kind of domestic drama. The "Allegory
of the Cave" from Plato's Republic smacks
of the lecture hall—and perhaps rightly
so. The announcement of the "Love Stung
by a Bee" succeeds best in conveying sense
(or nonsense in this case) through sound.

The Greek texts with translations by
diverse hands are provided. The interlinear
translation to which Miss Wilson refers
in the jacket notes is missing, and its lack
must surely be felt by any except Greek
scholars.

S. J. PERELMAN: An Informal Hour
with S. J. Perelman

S. J. Perelman reading: Kitchen Bouquet;
The Sweeter the Tooth, the Nearer the
Couch; And Thou Beside Me, Vagabond in
the Wilderness; Is There an Osteosyn-
chronicriotic in the House?

SPOKEN ARTS 705. 12-in. $4.98.

Having never heard a long-playing record of S. J. Perelman reading his whatever-
you-call-them, for the good reason that
long-playing records of S. J. Perelman
reading his whatever-you-call-them have
not been available, I approached this
record with considerable alacrity and an
artful of thesauri—in fact, I always
approach S. J. Perelman long-playing
records with considerable thesauri and an
artful of alacrity.

Now I defy anyone to sit down and
listen for an hour to the acknowledged
master of literary mayhem and then try
to write a sentence without its coming out
like the above. It is not just the words
Mr. Perelman manages to fire from his
typewriter, but it is his prehensile ability
to snaffle them together and prevent them
from falling off the grammatical savour.

See what I mean?

Of what Perelman can do with a sen-
tence, one of the best examples on this
record is the following:

"That Philomène was a manic-depressive
in the downhill phase was, of course,
instantly apparent to a boy of five. Several
boys of five, who happened to be standing
around and were by way of being students
of psycho-pathology, stated their belief to
me in just those words: 'Manic-depressive,
downhill phase.'"

Perelman's reading is a bit disappoint-
ing at first, but after fifteen minutes you
are quite comfortable with him and by
the end of the record you are willing to
acknowledge that nobody, but nobody ex-
cept S. J., could do his essays justice.

R. H. H., Jr.

POLITICS U.S.A.

"Voices of American Politics," narrated by
Will Rogers, Jr.

COLUMBIA ML 5123. 12-in. $3.98.

The release of this record has of course
been timed for the election, and many
people with only a moderate (to use a
good political word) interest in politics
probably will have heard more than their
quota of political oratory by this time.

But for those listeners who savour a
purple polemic with the same relish as
Dylan Thomas enthusiasts savour a burst
of Thomian lyrics, "Politics USA" will not
be a dud. Although the selections
here are mostly culled from the old "Town
Meeting of the Air" debates, there also
are a goodly number of campaign selec-
tions ranging in style and flavor from the
excerpts of Governor McKelvin's flowery
nomination of Dwight D. Eisenhower at
the 1952 Republican Convention, to Harry
 Truman's master-of-facet words in '48: "I
work for the Government and I'm trying
to keep my job."

R. H. H., Jr.

THE BEST OF JAZZ
by John S. Wilson

DAVE BRUBECK: Brubeck Plays Brubeck

Swing Bells; Walkin' Line; In Your Own Sweet Way; Two-Part Contention; Weep No More; The Duke; When I Was Young; One Moment Worth Years; The Waltz.

Dave Brubeck, piano.

COLUMBIA CL 878. 12-in. 38 min. $3.95.

Brubeck alone is a deliberately different
Brubeck from the one we've heard with
his quartet. He emerges as an essentially
reflective pianist with a leaning toward
romanticism, without the pounding cli-
maxes that he affects with his quartet,
and with a more fundamental sense of swing
than he is generally given credit for. Al-
though the disk's subtitle calls these selec-
tions "original compositions for solo pi-
ano," Brubeck discards the term "com-
positions" in his enlightening notes. They
are, as he correctly points out, sketches
upon which he improves. He develops
these improvisations with a pleasant melod-
ic sense. At times there is a tentative
quality about his playing, but on the whole
he shows a very good grasp of the jazz
approach.

JIMMY SMITH
A New Star—A New Sound

The Champ; Bayou; Deep Purple; Moon-
light in Vermont; Ready 'n Able; Tur-
quious; Babbis.

Jimmy Smith, organ; Thornel Schwartz,
guitar; Donald Bailey, drums.

BLUE NOTE BLP 1514. 12-in. 41 min.
$4.98.

Until now, the most successful efforts to
draw jazz from the organ have been
made by Fats Waller, Count Basie, and
Oscar Peterson, all of whom have worked in
a straightforward swing vein. Jimmy Smith
appears to be the first to apply a modern
jazz style with any degree of success. He
has a facility which borders on the fantastic,
emanating from a very fast pace in
The Champ—a virtuoso display which un-
fortunately, goes on far too long. The rest
of his selections reveal a well-developed
sense of the dramatic, combined with a
manner of brevity that follows nat-
urally be sustained notes that produces an
insistent, prodding beat. There are occa-
sional excursions into a "mighty Wur-
litzer" effect.
LUCKY THOMPSON: Vol. 1
Tom-Kattin: Old Reliable; Deep Passion; Transliteration: Lucky Thompson, tenor saxophone; Jim Whartson, trombone; Hank Jones, piano; Oscar Pettiford, bass; Osie Johnson, drums.

The unforced, swinging feeling by the enormous string section to which every jazz soloist seems dozed these days, he gives no ground but remains his customary rakish self, barking, sputtering, and chewing his way through If I Had You, Sugar, Ghost of a Chance, and similar laments. It's not really a happy background for the Wild One, but he pays it little mind and forgets it completely on Wild Snoo Blues.

The Dukes of Dixieland (Audio Fidelity 123, 12-in. 38 min. $5.95) is a brilliant job of clear, full-range recording, technically one of the best recordings of a jazz band that I have heard. Unfortunately, this care has been lavished on a New Orleans two-beat band of no special distinction playing a standard program of Dixieland material. They don't play much, but you can hear that tuba! An impressive collection of names has been gathered for the two groups making up After Hours (Grand Award 33-34. 12-in. 38 min. $3.98) — Cy Cole, Coleman Hawkins, Red Stewart, Claude Hopkins, Tyree Glenn, and Billy Bauer are in one; Jimmy and Marion McPartland, Jimmy Raney, Joe Morello, and Trigger Alpert in the other — but neither group gets off the ground. These fine moments during which Stewart or Glenn try to set the first group afire and almost succeed, but the second group is completely shrouded by some of Jimmy McPartland's least effective trumpet playing.

Lucky Thompson has been one of the most capable tenor saxophonists in jazz for the past ten years, but for most of that time he has been largely ignored on records. The neglect that he has suffered is certainly not explained by his consistently flowing, polished playing on these two discs. His style, unobtrusive but still individual and personal, is a summary of the history of the tenor saxophone in jazz. One hears reflections of Coleman Hawkins' intense attack, of Lester Young's lyricism, even of Shep Greens' floating drive. He is given his best opportunities on ABC-Paramount 111, on which he is heard in the relaxed intimacy of a trio on four numbers and as part of a well-chosen quintet in the remaining four. His playing with both groups is warmly expressive — he is, in the best sense, a "hot" jazz man — and his ideas are developed with compelling logic. The quintet selections are made additionally attractive by some of Hank Jones' piano solos.

He also has excellent associates on Urania 1206 (Jimmy Hamilton has not often been heard on records playing with different groups feeling he displays on this disk) but, despite several good performances, the over-all quality of the set is brought down by an overlong and eventually tiresome piece which takes up most of the second side.

Eddie Condon's Treasury of Jazz is the title of both a record and a book, which have almost no other connection beyond the association of Condon with each. The book (edited by Condon and Richard Gehman, Dial, $1.00) is an anthology of writing on jazz which covers a wide range of territory despite the editors' efforts to associate Condon with almost every aspect of the music. The disk, however, is straight Condon — performances by the customary Condonites of tunes associated with some of the people mentioned in the book. It is the least successful of the generally excellent series of disks which Condon has recently been making for Columbia. Contrivance, an element usually absent from Condon recordings, would seem to have tripped him up this time. Instead of simply sitting down and playing, his men have been faced with the revolutionary prospect of a planned program which takes them into such uncharted (by Condon) dangers as Turk Murphy's Dixie Republic, Duke Ellington's Don't Get Around Much Anymore. An air of effort, alien to a proper Condon performance, hovers over much of the playing, although Wild Bill Davison and Pee Wee Russell are their proper selves on selections designed to celebrate themselves, and Curly Cutshall and Peanuts Hucko get in a few good licks. The book, on the other hand, is good and informative fun once you get past the opening impression that it might more accurately have been called Eddie Condon's Treasury of Eddie Condon and provided you can overlook some of Condon's self-serving intrusions on the work of other authors, Condon and Gehman have put together a mélange of articles about jazz personalities and the peripheries of jazz by familiar by-liners in the field (Nat Hentoff, Whitney Balliett, Otis Ferguson, Marshall Stearns, John Hammond, et al.) and some occasional venturers into the field (Murray Kempton, John Crosby, Gilbert Millstein, Maurice Zolotow, and others). The selections vary widely in quality and depth but the total effect is of a lively potpourri which occasionally provides fresh insights on the human beings behind the instruments.

Eddie Condon: Eddie Condon's Treasury of Jazz
I'm Gonna Sit Right Down and Write Myself a Letter: Don't Get Around Much Anymore: I'm Confessin': Sometimes I'm Happy: Wild Bill Davison, cornet; Curly Cutshall, trombone; Pee Wee Russell, clarinet; Gene Schroeder, piano; Eddie Condon, guitar; Walter Page, bass; George Wettling, drums.

The book concludes with a group of short stories about jazz by James Jones, Shelby Foote, Clellon Holmes, and Oskin Duke, among others. The brooding, other-worldly style which once characterized the nonfiction approach to jazz (a style which has happily been discarded, as the articles in this book indicate) shadows almost all of this jazz fiction, reducing it to a monochrome. Fiction and jazz, it appears, have still to meet on easy, natural terms.

 JOHN S. WILSON

Other November Jazz
Mainstream: The echoes of the Benny Goodman Sextet on Swingin' Sweats (Telefunken 16X 0850. 12-in. 37 min. $4.98) are not the least bit dim. The Sweats are led by Ove Lind, who plays a light, lyrical clarinet in Goodman's most winning manner, and they swing with the happy urgency that characterized the Goodman group at its best. Selections are reasonably planned (Mail Special, Flyin' Home, I Want to Be Happy, A String of Pearls, etc.) — but the performances are as fresh as though all this had never been done before.

Wild Bill Davison is no boring reed (of course not; he plays cornet) and when he is accompanied on Pretty Wild (Columbia CL 871. 12-in. 34 min. $3.95)
Mercury Living Presence

NEW RELEASES

1. CHAUSSON Symphony in B-Flat, Op. 20. Detroit Symphony, Paragy conducting. MG 50108
2. STRAUSS Till Eulenspiegel's Merry Pranks; Suite from "Der Rosenkavalier." Minneapolis Symphony, Dorati conducting. MG 50099
3. CHRISTMAS CAROLS in HI FI. Carlos Salzedo, harp. MG 50116
4. BORODIN Palasetsian Dances (with chorus); RIMSKY-KORSAKOV Le Coq d'Or Suite. London Symphony Orchestra, Dorati conducting. MG 50122
5. RAVEL Daphnis and Chloe (complete ballet). Minneapolis Symphony, Dorati conducting. MG 50040
6. DEBUSSY Iberia. La Mer; Prelude to "The Afternoon of a Faun". Detroit Symphony, Paul Paragy conducting. MG 50101
7. BEETHOVEN Symphony No. 4 in B-Flat; Symphony No. 8 in F Major. Minneapolis Symphony, Antal Dorati conducting. MG 50100
8. VAUGHAN WILLIAMS Symphony No. 8 in D Minor; BUTTERWORTH A Shropshire Lad; BAX Garden of Fand. Halle Orchestra, Sir John Barbirolli, conducting. MG 50115
9. SESSIONS The Black Maskers; HOVHANNESS PRELUDE AND QUADRUPLE FUGUE; LO PRESTI The Masks. Eastman-Rochester Orchestra, Howard Hanson cond. MG 50106

High Fidelity Magazine

shows a probing jazz mind. On several selections he makes use of a wordless soprano voice, much as Duke Ellington has done on Transblucency, though not always with Ellington's judiciousness. Where Watkins leans toward a brooding mood, his West Coast counterpart, John Graas, writes and plays with linear glibness. John Graas French Horn Jazz (Kapp 1046. 12-in. 37 min. $3.98) is a sprightly collection of Graas's California-influenced performances originally made for the defunct Trend label.

Tom Stewart's tenor horn, an instrument almost never heard in jazz, gets a rare display on Tom Stewart Sextet. Quintette (ABC-Paramount 117. 12-in. 31 min. $3.98). Stewart plays in an easy, aidsie, swinging style, assisted by Steve Lacey's soprano saxophone, Herbie Mann's flute, and Dave McKenna's dependable piano, among others. The tunes are mostly worthy veterans of jazz attacks — Rosetta. Out of Nowhere, Fat Frey Feet, et cetera. Both Stewart and Lacey join Don Stratton, trumpet, in a group of genial, driving Neal Hefti arrangements on Mr. Big Mitchell Sextette (ABC-Paramount 120. 12-in. 31 min. $3.98). Mitchell, a knowledgeable and well-mannered bassist, takes his due as leader in solos, but otherwise these are well-balanced, unpretentious performances with a suggestion of Gerry Mulligan about them.

Solo Horns: A strong, vigorous-toned trumpet player, Jack Millman, leads his quartet through a dozen tunes on Blowing Up a Storm (Fra 20005. 12-in. 33 min. $3.98) in a style that is direct and forceful, producing some honest, unadorned jazz that occasionally becomes just a bit too casual. Coleman Hawkins works under wraps on a good deal of The Hawk in Hi-Fi (RCA Victor LPM 1281. 12-in. 30 min. $3.98) but whenever he can blow the strings and woodwinds out of his way he takes off in the headstrong, surging Hawkins manner. Johnny Hodges, who rarely gets very far off the beam, is well on it on The Blues (Norgran 1279. 12-in. 40 min. $3.98) and closer to it in some of his fellow Ellingtonians on Creamy (Norgran 1245. 12-in. 46 min. $3.98). Lester Young and Harry Edison, both ex-Basieites, rejoin forces on Prez and Streets (Norgran 1235. 12-in. 36 min. $3.98) but, like many reunions, this one turned out to be mutually depressing.

Numbers Games: Eight trombones make up the ensemble led by J. J. Johnson and Kai Winding on Jay and Kai + 6 (Columbia CL 892. 12-in. 35 min. $3.98) and, in the arrangements written by Winding and Johnson, they are made the core of a colorful group. The performances have the propulsion and shading which have been at the heart of the Johnson-Winding duets, with greater range and flexibility permitted by the larger ensemble. The Drum Suite (RCA Victor LPM 1279. 12-in. 18 min. $3.98) is built around four drummers — Osie Johnson, Gus Johnson, Teddy Sommer, and Don Lamond — but, far from producing a series of drum solos, composers Manny Albam and Ernie Wilkins have written a series of instrumental pieces, based on various uses of drums, which are played with driving eloquence by a band of top Eastern studio men.
Russian Opera on Microgroove

by HERBERT WEINSTOCK

PREPARING this discography of Russian opera now available on microgroove has turned out, in part, to be a self-defeating attempt to solve a series of interlocking puzzles. The operas of Borodin and Mussorgsky either were not completed by their composers or exist and are performed in numerous highly edited versions. One of Tchaikovsky's operas, based on the Gogol story from which Rimsky-Korsakov's Christmas Eve also derives, not only exists in more than one form, but is also known by a bewildering variety of names, including Vakula the Smith, Chererevichi, The Golden Slippers, The Slippers, and Oxana's (or Osokha's) Caprices. If "Russian opera" be defined as opera composed by men born and educated inside the old Russian Empire or the USSR (the definition here accepted), it must then include operas to texts in Russian, Armenian, and Ukrainian—not to speak of English (Stravinsky's The Rake's Progress) and other languages.

Another difficulty arises out of this thicket of problems: that of determining whether or not a given recorded version is "complete." This is easy with, say, Tchaikovsky's two most familiar operas or Prokofev's The Love for Three Oranges, of which dependable scores are at hand. But I had no sooner begun to listen to records of Russian operas than I discovered that most of the scores I needed were not publicly available in the United States. I also learned that neither recordings marked "complete" nor even so-called "complete" scores were so in fact, except by very loose definition. In most cases, I have had to abandon the effort to make any pronouncement on this issue.

A third problem involves the fact that Russian is written in the Cyrillic alphabet—and that no uniform system of transliteration has been employed by the recording companies in providing, in our alphabet, pronounceable equivalents of the names of operas, roles, singers, and conductors. In so far as possible I have tried to maintain a consistent spelling for titles and the names of composers and performers. But to have attempted to wrest uniformity from the maddening diversity of transliterations of the names of characters in the operas would have produced chaos worse confounded. I have therefore followed the particular record sleeves and labels under consideration. In some cases, to be sure, I am not quite certain whether two names are merely two differing transliterations of the same Russian name or whether they represent two different roles.

I have come away from many days of listening to the records listed below (and to others cut from current catalogues since I began to listen) with the conviction that Boris Godunov, Eugene Onegin, and Pique Dame soar miles above all other Russian operas of the nineteenth century. (Prince Igor and Khovanshchina appear to me to be too patchy, too compounded of banalities, to qualify.) Of what I have been able to hear from the more recent repertoire, The Love for Three Oranges and The Rake's Progress seem similarly to top the skyline. But what I should think of several other operas (Le Cog d'or is the chief example) if I could hear them in recording—or of several operas represented in this discography if they were to receive worthy recordings—I cannot, of course, imagine. There are strange and striking gaps in the representation of Russian opera on LP.

Whenever I have been unable to check a piece of information given on a record sleeve or in an accompanying text, I have tried to indicate that I am quoting and have taken the source. Life would have been simpler if Russian composers of the nineteenth century had been willing to complete their own operas and had not been subject to so ungovernable an itch to rewrite each other's.

BORODIN, ALEXANDER PORFIRYEVICH (1833-87)

Prince Igor (2 Editions, plus excerpts) Prince Igor (premiere, St. Petersburg, Nov. 4, 1880), prologue and four acts, to a libretto by the composer, left unfinished; completed by Glazunov and Rimsky-Korsakov. The complex, disjointed plot (with scenes in half-pagan Russia, A. D. 1185) deals with the schemes of Prince Galitsky to usurp the position of Prince Igor; the Polovtsi are a people against whom Igor is waging war.
Valeria Heybalova (s), Yaroslavna; Biserka Tsevych (s), Polovtsi Girl & Yaroslavna's Nurse; Melanie Burgaritovich (ms), Konchakova; Nani Zhubet (t), Vladimir; Drago Petrovich (t), Ovlur; Nikola Janchich (t), Eroshka; Dushan Popovich (b), Prince Igor; Zharko Tsevych (bs), Galitsky and Konchak; Dragomir Ninkovich (b), Skula. Chorus and Orchestra of the National Opera, Belgrade, Oscar Danon, cond. LONDON XLLA 30. Four 12-in. $19.92.

—E. Smolen'skaya (s), Yaroslavna; A. Ivanova (s), Polovtsi Maiden; Korneyeva (s), Yaroslavna's Nurse; Borisenko (c), Konchakova; N. Lesemeshev (t), Vladimir; A. Serov (t), Ovlur; F. Godovkin (t), Eroshka; Andrei Ivanov (b), Prince Igor; A. Pirogov (b), Galitsky; M. Reizen (bs), Konchak; I. Skobrev (bs), Skula. Chorus and Orchestra GABT of USSR, Alexander Melik-Pashayev, cond. PERIOD SPL 552. Three 12-in. $14.94.

—Overture, Prologue (Poutivle Scene), Act I, Scenes 1 & 2. Cast of PERIOD version, but the "Chorus and Orchestra of the Bolshoi Theater under Alexander Melik-Pashayev." COLOSSEUM CRP 166. 12-in. $3.98.

—Act II (Polovtsi Scene), Complete. Cast as above. COLOSSEUM CRP 10220. $3.98.

DARGOMIZHSKY, ALEXANDER SERGEYEYEVICH (1813-69)

RUSSALKA (excerpts)

Russalka (premiere, St. Petersburg, May 16, 1855), four acts, to a libretto by the composer (after Pushkin). The plot, related to the plots of Dvorak's Rusalka, Auber's Giselle, and Puccini's La Fille, concerns a peasant girl who drowns herself and becomes a water sprite. The Prince who has betrayed her repents and returns to the scene of her death. The Miller, father of the girl, and now mad, demands that the Prince restore his daughter to life. In the final scene, the Prince imagines that his young daughter by a princess speaks of the Russalka as her mother. As he stands at the edge of the water, the enraged Miller drowns him to his death in the rushing stream.

While the excerpts on Colosseum manage to present some conception of what the entire opera may be, the disk is poorly recorded. The women's voices, reedy and file-edged, are inferior to the men's—especially as the latter include the noble bass of Mark Reizen. The orchestral playing (as much of it as can be heard) seems ragged and gluggy. The record also contains excerpts from Dargomizhsky's The Stone Guest (see below), Napravnik's Dubrovsky (q.v.), and two operas by Anton Rubinstein: The Demon and Nero (q.v.).

What may well be the same recording of the Mad Scene from Act III is very much better in sound on the Concert Hall disk. The singers, and particularly the Chaliapin-like Reizen, tend to cover the orchestra, but in part that may easily be the composer's fault. Both Reizen and Nelepp sing with style, color, and conviction.

Highlights: (Russalka's Song, Act I; Mad Scene, Prince's Cavaletta, Natasha's Aria, Act III). Eva Smolen'skaya (s), Natasha; Klavdiya Dzerzhinskaya (s), Russalka; Sergei Lesemeshev & Georgi Nelepp (t), the Prince; Mark Reizen (bs), the Miller. Bolshoi Theater Orchestra, Vassily Nebolsin, Alexander Orlov, Samuel Samosud, cond. COLOSSEUM CRP 130 (with arias from various other operas). $5.98.

—Mad Scene, Act III. Georgi Nelepp (t), the Prince; Mark Reizen (bs), the Miller. Chorus and Orchestra of the Bolshoi Theater, Vassily Nebolsin, cond. CONCERT HALL 1052 (with Glazunov: Symphony No. 5). $3.98.

The Stone Guest (excerpts)

The Stone Guest (premiere, St. Petersburg, Feb. 28, 1872), three acts, an unaltered setting of the dramatic poem by Pushkin. The plot is much like that of Lorenzo da Ponte's libretto for Mozart's Don Gio-
A Life for the Czar (Ivan Susanin) (2 Editions, plus excerpts)

A Life for the Czar, also called Ivan Susanin (premiere, St. Petersburg, Dec. 9, 1835) and Colosseum CR LP 10170 (formerly 171), five acts, to a libretto by G. F. Rosen, the first and most popular of Glinka's two operas. With Russian and Ludmilla, a grandfather of Russian opera, which also had two fathers: Dargomizhsky's Boris Godunov and The Stone Guest. Unfortunately, it is made up of vast steppes of banality achieved in inept imitation of Italian opera. Here and there— it is true—Russian, Tatar, even Mongol faces peer through; but the prevailing physiognomy is still that of the predecessors of Verdi.

The scenes of A Life for the Czar occur in and near Moscow and in a Polish camp in 1643. The chronological libretto, dealing with the way in which Ivan Susanin gives his life to save the first Romanov czar from the Poles, is enlivened by a romance between Susanin's daughter and an orphan boy he has adopted. The shifting between Russian and Polish scenes forcefully suggests Boris Godunov.

The London recording appears to be complete (no reliable score is at hand); it is an admirably earnest attempt by a small company of the older Vaserman version is passably well conceived and recorded, but the piercing voice of Tanya Shiepeler is disquieting. Weighing virtues and drawbacks, I incline to recommend the London, particularly as the Vanguard suffers from inexplicable deletions.

No notes or libretto for the London set were available at time of writing. The Vanguard set carries dated notes from Rote Newnarch's Russian Opera (1914) and a text printed only in an obfuscating translation.

Of the excerpts listed below, the Colosseum disk of Antoinette's Romance and Act IV of of Act IV has been given a muffled recording; but Barsova's voice is vastly more engaging than either Shiepeler's or Glavachevich's. The Ivan Susanins are identical in this and the Vanguard; and the mellowly bowed, ballet music from Act III is given routine performance on the other Colosseum record.

Although I am far from convinced that there is much interest of A Life for the Czar can ever match its putative historic importance, I should still prefer to wait for some future recording before judging it too harshly. For the register and the purposes of students, the London made-in-Yugoslavia version will, in the meantime, serve. A small sample of what the opera might resemble in a first-class performance is to be found on London LL 1317, Russian Operatic Arie sung by Raphael Arie, who projects Susanin's "They guess the truth" with fervor and majesty, and who is handsomely supported by the Orchestre de la Societe des Concerts de Conservatoire de Paris under Alberto Erede. A complete recording on this level and with colleagues worthy of Arie might make Glinka's pioneering opera seem the masterly work that many Russian critics have claimed it to be.

—Maria Glavachevich (s), Antonida; Miliza Milidonovich (c), Vanya; Drago Statz (t), Bogdan Sabinin; Bogolub Grubach (b), Polish Messenger; Miro Changalovich (bs), Ivan Susanin; Ivan Murgashski (bs), Russian Soldier; Vladlena Dimitrievitch (bs), Sigismund, King of Poland. Orchestra of the National Opera, Belgrade. Glinka's pioneering opera was the Yugoslav Army, Slobodan Kirstich, cond. LONDON XLI A 43 Four 12-in. $19.92.

—Tanya Shiepeler (s), Antonida; Elena Antonova (c), Vanya; Georgi Nelepp (t), Bogdan Sabinin; Polich Messenger; Maxim Mikhailov (bs), Ivan Susanin; Serge Khossov (bs), Russian Soldier; Serge Svetlanov (bs), Sigismund, King of Poland. Chorus and Orchestra of the Bolshoi Theatre, Alexander Melik-Pashayev, cond. VANGUARD VRS 6015/12 Three 12-in. $19.44.

—Antoinette's Romance and Act IV (nearly complete). V. Barsova (s), Antonida; M. Mikhailov (bs), Susanin. Chorus and Orchestra of the Bolshoi Theatre, Samuel Samosud, cond. COLOSSEUM CR LP 10170 (formerly 171). $3.98.

—Ballet Music, Act III. Bolshoi Theatre Orchestra, Samuel Samosud, cond. COLOSSEUM CR LP 10153. $3.98.

Russian and Ludmilla (1 Edition, plus excerpts)

Russian and Ludmilla (premiere, St. Petersburg, Dec. 9, 1832), five acts, to a libretto based on Pushkin. Glinka's second, last, and least popular opera. Scenes: near Kiev, tenth century. Ludmilla, daughter of Svetozar, Grand Duke of Kiev, is abducted at her wedding. Ratmir and Farlaf, both in love with Ludmilla, join Russian in the search for her. Chernomor, a wizard, has borne her off. After magical and knightly adventures, Russian and Ludmilla are reunited.

Conventional in almost every respect, Russian surprisingly boasts a young baritone hero; a contralto prince, a bard and an old magician who are tenors; and a heroine who is a coloratura straight out of Donizetti. The whole-tone scale made one of its first appearances in composed European music in passages in which Chernomor, the wizard, warbles. The first complete recording has special values for students, and will offer to many listeners the shock of revelation when they find that the rapid opening section of the Overture is the much-discussed "Sla!ar" chorus that ends the opera—or that the romantic second section of the Overture is a lament by Russian—or that the renowned "Russian" touches are all but lost in apings of Weber, Rossini, Bellini, and Donizetti.

Westminster has provided a superior surface, and a complete recording, of Russian in translation, and in English. The transliteration is unfortunately based upon a rearranged system rather than upon the phonetics of the singers' speech, and the translation by Victor Seroff is comfortable rather than accurate (when, for example, the Russian says "going to Kiev," the translation reads "going home").

Swift, metallic, accurate, and cold, Vera Firsuva is the best of the uninspiring singers. Kiril Kondrashin's limpid hands, evoking uniformly inexact ensemble. Above the generally dreary level of uneven music raggedly performed rise, not the ballet music (which is of the Minkus-Purni school), but only the ever-fresh Overture; Russian's impressive Act II aria; Ludmilla's aria with string obbligato in Act III; the march and leszinka in Act IV; and the concluding chorus. The recording technically almost up to current Western standards, unmercifully exposes both the spottedness of Glinka's taste and talent and the inferior singing, orchestral attack, and choral disorganization.

The excerpts issued with selections from Rimsky-Korsakov's Sadko and Snegourotchka on a Colosseum disk are recorded so poorly that I can only surmise Irina Maslennikova's superiority to Vera Firsuva in the florid role of Ludmilla. Not recommended.

—Vera Firsuva (s), Ludmilla; Nina Pokrovskaya (s), Goriolava; Elena Korenyeva (ms), Naina; Evgenia Veretskikh (c), Ratmir; Georgi Nelepp (t), Finn; Sergei Lemeshev (b), Bayan; Ivan Petrov (b), Russian; Vladimir Gavrushev (bs), Svetozar; Alexei Krivchenia (bs), Farlaf, Chorus and Orchestra of the Bolshoi Theatre, Kiril Kondrashin, cond. WESTMINISTER OPW 1401. Four 12-in. $15.92.

—Excerpts: Overture, three arias (Russian, Bayan, Ludmilla); Irina Maslennikova (s), Sergei Lemeshev (t), Mark Reizen (b), Chorus and Orchestra of the Bolshoi Theatre, Alexander Melik-Pashayev and Vassily Nebolsin, cond. COLOSSEUM CR LP 159 (with Snegourotchka and Sadko excerpts). $3.98.

KABALEVSKY, DMITRI BORISO-VICH (1904—)

Colas Breugnon (excerpts)
Colas Breugnon (premiere, Leningrad, 1958), to a libretto based on Romain Rolland's novel. Colas Breugnon, Master of Clamcy, has been described as a French Renaissance Robin Hood, a character somewhat derived from Rabelais. No vocal excerpts have thus far been issued here on records. These four instrumental excerpts breathe vigor and a genuine zest for life. They have unfortunately not been recorded with all the vigor, and Maestro Schuechter is at times more vigorous than exact. But this sampling is enough to make me eager to hear a complete recording of Colas Breugnon—of the many merely several more versions of its Overture.

—Suite. Op. 28 (Overture, Popular Festival, Public Disaster [The Plague]), In-
THE BULLFIGHT is the only thing in Spain that begins on time. 'A los toros!' friends exuberantly shout at mid-afternoon 'To the bulls!'. And at exactly 4 P.M. Sunday afternoon the first spine-tingling pasodoble—the music of the bullfight—is heard.

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MUSORGSKY. MODEST PETROVICH (1839-81)

Boris Godunov (5 Editions, plus excerpts)

Boris Godunov (prem'iere, St. Petersburg, Feb. 8, 1874, prologue and four acts—nine scenes), to a libretto by the composer after Pushkin and N. M. Karamzin. The most renowned and by common consent the greatest of Russian operas, Boris has given rise to more discussion, polemic, and high-flown nonsense than any other. It became world-famous in a somewhat bedizened version by Rimsky-Korsakov; but all pretension that any performance is "pure Musorgsky" is naïve or worse, for there is no single ur-text, and an editorial hand is absolutely required before the opera can be staged, played, or sung, if for no larger purpose than that of choosing among the three versions left by the composer himself. Its plot, complex and semi-historical, is too well known to require summarizing here.

In the full Rimsky-Korsakov version (which unquestionably pretotyes and brightens up Musorgsky's original conceptions), the Boris Christoff—Victor recording is unquestionably the best Boris now available. As Chaliapin never recorded more than snippets of what may (with Mary Garden's Mélisande) have been the greatest operatic characterization of modern times, and as Victor has withdrawn the set of Chaliapin highlights (RCA Victor LCT 3, 10-in.), we must make shift with Christoff, who sounds like Chaliapin's brother. It was a mistake for even so accomplished a singer to double as Pimen and Varlam, as it was for others in the cast to perform similarly in more than one role. But performance, recording, surfaces, and packaging make this set one of the peak operatic recordings. The notes by Gerald Abraham and the complete libretto in English (by Louis Biancoli, and very sensible too) and transliteration are superbly thought out. Very highly recommended.

The recording of the Yugoslav National Opera of Belgrade on London is a tangle of compromises among the various versions: it is mostly Rimsky-Korsakov, and it omits Bangoni. The performance is not quite first-rate; the recording is very good indeed. I have not seen the accompanying printed materials.

Some interest clings to the recording variously available on Colosseum, Period, and Royale, as well as in excerpt. It is in part straight Mussorgsky, but Rimsky occasionally peeks through. The voices are inferior across the board to those in the Victor set, though Protopov has moments of great power as Boris, and both Mikhailov and Kozlovsky are superior singing actors. The Colosseum album has an English text, but no transliteration. The Royale album has no printed materials.

The Stokowski-Rossi-Lemeni disk of excerpts is more Stokowski than Rossi-Lemeni and much more Stokowski than either Rimsky-Korsakov or Mussorgsky. Avoid it. The highlights conducted by Kabalevsky can make us wish that he had been given better singers to work with, a better orchestra, and better recording. For this movie sound-track shows him as a
vigorou and sensitive conductor, and the excerpts are as nearly pure Mussorgsky as is possible.

Of chiey sentimental and historic interest are the souvenirs of two renowned Metropolitan singers of Boris. Pinza was an impressive Boris despite the total unsuitability of the Italian version in which he sang, and the recording shows signs of its age. Kipnis, having been born in Russia, was naturally more in the vein, and the record of excerpts benefits enormously from the uncut power of his Russian as he characterizes both Boris and Varlaam.

Raphaél Arie, singing Boris's death scene (London LPS 98, 10-in.) and both Boris's "I have attained the highest power" and Varlaam's "In the town of Kazan" (London 111, 1957), suggests that he would make a Boris to match Christoff's in vocal beauty, psychological awareness, and idiomatically. He is heard in no Russian versions.

-Tatiana Leboleva (s), Xenia; Eugenia Zaratsk (ms), Feodor and Marina Mnisha; Lydia Romanova (ms), Xenia's Nurse and Innkeeper; André Bielecki (t), Prince Shuisky, Mussai, and Khruschev; Nicolai Ghele (t), Grigori (the False Dimitri); Wassil Pasternak (t), the Fool; Gustav Ustun (t), the Court Boyar; Raymond Bonne (t), Laviitski; Boris Christoff (bs), Boris Godunov, Pimen, and Varlaam; Kim Boris (bs), Andrei Schekalov and Rangoni; Stanislav Pieczora (bs), Nikitich; Eugénie Bousquet (t), Chorus of the Metropolitan Opera and Orchestra, Emil Cooper, cond. COLUMBIA ML 2115, $3.98.

-Scenes. Ezio Pinza (bs); Chorus of the Metropolitan Opera Association and Orchestra, Emil Cooper, cond. COLUMBIA ML 2115, $3.98.

-Scenes. Alexander Kipnis (bs), Ilya Tamarin (t), RCA Victor Symphony Orchestra and Chorus, Nicolai Berezovsky, cond. RCA VICTOR LBC 1052, $2.98.

-KHOVANSCHINA (1 Edition, plus excerpts)

KHOVANSCHINA (premiere, St. Petersburg, Feb. 21, 1886), five acts to a text by the composer. No ur-text of Khojanschina exists, and to claim "completeness" for any version of it is to make a claim that can be neither accepted nor denied. Rimsky-Korsakov completed and orchestrated one version, from which he omitted sections that might better have been included. The opera has become known, when at all, chiefly in variants of the Rimsky version; Stravinsky and Ravel both had their hands in the renowned version first given in Paris on June 5, 1913.

The London recording appears to be nearly the Rimsky version almost complete. Like all the other Yugoslav

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the composer (after Gogol), is based on the same story as Tchaikovsky's opera variously called *Vakula the Smith*, *Cherevichki*, *Okun's Caprioles*, and *The Golden Slippers*. This orchestral suite, played well on the Urania disk, was all taken from Act III except for the introduction. It is typical Rimsky-Korsakov story book music, blatantly bright-colored and somewhat inconclusive.


**LE COQ D'OR** (excerpts)

*Le Coq d'or* (première, Moscow, Oct. 7, 1909), opera in three acts to a libretto by V. I. Byel'sky (after Pushkin). This enchanting satiric fairy-tale opera has proved to be Rimsky-Korsakov's most enduring stage work. That the Russian opera probably standing just below *Boris Godunov* in frequency of performance should never have been recorded is perhaps the most inexplicable of recording vagaries. The suite he made from it, however, has been recorded plentifully. Of the recordings listed below, the *uncut original edition* is a high-fidelity fan's dream (as is the suite from *Czar Saltan* on the reverse); the Ansermet is almost its match; the Beecham is the most mellow and magnificently orchestral; and the Svetlanov version (which claims to be "the uncut original edition"), while orchestrally inferior, maintains real interest by demonstrating the wide gap between Western and Russian ideas about this music. The Western treatment seems closely related to the gouts of color that Bakst and others supplied for Diaghilev; the Soviet concept is much closer to the satirical and slight misfocusing that Rimsky undoubtedly had in mind. There are other disks of this suite, some of which may well have distinct virtues of their own; those below were the only ones submitted.


**CZAR SALTAN** (excerpts)

*Czar Saltan* (première, Moscow, Nov. 3, 1900), opera in a prologue and four acts to a text by V. I. Byel'sky (after Pushkin), once popular in Russia, is known elsewhere chiefly as the source of the "Flight of the Bumble Bee," which is not included in the suite drawn from the opera by Rimsky. Of the three recordings listed below, the Angel disk completely outdistances the others in aptness and brilliance of performance, in recording and processing, and in packaging. It has excellent notes by Gerald Abraham.


**IVAN THE TERRIBLE** *(PSKOVITYANKA)*

*Ivan the Terrible*, also known as *Piskovityanka* *(The Maid from Pskov)* (première, St. Petersburg, Jan. 13, 1882), opera in three acts to a libretto by the composer (after L. A. Mei). It was first called *Ivan the Terrible* by Diaghilev when he presented it in Paris in 1909. The suite heard here does not seem to have been edited by the composer himself. The unsigned notes accompanying the record say that the listener "will surely be struck... by the similarity of certain sections of this suite to later works by Rimsky-Korsakov and *Boris Godunov* of Mussorgsky," which is accurate, as all of Rimsky's orchestral music has a strong family resemblance—and this in particular resembles those orchestral parts of *Boris* which are more Rimsky than Mussorgsky. Performance and recording are good, but not surpassing.


**LEGEND OF THE INVISIBLE CITY OF KITEZH** *(excerpts)*

*The Legend of the Invisible City of Kitezh and the Maiden Fevronia* (première, St. Petersburg, Feb. 20, 1907), four acts to a libretto by V. I. Byel'sky. This symbolic opera, sometimes loosely called "the Russian Parsifal," has always been popular in Russia. The suite, apparently not chosen by the composer, includes the Prelude, Bridal Procession, Final Scene from Act III, and Final Ascent to the Invisible City. It is brightly played, rather indecisive music.


**MAY NIGHT** *(1 Edition)*

*May Night* (première, St. Petersburg, Jan. 21, 1880), three acts to a libretto by the composer (after Gogol), a humorous love story with supernatural overtones, including a rassalka or mermaid who was once a love-deceived maiden. The performance here recorded comes from the first-rate edition; some of the singing, particularly that of Maslennikova, sounds strictly amateurish. The recording is not much better. Interesting for the document, but not otherwise possible to recommend.

—Suite. Maslennikova (s), Parshakov (s), Golovanov (t), Ponomereva; Valentina Borisenko (ms), Ganna; Natasha Klyagina (ms); First Mermaid; Elena Gribova (ms); Second Mermaid; Olga Insartova (ms); Third Mermaid; Elena Verbitskaya; Valentine Pashkov (b), Swistchenko; Sergei Lesmeshev (t), Levko; Viacheslav Shershov (t); Vinokur; Peter Volovov (b), Kalen-ik; Sergei Krasovsky (bs); Golovanov; Vladi-mir Tyutyanuk (b); Pitar. Chorus and
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**Mozart and Salieri (2 Editions)**

Mozart and Salieri (première, Moscow, Dec. 7, 1898), opera in two acts to Pushkin’s poem. A conscious tribute to Mozart and to Dargomizhsky’s theories of using a poet’s text unchanged as a libretto, this curious opera consists of uninteresting recitative relieved occasionally by quotations from Mozart scores, including the Requiem. The Oceanic disk benefits from the beauty of the two tenors and the superior recording; the Russian tape, as processed for both Concert Hall and Colosseum, excels in its idiomatically sung Russian text (as against the French adaptation) and the magnificent characterization of Salieri by Mark Reizen. The French text as sung is supplied with the Oceanic disk; nothing but an approximate English translation comes with either of the Russian versions.

The "action"—if monologues and conversations can be so called—of Mozart and Salieri revolves about the unfounded legend that the jealous Salieri, a composer of some distinction, poisoned Mozart, his more talented rival. A dramatic opera could possibly be made from this material; Pushkin and Rimsky-Korsakov have been satisfied with meditative and conversational scenes entirely devoid of dramatic content.

—Jean Mollien (1), Mozart; Jacques Linsolas (b), Salieri; Paul Jacobs (piano) and L’Orchestre Radio-Symphonique de Paris and Chamber Chorus, René Leibowitz, cond. OCEANIC 032. $5.95.

—Ivan Kozlovsky (1), Mozart; Mark Reizen (b), Salieri, State Radio Chorus and Orchestra of the USSR, Samuel Samosud, cond. CONCERT HALL CBS 101315. $3.98.

—The same, with added "encores" by Mark Reizen. COLOSSEUM CRJP 10420. $3.98.

**Sadko (1 Edition)**

Sadko (première, Moscow, Jan. 7, 1898), opera in seven scenes to a text by the composer and V. I. Byelysky. The fantastic story, drawn from folk legends, takes place largely in eleventh- and twelfth-century Novgorod. No attempt is made at historical realism, and both text and score abound in obvious anachronisms. The basis of the text is a colorful pantheon involving the semideification of rivers and the ocean; the intricate plot cannot be condensed here. One of Rimsky-Korsakov’s richest compositions, Sadko is here given in a cut version despite an assurance to the contrary on the record sleeve. An English translation is supplied, but neither the Cyrillic nor a transcription of the text as sung.

Once allowance is made for the partial blotting-out of the orchestra by over-recorded voices (many of them not of the highest quality), this is a generally good performance. Recording and processing stand high above the average for Russian tapes. In quality of vocal art, the singers of the leading roles are outshone by Mark Reizen as the Viking Guest, Pavel Lizenits as the Venetian Guest, and (singing the hackneyed "plum" of the score, the "Song of India") Ivan Kozlovsky as the

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**Reizen**

Song of the hackneyed Salieri-Hackneyed Russian translation...
Hindu Guest. Otherwise recommended.

On London LL 1317, Raphael Arie handles the fine "Song of the Viking Guest" with abounding voice and artistry. The excerpts (the "guest scene" of Act II) from Sadko on Colosseum CRLP 159 (with excerpts from Snegurochka and from Glinka's Ruslan and Ludmilla) appear to have been taken from the tape of the "complete" version discussed above. If they were, something dire intervened, for they are dimly heard as if through falling gravel.

—Elizaveta Shumskaya (s), Volkhova, Princess of the Troubadour Davdova (m), Liubava; Elizaveta Antonova (c), Nitieta; Georgi Nelepp (t), Sadko; Tikon Tchere- niakov (t), First Elder; Alexander Pere- gudov (t), Sopieil; Ivan Kozlovsky (t), Hindu Guest; Pavel Lietzetian (b), Venetian Guest; Ilya Bogdanov (b), Ghost; Sergei Krasovsky (b), King of the Sea: Stepan Nikolau (bs), Second Elder; Sergei Koltipin (bs); Douda; Mark Reizen (bs), Viking Guest. Chorus, Stage Band, Orchestra of the Bolshoi Theater, Nicolai Golovanov, cond. CONCERT HALL CHS 1307, Two 12-in. $7.96.

SNEGOUROCHKA (THE SNOW MAIDEN) (1 Edition, plus excerpts)

Snegurochka (The Snow Maiden), (premiere, St. Petersburg, Feb. 10, 1882), opera in prologue and four acts to a text by the composer after a play by A. N. Ostrovsky, is a fairy-tale work with a plot that defies condensed retelling. The Yugoslav recording on London is not of a first-class performance in the vocal department, but it is very brightly presented. In patches excellent, it is something less than that whenever Sofia Yankovich takes over, for her voice is definitely not to Western taste. I have been unable to see the packaging, and therefore cannot report on notes or text.

The purely orchestral excerpts (M-G-M E 3017) are brilliantly played and excellently recorded; they include the orchestral highlights of the score. The ballet music on Urania URLP 7035 is indifferently played, indifferently recorded. The orchestral-vocal excerpts on Colosseum CRLP 159 are poorly performed and badly recorded.

—Sofia Yankovich (s), Snegurochka; Valeria Heybalova (s), Goupa; Biserka Tzveych (ms), Spring Fairy; Lubizia Versaykou (ms), Bobilicha; Anita Yelinek (ms), A Page; Milita Milindin- ovich (c), Shepherd Lell; Drago Dimitrie- vich (t), The Spirit of the Woods; Stepan Andrashevich (t), Czar Berendey; Nikola Lanchich (b), Bobil; Krsta Krsich (t), Second Herald; Dushan Popovich (b), Miskir; Miro Changelovich (bs), King Frost; Ilya Gigorichevich (bs), Berman; Ivan Murbashky (bs), Carnival; Bogolub Grubbach (bs), First Herald. Orchestra and Chorus of the National Opera, Belgrade, Kresimir Brezanov, cond. LON- DON XLA 45. Five 12-in. $24.90.


—Ballet Moscow Symphony Orchestra of Radio Berlin, Leopold Ludwig, cond. URANIA URLP 7035 (with excerpts from Boris, etc.). $3.98.

RUBINSTEIN, ANTON (1829-94)

THE DEMON (excerpts)

The Demon (premiere, St. Petersburg, Jan. 25, 1875), opera in three acts to a text by P. A. Viskovatov (after Lermontov), was the most successful stage work of the great pianist. The present recording includes the Demon's monologue from the Prologue, the Demon's aria, and the recita- tive and aria of Prince Sinodal. Excerpts recorded and badly processed, these excerpts indicate only that Rubinstein was a thoroughly Westernized composer. They do not leave me longing for a complete recording. The disk also contains one excerpt from another Rubinstein opera, Nero (1879), "Vindik's Hymn to Hymen. It is badly sung by the baritone Andrei Ivanov. A far more accurate idea of what a Rubinstein opera might resemble if adequately performed can be gained from Raphael Arie's singing (on London LL 1357) of a moving bass aria from The Demon. (Nero was here listed as "I am he whom you called").

—Excerpts. Ivan Kozlovsky (t), Prince Sinodal; Andrei Ivanov (b), The Demon. Bolshoi Theater Orchestra, Leopold Khol- doley, Alexander Melishevey, Samuel Samosud, cond. COLOSSEUM CRLP 159 (with arias from various other operas). $3.98.

STRAVINSKY, IGOR (1882- )

MAVRA (excerpt)

Mavra (premiere, Paris, June 2, 1922), opera in one act to a text by Boris Kochno (after Pushkin). The English-language version formerly available on Dial 12 has unfortunately been withdrawn. Despite the unseemliness which the English text had been fitted to the very Russian music, the recording—with Robert Craft conducting the New York Wind Ensemble and Or- chestra, Phyllis Curtain, Sandra Warren, Arline Carmine, and Robert Harmon—provided a fair facsimile of the score. All that is currently available of Mavra is Part II of The Song, a complete recording by Maria Kuroken with piano accompaniment by Soulima Stravinsky on Allegro AL 64. A complete recording of Mavra is clearly called for.

THE RAKE'S PROGRESS (1 Edition)

The Rake's Progress (premier, Venice, Sept. 11, 1951), opera in three acts to a text by W. H. Auden and Chester Kallman, may well turn out to be, with Alban Berg's Wozzeck, the finest of mid-twentieth-century operas. The text, a "faible" or morality tale, owes little except its setting to Hogarth, for Tom Rakewell's downfall is brought about by lack of im- magination and intelligence rather than by overindulged passions. This definitive rec- ording, with a generally well-chosen Metropolitan cast under the composer's supervision, takes its place among the greatest of the weight. It is also a de- light to the ears and to the mind. The accompanying printed matter unfortunately does not provide the sung text, though it contains a statement by Stravinsky, a precis of the plot, and an appreciation note by Robert Craft. Nor does the fact that the opera was composed—and is sung—in English excuse the lack of a libretto;
as in any other opera, many passages are puzzles to the listening ear without a printed text. But among the recordings of operas by Russian composers this one stands out, one of the few giants among many dwarfs and cripples. Highly recommended.

—Hilde Gueelen (s), Anne Trulove; Martha Lipton (me), Mother Goose; Blanche Thebaud (s), Baba the Turk; Eugene Conley (t), Tom Rakewell; Paul Franke (t), Selden; Mack Harrell (b), Nick Shadow; Norman Scott (b), Trulove; Lawrence Davidson (b), Keeper of the Madhouse; Chorus and Orchestra of the Metropolitan Opera Association, Igor Stravinsky, cond. COLUMBIA SL 125. Three 12-in. $11.94.

LE ROSSIGNOL (1 Edition)

Le Rossignol (première, Paris, May 26, 1914), opera in three acts to a text by the composer and S. N. Mimusov (after Andersen) has a curious history. Stravinsky composed the first act in 1908-9 in what might be called his Rimsky-Korsakov manner, the second and third acts in 1913-14 in somewhat the style of Le Sacre du Printemps. He later made the symphonic poem Le Chant du Rossignol from portions of the score. The Angel recording, which quite properly won a Grand Prix du Disque, is sung in a French translation made by M. D. Calvocoressi. It is entirely enchanting, having been beautifully conducted by Chayrens, beautifully sung by a cast made truly notable by the fabulous singing of Janine Micheau, expertly recorded, and superbly processed. What relationship this delightful entertainment bears to a performance of the opera in Russian as Stravinsky completed it more than forty years ago is beyond my competence to state. Its retelling of the Andersen tale of the Emperor of China and the real and mechanical nightingales is (as Alfred Frankenstein suggested in these pages in August), chinoiserie—but it is Orientalizing with a difference. Very highly recommended, especially for those who enjoy watching a pupil beat his master (in this case, Rimsky) at the master's own favorite game.

—Janine Micheau (s), Le Rossignol; Geneviève Moizan (s), La Cuisinière; Christiane Gayraud (c), La Mort; Jean Giraud (t), Le Pècheur; Lucien Lovano (b), L'Empereur de Chine; Michel Roux (b), Le Chambellan; Bernard Geltrar (b), Le Bonze; Chorus and Orchestra of Radiodiffusion Française, André Chayrens, cond. ANGEL 35204. $5.95.

TCHAIKOVSKY, PETER ILYICH

(1840-93)

MISCELLANY

The miscellany of arias issued by Colosseum contains interesting materials, many of which are not to be found elsewhere. The operas represented are The Oprichnik (1874), Eugene Onegin (1879), The Maid of Orleans (1881), Mazeppa (1884), Cherovitchki (1876, later revised), The Sorceress (1887), Plague Days (1890), and Yolanta (1892), all of Tchaikovsky's surviving complete operas. Although not to be recommended either for the singing (which is wildly varied in

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The Colosseum version, as preserved in Russian tapes, is inferior in every department to the Concert Hall set. The Urania performance is badly condensed, extremely Teutonic in manner, and poorly recorded.

I have been able to see the London packaging, and therefore cannot report on notes or libretto. The Concert Hall set has skimpy notes and a merely possible English translation (no Russian text). Ditto the Colosseum version. The German recording contains better notes, no sung text, and a reasonable English translation by Boris Goldovsky.

Hear at least part of both the London and Concert Hall sets before acquiring one of these recordings of a very charming opera.

—Valeria Heybalova (s), Lisa; Anne Jenine (s), Masha; Mira Verchevich (ms), Governess; Melanie Bagarianinov (ms), The Countess; Biserka Taveych (c), Paulina; Alexander Markovich (t), Hermann; Drago Petrichov (t), Tchekalinsky; Zhika Yovanovitch (t), Tchaplitsky; Nicolas Yanchich (t), Master of Ceremonies; Jovan Gligor (b), Count Tomsky; Dusan Popovitch (b), Prince Yeletsky; Vladimir Popovich (bs), Narumov. Orchestra of the National Opera, Belgrade, Chorus of the Yugoslav Army, Children’s Chorus of Radio Belgrade, Kresimir Baranovich, conductor. LONDON XLA 44. Four 12-in. $1.99 92.

—E. Smolenyska (s), Lisa; N. Kosztimova (s), Mary; V. Firsova (s), Chloie; E. Verhbitskaya (ms), The Countess; E. Kor- neyeva (ms), Governess; V. Borisienko (c), Paulina (Daphnis); Georgi Nelepp (t), Hermann; Alexander Peregodov (t), Tchekalinsky; E. Godovkin (t), Tchaplitsky; V. Shevtov (t), Master of Ceremonies; Alexei Ivanov (b), Count Tomsky (Plutus); Pavel Lisetzetian (b), Prince Yeletsky; Vsevolod Tyurrynik (bs), Souriin; Ivan Skobrov (bs), Narumov. Chorus and Orchestra of the Bolshoi Theater, A. Melik-Pashayev, cond. CONCERT HALL CHS 1305. Three 12-in. $11.94.

—K. G. Djerezhinskaya (s), Lisa; N. S. Tchubenko (s), Masha; V. V. Barsova (s), Pryleppova (Carina); M. P. Maksakova (ms), Paulina; M. K. Schervinskaya (ms), Governess; M. P. Maksakova (ms), Mylovzor (Bellamor); B. Y. Ziatogorova (c), Countess; N. S. Hanaiev (t), Hermann; S. M. Ostrooomov (t), Tchekalinsky; M. K. Novozhenin (b), Tchaplitsky; P. S. Biellnicik (t), Master of Ceremonies; A. I. Banin (b), Count Tomsky; P. M. Nondzow (b), Prince Yeletsky; V. M. Poltynsrov (b), Zlazgor; L. I. Mambaxvon (bs), Souriin; K. N. Terekhin (bs), Narumov. Bolshoi Theater Orchestra and Chorus, Samuel Samosud, cond. COLOS- SEUM CBP 1305. Four 12-in. $15.92.

—Elisabeth Grietsch (s), Lisa; Margarette Kloze (c), Countess; Anneliese Müller (c), Paulina; Rudolf Schock (t), Hermann; Cornelis van Deyck (t), Tchekalinsky; Kurt Reimann (t), Tchaplitsky; Jarro Prohska (b), Count Tomsky; Hans Heinz Nissen (b), Prince Yeletsky; Otto Hopf (bs), Souriin; Wilhelm Lang (bs), Narumov; other soloists. Chorus of the Berlin Civic Opera, Symphony Orchestra of Radio

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THE SLIPPERS (CHEREVICHKI) (excerpts)

Cherevichi (premiere, Moscow, Jan. 31, 1887, a revision of Vakula the Smith, (856), opera in four acts to a libretto by Y. Polonsky, after Christmas Eve). This disk contains the Introduction (Exorcism and Snowstorm), Minuet, Introduction to Act III, Russian Dance, Scotch Dance, and Finale. The music is good Tchaikovsky, and it is well presented.


TIGRANIAN, ARMEN TIGRANO-VICH (1879-1950)

Anush (1 Edition)

Anush (premiere, 1912, but revised until 1938), opera in five acts to a text based on Hrachia Tumanian's national poem Anush. Superbly recorded, with modulated clarity and a sparkling verismilitude, this very Oriental-sounding folk opera will undoubtedly delight Armenians and students of Armenian music. For others, however, it will almost certainly remain monotonous in its constantly melismatic vocal lines, its thin, waiting orchestration, and its lack of what Westerners have come to consider musical drama. The voices are surprisingly good—far better than in most tapes from the Soviet Union. The accompanying booklet gives the plot of the opera, biographical sketches of both Tigranian and Tumanian—and the complete text of the poem Anush (which may or may not be equivalent to the sung text) in Armenian typography, at the sound and meaning of which I cannot even guess. What this well-processed Westminster recording inevitably suggests is that records made from Russian-made tapes can be far better and much more defined than most of them have been to date.

Gasparyan (s), Anush; Anush Garibian (ms), Anush's Mother; Maria Chemeshkian (ms), Saro's Mother; Avak Petrosian (t), Saro; Vagram Grigorian (b), Mo; Sergi Galustian (b), Best Man; Karlos Markarian (bs), Kholva (Village Elder); Vozgen Alemian (bs), Ogran; Ivan Grekov (bs), Village Watchman. Chorus and Orchestra of the Armenian State Theater of Opera and Ballet, Mikhail Tavrzian, cond. WESTMINSTER OP 1302. Three 12-in. $1.94.

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IT ISN'T always the "best" music, performance, or recording which galvanizes a reviewer into special alertness and makes certain releases exceptionally fascinating to hear and discuss. Sometimes it is a highly novel choice of material or interpretative approach; and on rare occasions it's merely an unexpected point of view (from Die Zauberflöte) which delights even a dance band (Sony DStereophonic). The group of pieces in English (Loch Lomond), German (Blauer Montag), and Russian (Slavonic Dances) is a track single-channel recording. The symbol prefixed to a review indicates stereo tape. If a date in parenthesis is appended to the review, it refers to the issue of HIGH FIDELITY in which the corresponding disk review appeared.

- On a 5-in. reel (Sony R 5, $6.95), the Culo Costello Male Chorus displays its linguistic versatility—and its better than usual Glee-Club voices—in a program of pieces in English (Loch Lomond), German (Blauer Montag), and the "O Ipsi" chorus from Die Zauberflöte), and Russian (Slavonic Dances and The Volga Boatmen's Songs). The group sings rather cautiously, mostly to piano or accordion accompaniment, and without marked stylistic distinction, but it is less carefully avoided that dreadful archness and vocal "effects" indulged in so often by corresponding American organizations. While the recording itself is surely not wide-range nor even particularly brilliant, the rich sonorities of the voices themselves are beautifully airborne in the stereo medium—which is here proved again the ideal one for all types of choral music.

- Stereophony adds less to the playing of Shigemoto Ohara and his "Blue Coats" dance band (Sony 13, 7-in., $1.50) than an unpleasant corny but spirited ensemble which delights in the "sung" classics of not so late fragrant memory: — Moonlight Sonata, Clair de Lune, the Arabian Dance from Peer Gyst in mild boogie-woogie style, etc. But someone (I presume the more Hibernian than Nipponese sounding Ohara) plays the piano very competently indeed, and the sidemen not only maintain a catchy, steady beat, but more attractive standards of tone quality than many of their better-known non-hot American colleagues. "Square" as the performances may be, they're both surprisingly appealing and highly danceable.

Such material is a far cry from the Nipponese venturesomeness of ancient 78 days, when a Japanese Phonograph Society selected the last piano sonatas of Scriabin for its first subscription releases and an album of Mussorgsky songs for its second. Perhaps goals like that again may be attempted later. Meanwhile, the Japanese engineers have a bit to learn about eliminating the built-in recording or duplicating speed change which mar the choral reel in particular; and they still have to discover the superiority of brown-oxide tape over the black variety used here. So far, even the noted (or notorious) ability of the Japanese to cut prices is scarcely evident, especially when one realizes that there's only a little over twelve minutes of music on the smaller of the two reels. Yet, for all this, these two releases have been pleasantly surprising in themselves as well as whetting the appetite for more ambitious recording attempts from other exotic locales still to be explored by stereo pioneers. Who'll be the first to tackle the Gamelan Gong orchestras of Bali in the new medium?

BACH: Brandenburg Concertos, Nos. 1-6 (Complete), BWV 1046-51
PHONOTAPES-SONORE FM 156. Two 7-in., $17.95.

In the race to realize the first complete taping of the Brandenburgs, the anticipated Omegatape reels by the unpredictable Scherchen (unrepresentative as yet by American LPs) are just nosed out by the irritating, if probably less exciting, Horenstein performance already well known in the Vox LP album DL 122. The merits here are fully authentic instrumentation, always vital and sympathetic—if seldom deeply penetrating—readings, and a warmly colored blend of sonorities which, against the soothing background of tape flow, charms one's ears even more than in disk reproduction. The disadvantages are a cruel abbreviation of the Wintersitz annotations (and no bonus scores) and a lack of commanding authority in the solo instrumental roles, which, moreover, seldom emerge from the over-all sonic textures with properly isolated and proportioned aural distinction. I must confess, however, that except in direct comparison with the preferred recordings (of which I know and like best Münchinger's), Horenstein's on tape is a richly pleasing one. (Feb. 1955)

- **BEETHOVEN: Symphony No. 7, in A, Op. 92**
Chicago Symphony Orchestra, Fritz Reiner, cond.
RCA VICTOR ECS 11. 7-in., $14.95.

Toscanini has imprinted his imperious hallmark so deeply on the Seventh that for most listeners even Reiner's supreme lucidity may not compensate for his more nervous, if also more resilient, temperamentally idiosyncrasies. For myself, I find both tempos strenuously and far from pleasurably exhausting. Except in the soberly eloquent, beautifully articulated, and sweet-voiced Allegretto (the best reading of this movement I know), it seems to me that the technical brilliance in both performance and recording here is carried to extremes at which I must marvel indeed, but which leave me emotionally unmoved. Yet the extraordinary skills of the present engineers reveal innumerable details in Beethoven's scoring which I very much doubt emerge as clearly in the LP version (LM 991). Up to now, I have felt that stereo sound brought less notable benefits to symphonic works of the "classic" era than to music of perhaps any other type or age, but the present tape conclusively proves that assumption mistaken. (Oct. 1956)

- **BERLIOZ: Le Carnaval Romain, Overture**
**HSAT: Les Préludes**
Netherlands Philharmonic Orchestra, Walter Goehr, cond., in the Berlioz: Symphony Orchestra, Paul Hupperts, cond., in the Liszt: Concert Hall chth/in. 7-in., $1.95.

Stereo sound's uncanny power of freshening both overfamiliar music and oversophisticated listener responses is impressively demonstrated by this first release in the new Concert Hall tape series to reach me. The orchestras (and their string sections in particular) are run-of-the-mill, neither conductor attempts more than a routine reading, nor is the recording itself notably brilliant by the highest current standards. Yet while I'd probably hastily dismiss both works in single-channel LP versions (in which they have not yet appeared), I've listened to the stereo tapes with rapt attention: pleased by the clean articulation of solo wood-wind lines, the lack of any blurring even in obviously highly reverberant acoustical settings, and above all by the rejuvenating vitality with which these strictly technical characteristics reanimate the original verse and impact of the music itself.

*Continued on page 123*
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TAPE DECK
Continued from page 121

• BERLIOZ: Symphonie fantastique.

Op. 14
Boston Symphony Orchestra, Charles Munch, cond.
RCA Victor GCS 6. 7-in. $18.95.

It’s regrettable that the shocking price-tag on this release (even if partially justified by the use of a thin-based Mylar tape which extends the normal half-hour playing time of a 7-in. reel by 50%) may bar it from the attention of many listeners who found the LP version (LM 1900) lacking in sonic “glint and richness.” Whatever the fault there, the Bostonians seldom if ever have sounded better than in this superbly open reproduction. The never fully appreciated brass choir in particular truly comes into its own in stereo—as, for that matter, so does all the peculiarly “spaced” scoring to which Berlioz was prone and which often impresses casual listeners as disconcertingly “thin.” For what he really had in mind, stereo supplies both the clue and the aesthetic justification, in some ways perhaps even more effectively than anything but the very finest “live” performances.

Yet while my ears and sonic sensibilities revel in the tonal luxuriance, part of my mind is curiously unsatisfied, if not dissatisfied, with Munch’s reading. Perhaps in deference to this, the performance never seem to be achieving a single, truly Berliozian integration despite the splendor of every other isolated detail. Yet for its great moments—perhaps above all for those in the super-dramatic, multi-dimensioned Witches Sabbath—bearing this stereo Fantastique provides some absolutely unparalleled sonic experiences. (Oct. 1955)

BRUCKNER: Symphony No. 9, in D minor
Pro Musica Symphony Orchestra. Jascha Heifetz, cond.
PHONOTAPES-SONORE FM 125. 7-in. $8.95.

Spellbound as I so often seem to be nowadays with the exciting and oftentimes unexpected results of explorations in stereo sound, it is salutary indeed to be reminded on occasion that the tape medium also commands special enhancements of certain single-channel materials. Here it must be the distinctively even and soothing background qualities which make Bruckner’s music more appealing—and far less glacially slow—than it ever has seemed on disks. At any rate, Horenstein’s warmly sympathetic insights and an orchestra truly inspired to outdo itself give the present version of this mammoth, yet

Continued on next page
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TAPE DECK
Continued from preceding page

nobly eloquent symphony, overwhelming evocative charm and power. If you've been an anti-Brucknerite in the past or never have been especially stirred by his other works, I can't recommend any more persuasive introduction to the man at his best. (Vox PL 8040; Mar. 1954)

FRANCK: Le Chasseur maudit; (Dukas: "L'Apprenti sorcier"
Vienna Staatsoper Orchestra, Artur Rodzinshi, cond., in the Franck; Philharmonic Symphony Orchestra of London, Argeo Quadri, cond., in the Dukas and Saint-Saëns.
SONOTAPE SW 1020. 7-in. $7.95.

Here technical and sonic ultra-brilliances are the decisive attractions: too overwhelmingly demanding, probably, for listeners who wish to be soothed rather than electrified, but irresistibly intoxicating for those willing to be swept off their feet in tumultuous seas of sheer sonorities. Quadri's almost mining precision in the familiar Dukas and Saint-Saëns pieces makes his recorded performances (originally part of Westminster W-LAB 7009) near parodies of hi-fi fanatics' ideal — all glittering sound and very little musical meaning. But in the less hackneyed "Accursed Huntsman" (originally part of Westminster WL 5311), Rodzinski makes better use of the seemingly limitless technical resources to breathe new life and conviction into what I had previously considered to be a rather old-fashioned and uninteresting tone poem. It is anything but that in this version, the first to do full justice to the composer's not generally conceded virtuosity as an orchestrator and to his hitherto unsuspected mastery of the smashing climax. Perhaps some of the solo passages and those for percussion in particular are given a prominence never obtainable in the concert hall, but at least they are also endowed with a crispness of tonal definition rarely achieved from LPs even today and certainly unimaginable in the reproduction of recorded tapes less than a year ago. (Quadri, Feb. 1955; Rodzinshi, Jan. 1955)

* * *

MUSSORGSKY-RAVEL: Pictures at an Exhibition
Netherlands Philharmonic Orchestra, Walter Goehr, cond.
CONCERT HALL CHT/BN 3, 7-in. $11.95.

If only the dramatic grip of Toscanini's reading, the sonic incandescence of Rodzinski's recorded performance (both reviewed in this column for Sept. 1955), and the acoustical spaciousness of the present stereo version could have been miraculously combined in a single release! However, we cannot expect perfection, and proud pioneers in stereo experience will exult so blissfully in the translucency and "lift" of the present air-borne sonic textures that they'll probably never real-

Continued on page 126

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**TAPE DECK**

Continued from page 124

For what they are hearing is actually a quite cursory performance.

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**COLLECTIONS** seem to attract tape manufacturers no less magnetically than they do disk makers—and perhaps the record-buying public as well. And for beginning collectors in particular, or those untempted by the goal of an ideally "best" or "definitive" version of any work, however short, orchestral/miscellaneous like the following often can give a maximum of varied listening pleasure for a minimum expenditure.

That is especially true of Perlea's Bamberg-Symphonic program of familiar short works by Smetana, Dvorak, Enesco, and Kodaly (Phonotapes-Sonore PM 127, $8.95; originally Vox Pl. 9500, March 1956) — none of which is really outstanding, but all of which are played with warmly attractive tonal coloring and relaxed lyrical charm. On the other hand, Sheldon Burton's children's program with the Pro Musica Orchestra of London (Omegatape OT 8004, $10.95) is distinctive for one item only: the Children's Fantasy Suite by one Czonka. Both music and composer are new to me, but this unpretentious, mildly "modern" little work is surcharged with infectiously gay and festive melodiousness. And for good measure, it is more spiritedly played and far more brightly recorded than the accompanying Nutcracker and Prokofiev Summer Day Suites, both earlier Omega (or Alpha) tape releases which still seem to make no imperative demands for reissue.

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Continued on page 128
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TAPE DECK
Continued from page 126

unlimited pleasure in Sonotape SW 1055 ($45.50, which combines Quad's Cha-
brier España, Mossolov Iron Foundry, and Revueltas Semibaya (from West-
minster W-LAB 7004, Oct. 1955) with Scherchen's Homeless Pacific 291 (from
W-LAB 7010), and as a tape bonus adds a special Study in Percussion (not on
microgroove). Everything is crystal clear, but all three Quad performances are
pretty dry acoustically (which makes his Mossolov more than ever painful to tender
ears); the Percussion study is a glorious but insufficiently varied racket; and even
the Scherchen-driven locomotive ride is not exceptionally — musically at least—
rewarding.

It is perhaps the newcomer to recorded
music in general, as well as to stereo in
particular, who is likely to get the greatest
pleasure out of the Borodin-Mussorgsky-
Sibelius Florence May Festival program by
Gui (• • Audiosphere 703 BN, $10.00;
$7.50 to Livingston Tape Club members).
Yet while these devil-may-care, lusty, if
somewhat coarse performances of the
Polishian Dances, Night on Bald Moun-
tain, and Vale tripe might not attract
special attention on LPs, any of their
interpretative mannerisms or performance
inequalities are quite forgotten in the
infectious sweep of their expansive sound.
Though this was released nearly three years
ago, I have discovered that it bears com-
parrison with all but the top-ranking stereo
tapes of today for its power of bursting
living-room walls to achieve an astonish-
ingly vivid illusion of big concert-hall
spaciousness.

REEL MUSIC NOTES

• • ATLANTIC: Wilbur de Paris' New
New-Orleans Jazz claims very near top
honors in the domain of stereo, running a close second to Barbabin's AT
78 BN as far as rollicking playing is con-
cerned and equally close to the Dickens-
Braff A-V 707 for brilliant exploitation
of the new medium's finest technical po-
tentials. It should be heard not only
for its here sonically enhanced "array
of muted effects" (for which John S. Wilson
praised the LP version, Atlantic 1219, Jan.
1956), but in particular for the Sidney de
Paris tuba solo starred in "Hot Lips"
(AT 79 BN, 7-in., $10.00; or $7.50 to
Livingston Tape Club members).

AUDIO-VIDEO TAPE LIBRARIES: Sol
Yaged, his clarinet, and his quintet hardly
live up to the title It Might as Well Be
Swing (AN 755 J, originally Herald LP
0193), but if this is far from torturously hot
jazz, it is attractively expressive — and
occasionally quite imaginative — dance
music, strongly and reverberantly recorded
with if anything an overabundance of
'presence.' There is just as much of the
latter, but to more pertinent purpose in Jack
at Midnight (AN 852 J; originally Elektra
LP 102, June 1955), where for once the
protean balladeer not only shares honors,
but at moments (as in "Peter" and
"Jelly") largely relinquishes them to a
colleague, Sam Gary. The extremely near miking makes for some spotty sibilants in the vocals, but also for superb close-ups of the accompanying guitar. (7-in. large-hub reels, $6.95 each.)

** Concertapes: "Kaz Jaz" struck me as just about the most unapetizing title I've yet come across even in these vintage days of zany labelings, but I resolutely put the reel itself on anyway. And while I couldn't find anything extraordinary in Peggy Taft's two vocals, the three instrumental tracks by Fred Kaz's Trio alone held my alerted attention throughout, both for the imaginative (often quite rhapsodic) playing and the extremely brilliant, if somewhat heavy, recording. Kaz himself seems to have a special flair for mildly exotic effects, perhaps distantly derived from the Limehouse Blues genre, but he never lets it get out of hand. I hope to hear more of him sans vocalist, even one who sings as competently and is recorded with such breath-taking presence as Miss Taft here.

(507. 5-in., $7.95.)

** OmegaTape: Panorama and Three Coins in the Fountain by Sandauer and his Rhythm, each divided almost equally between standard pop tunes and those of milky exotic, mostly Latin-American, flavoring. But except for Sandauer's own fluent, admirably recorded piano playing, there is little real distinction to these performances - better suited for cocktail-hour background listening than for actual dancing (OT 50145, two 5-in., $6.95 each; or boxed as DS 6, $12.95.)

** Phonotapes-Sonore: As one who always relishes the sound of first-rate Spanish guitar playing, but who seldom finds marked interest in the musical vehicles themselves, I was, surprisingly, as much delighted here with the passionate Andalusian cante hondo examples in Flamenco (or at least with the gypsy incoherence of Mario Escudero's playing) as with the powerfully vibrant, yet always immaculately clean tones of his plucked strings - captured with a sparkling authenticity I've rarely encountered before on either tapes or disks (PM 5008, 5-in., $6.95; originally Folkways FP 920, Sept. 1955.)

Sonotape: After my unkindness to the first Deutschmeister Band tape release recently, when I suggested that Strauss waltzes were hardly appropriate to the celebrated Viennese organization's somewhat limited if notable talents, it's a pleasure to meet Herr Perlmutter and his men again, this time in the repertory in which they unquestionably excel. Their present program of "Marches of Many Nations" features the best-known marches of some nations (not excluding our own) "The Star and Stripes Forever," all done with bang-up energy and — happily — no pretense to "concert-band" finesse. And every gruff tone color is captured on tape just as well as — if not better than — in the LP version, W-LAB 7037, of June 1956. ($8.95, 7-in., $7.95.)

Now! New RCA Victor superstrength, extra-long play Hi-Fi "Mylar"* tape!

Plays 50% longer! Not 1200 feet, but 1800 feet on a 7" reel! Extra thin — superstrong! Costs $7.50 per 7-inch reel. Also available: new RCA Victor acetate tape with full frequency response — at a special low price! And RCA Victor acetate tape with full High Fidelity response. The same tape used for professional recordings — $3.50 for 7-inch reel.

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Three-Way System—W/15/CS ($76.15) Super 8 ($21.50) Super 3 ($21.50)
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In Enclosure—R-J Wharfedale combination 8” speaker in patented R-J enclosure ($57.50)

You may start with a single speaker and add as you go along, if you care to. Suitable crossover networks are available. Free construction sheets recommending cabinets for all speakers or combinations of speakers are available on request.
**Rack 55**

A TITH report on a product such as this may seem an unusual undertaking. It can serve to describe the product for readers, which no doubt can be done equally well in the advertising pages. If the equipment has merit, it can also reassure readers in quality.

The illustration of the rack is pretty well self-explanatory. Rack 55 is delivered assembled; all shelves are stationary. Depth is 17 3/4 in.; width, 23 in. Depth of the narrow shelf (second from top) is 11 in. Space between shelves is, going from the top down, 9 3/4, 7, and 13 3/8 in. Over-all height, from floor to top of top shelf, is 36 in.

What cannot be told from the illustration is the answer to the all-important question: is it sturdy and strong? Answer: definitely yes. Shelves are 3/4-in. thick, and the wrought iron legs are 1/2-in. in diameter. You can bounce this stand on one corner without the least bit of play.

Several models are available, the differences being in finish. The standard model costs $39.50; shelves are unfinished temper-treated hardboard, tan in color; legs and grille are black lacquered. Models are available with blonde finish and black legs, or mahogany finish and brass lacquered legs. Either one costs $53.50.

Manufacturer is E. and R. Scheller, 1630 W. Granville Ave., Chicago 26, Ill. This is a fine product, well worthy of today's smartly styled high-fidelity equipment. —C.F.

**Gray Concert Duet**

SPECIFICATIONS (furnished by manufacturer)
- MODEL 700 - a system consisting of two matching controls for speaker and equipment.
- MODEL 750 - turntable, amplifier, and preamplifier assembly.
- MODEL 760 - speaker and enclosure. Model 750 includes the Gray HF520A hysteresis-synchronous turntable, with Gray 108C viscous-damped arm; a GE turnaround cartridge with diamond 1 mil end sapphire 2.5 mil stylus; Gray JAM-2A preamplifier; and Gray JAM-50 50-watt power amplifier. Speaker enclosure, Model 760, is of infinite baffle type, with 15-in. woofer and two cone-type tweeters. Frequency response: from 30 to 17,500 cycles.

Price: both units, in hand-finished mahogany, $695. Available in walnut or blonde finishes at slightly higher prices. MANUFACTURER: Gray Research and Development Co. Inc., Manchester, Conn.

It wasn’t very long ago that Gray was known primarily — and yet very widely — for only one high product: their viscous-damped arm. Then came other products, including a fine turntable and an amplifier. Now they are marketing a pair of matching furniture units. As indicated above, one houses a superlative array of record reproducing equipment: turntable, arm, cartridge, preampl-control unit, and amplifier. The other is the speaker enclosure. Both are attractive and identical in appearance; the front of the speaker cabinet is covered completely with grille cloth; so is the turntable console. Both are the same size: 19 by 31 by 24 1/2 in.

This means about 7 cubic feet of internal volume for the loudspeaker, and from a cabinet of this relatively small size, some quite remarkable sound emerges. It is hard and crisp in the bass, but with plenty of body and ample low-end response. The middles are also crisp and clean, but the highs do not shriek. The cone tweeters are quite directional, however; best listening is on axis. All in all, I liked the sound, and even began to wonder a bit about the richer, more mellifluous sound from a huge corner horn which was in my listening room at the time I was testing the Gray system.

The photophone console houses an impressive array of equipment. The turntable and viscous-damped arm arrangement were described in the August 1956 TITH section. The amplifier is a 50-watt which exercises very tight control over the speaker; this helps to accentuate the crispness referred to in the preceding paragraph. A GE cartridge is supplied as standard equipment; others can be used. The preamp-control unit is of high quality and low distortion, with plenty of flexibility. It has separate treble and bass tone controls, of course, plus separate bass and treble equalization facilities (four positions of bass turnover, six of treble rolloff).

Three high-level input channels are provided for TV, tape, FM tuner, or whatever have you. (There is room for an FM tuner to the left of the turntable.) There is also a tape output connection. This adds up to some of the best equipment and sound available today, all ready for simple and quick installation. This, we feel, is a step in a direction which must be taken sooner or later. There are many people who want true high fidelity but who are not willing to assemble and interconnect a group of components. The Gray system, and others of similar quality, is the thing for these people.

We might mention that the components used are more than adequate for much more...
Ultra-linear amplifier. This amplifier may be switched into either the mid-range or the high-frequency crossover section.

Let's look at that bill of particulars a little more closely. Suppose you start with a standard, high-quality, hi-fi system employing a single amplifier and a two-way speaker. You may be able to improve the overall sound with a high-quality, hi-fi crossover, using an electronic frequency divider. This will clean up the lows as well as the middles, and will make for improved definition in sound over the whole range. Normally, you would have to buy another power amplifier, plus the necessary electronic crossover unit. The Colbert will serve both functions. Set the switches to two-way and high. The first switch determines whether the input signal is divided into two or three bands. The second switch, in the high position, connects the built-in power amplifier into the high-frequency channel's output circuit. The continuously-variable low-range crossover control then permits you to vary the crossover frequency over a range of 160 to 3000 cycles. The relative outputs of the two speakers are controlled by the low-range control and the high-range control. (The mid-range level crossover controls are inoperative when the unit is in two-channel operation.) Then you connect the input of your existing power amplifier to a standard phono jack labeled "low," and your new speaker terminal screw terminals (marked 0, 4, 8, and 16) on the back of the Colbert unit.

In a three-way system of this type, it would be my suggestion to drive the tweeter with the Colbert amplifier. A wide-range amplifier (according to current thinking) should be able to put out more than 10 watts. On the other hand, a high-crossover tweeter should never require more than 10 watts.

This triamplifier connection then provides separate channel level controls for each speaker; and two continuously-variable controls for crossover frequency. The crossover point between the low and mid-range speaker can be varied from 160 to 1500 cycles, and between the mid- and high-range speaker from 750 to 6000 cycles. In operation, the divider is somewhat more complicated than the figures above would seem to indicate. There is an area of overlap which amounts to slight boost in output around the crossover point. It seems as if almost any aural effect can be achieved with the Colbert unit by adjusting the mid-to-high crossover frequency and the mid-range channel level. Vocalists can be made to move back and forth, and you can almost re-make any recording. For this reason, it would be advisable to have all the fun and confusion you want for a short time, then follow the manufacturer's instructions as to the crossover's proper adjustment. After this, for sanity's sake, you'd better go back and lock it up where you won't fiddle with the controls.

Over-all output is excellently clean; cut-off rates are 6 to 9 db per octave; levels change somewhat with adjustment of crossover controls; hum and noise are not audible — which is quite an accomplish-

ment for an electronic crossover. Just proves it can be done if enough attention is paid to design and manufacture.

In all, highly commendable. If anyone doubts the value of an electronic divider, this should convince them. — C.F.

**Pampa Electrostatic Tweeter**

**SPECIFICATIONS** (furnished by manufacturer):

The low-cost "bargain" electrostatic tweeter has rarely, if ever, been a bargain to the purchaser, partly because of its fragility and tendency toward electrical breakdown, and partly because of the inconvenience of attaching power take-off connections from the amplifier to the tweeter. Current production techniques have pretty well dealt with the electrical breakdown problem, and Pampa Electronics has come along with the nearest answer to the power supply problem that I've seen.

The more expensive electrostatic speakers contain their own built-in power supply to provide the necessary polarizing voltage for the speaker's plates. Low-cost electrostatics, though, are produced without an integral power supply, so the polarizing voltage that they need must be drawn from the power amplifier chassis. Ordinarily, this would mean that the user must install his own power take-off connection, but Pampa supplies their tweeter with a long (15 ft.) cord and a wafer-like adaptor that fits between one of the amplifier's power output tubes and its socket. The adaptor thus draws the power off from the plate connection of the tube, which would give between 300 and 450 volts — quite enough for this tweeter.

For safety's sake, and to prevent the long cable from unbalancing the amplifie-r's circuitry, a resistor has been installed at the adaptor wafer, in series with the take-off cable. This effectively isolates the tweeter and protects it from the likelihood of taking a "lightning" strike.
what
the 'sound men'
say...

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"...I get lots of calls for Bogen from the high-fidelity fans who really know what they're doing. This is especially true of Bogen's premium amplifiers and tuners. And as far as the budget-conscious beginners go, I've started a lot of them out on Bogen's DB110 12 watter ... and most of them wind up as confirmed Bogen enthusiasts.

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tube's plate circuit from the tweeter, but the very low current passing through the resistor keeps its voltage loss at a minimum.

The other leads coming from the Pampa tweeter connect to the amplifier's speaker connections. No external divider network is required—the tweeter is simply connected in parallel with the rest of the speaker system, and an impedance-matching transformer in the tweeter matches it to the low-impedance speaker line.

Efficiency of the Pampa tweeter is quite high; high enough in fact to match any loudspeaker system. When used with low-efficiency woofers it will be found that the tweeter's efficiency is too high, so the manufacturer recommends using the amplifier's treble control to reduce the high-end. The usual T-pal inserted in series with the tweeter leads cannot be used to control the level of an electrostatic tweeter, because its capacitive nature will create severe high-frequency losses. The effect would be similar to that of a treble tone control, which would tilt the high response downward rather than depressing the entire treble range.

A small amount of attenuation (up to 6 db) can be obtained by connecting the tweeter to a lower impedance tap on the amplifier. A wider range of control (but resulting in increased distortion) would be provided by the installation of a conventional tweeter. Being a single-ended (rather than push-pull) device, its sound is not as velvety-smooth as that from the much more expensive push-pull electrostatic tweeters, but its high-frequency dispersion is about as bad as that from any tweeter I've heard. There is no audible change in high-end response in any place in the listening room.

This is one of the most successful low-cost electrostatic tweeters to date. It is very neat in appearance, fairly easy to install, and an excellent performer within its few limitations.—J.G.H.

**MANUFACTURER'S COMMENT:** Full efficiency is obtained from the Pampa tweeter when it is connected to the 16-ohm tap on the amplifier. The extent to which its level can be varied by using the 300-ohm tap is limited by the 1/2 ohm series resistor and 4-ohm tap—4/4 ohm total efficiency. As for low-efficiency woofers, additional attenuation may be effected by judicious use of the treble tone control on the amplifier's control unit.

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**Fenton B&O Special A+ Cartridge**

**SPECIFICATIONS** (furnished by manufacturer):
- High-quality magnetic cartridge with built-in radio-active static eliminator.
- Frequency response: 10-20,000 cycles.
- Output voltage: Model 350, 0.75 mills; Model 72, 0.75 mills; Model 218, 0.75 mills.
- Compliance: 5 cm3/s.
- Stylus mass: 3.5 g.
- Recommended load: Model 350, 100,000 ohms; Model 72, 1,000 ohms; Model 218, 1,000 ohms or Hi-Fi; Price: $11.00.
- Sapphire stylus, $25.20 with diamond stylus.

**DISTRIBUTOR:** The Fenton Company, 15 Moore St., New York 4, N. Y.

The B&O Special A+ cartridge is available in two models: a high-output high-impedance type, and one having very low impedance and medium output (as magnetic cartridges go). We received one of the high-output cartridges for testing, and can vouch for the fact that its claim for "high output" is not at all exaggerated.

Output is rated at 50 millivolt-seconds, which is close to the limit that most preamplifiers can handle without the insertion of one of the simple attenuator networks recommended in B&O's instruction sheet for use with "some lower-priced pramps." When properly driven, however, this is a remarkable performer.

Its most immediately noticeable characteristics are extreme smoothness and lack of coloration or screech. This cartridge does not have any built-in brightness; my first impression, as a matter of fact, that the B&O Special was slightly deficient in high end response. Further listening indicated that this was an unfounded suspicion, and subsequent spot checks with several test records and a meter removed all trace of doubt. Response proved to be very nearly linear out to about 15,000 cycles, and began to slope off very gradually around 19,000 cycles, where it dropped off rapidly. Considering the difficulty of ever exactly duplicating anyone else's test results on a pickup cartridge, this shows remarkable correlation with B&O's published response curve.

Another outstanding characteristic of this cartridge is its low-end performance, which is very clean and extended to well below the limitation of most practical loudspeakers.

Its tracking ability is very good, showing signs of stress only on the most heavily-recorded musical passages. The cartridge is quite able to cope with organ pedal notes and the heaviest bass drum beats normally found on music records.

Some care should be exercised when choosing a turntable for use with the B&O Special, though, for it has some tendency to break up preamps and shielded turntable motor. For the same reason, it should not be located too close to the associated amplifying equipment either.

B&O's instruction sheet does not recommend any stylus force value for this cartridge, but its compliance and stylus mass ratings suggested that 6 grams might be a reasonable figure. This turned out to be so, since with that force it could track all records quite cleanly, and additional stylus force did not materially change its tracking ability.

There are, admittedly, pickup cartridges with higher compliance and lower stylus mass than the B&O Special, but for the price, the B&O Special is going to be very hard to beat.—J.G.H.

**MANUFACTURER'S COMMENT:** Since many trans- mission arm or record changer arm manufac- turers recommend different tracking forces for their products, Beng and Olufsen prefer to leave the choice of tracking force to them. The B&O Special cartridge will track properly in arms requiring stylus force from 3 to 10 grams. B&O considers 5 or 6 grams the best tracking force for LP records and 8 to 9 grams for 78-rpm records. The extreme ease of stylus change at home without tools per- mits the use of the same cartridge body on any model of turntable, with a pair of stylus arms, one for LP and one for 78's. This reduces the extra cost over the cost of two separate cartridges. In spite of the low price, the B&O cartridge includes the built-in A+ static-repellent feature which helps prolong record and stylus life by minimizing dust attraction.

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**Fisher FM-40 FM Tuner**

**SPECIFICATIONS** (furnished by manufacturer):
- FM-only tuner with meter, tuning indicator, Sensitivity: 3 microvolts for 20 db quieting; 5 microvolts for 30 db, on 300-ohm antenna. Re- sponse: 20 to 1,000,000 cps. D. B. Antenna input: single set of input terminals for 72 or 300-ohm antenna. Twin-lead folded dipole antenna sup- plied. Tuning meter: center-of-channel type. Outputs: 20 to 20,000 cps. D. B. Antenna input: single set of input terminals for 72 or 300-ohm antenna. Twin-lead folded dipole antenna supplied. Tuning meter: center-of-channel type, on dial face. Controls: AVC control, AC and volume control, and tuning knob, on front panel; detector-multiplex output switch on top of chassis.

When Fisher's FM-80 tuner reached dealers' shelves it created quite a stir because of its unique design, control flexi- bility, and superb performance. I recall

Continued on page 138
PIONEER ACHIEVEMENTS
1925 — the first “corner” speaker system...1927 — the first multi-diaphragm system for highs and lows...1928 — the first commercial electronic cartridge and tone-arm...1935 — the first “radial-slot” speaker system, etc. ALL INVENTED BY MAXIMILIAN WEIL, who holds over 260 patents — and whose know-how created the new achievement described below:

NEW CONCEPT
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NOW — the “Blue Chip” Compass-Pivoted Tone-Arm in KIT form — and at HALF price!

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AUDAX KT-12:

12” Tone-Arm KIT, $14.55 NET...
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16” Tone-Arm KIT, $17.55 NET.
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You do-it-yourself with no tools other than a nail file or small screwdriver.

The time-tested “Blue Chip” Audax HF-16 ($30.00 Net) is acknowledged by all as the finest and most efficient tone-arm. Now the new KT-16 Tone-Arm — greatly superior to the HF-16 — is available to you in KIT form — at HALF price.

The new KT models are the crowning achievement of a quarter-century of constant refinement and re-engineering of the very first commercial electronic pickup arm (Audax 1928) ... to the fewest possible parts. It is this very nth degree engineered simplicity that makes the new KT Tone-Arms possible.*

Not only does this structural simplicity eliminate tone-arm distortion. But it is also the very reason why you yourself can assemble these arms in about 20 minutes. And — it is your built-in assurance that after assembly they will be, in EVERY respect, as fine as the factory-assembled units... and save you 50%!

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Fine audio-electronic apparatus for 35 years
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November 1956
TESTED IN THE HOME
Continued from page 136

thinking at the time, though, that it was priced just high enough to prevent a lot of people from buying it — people who couldn’t use its very high sensitivity to good advantage, for example.

Apparently many others felt the same way, for now we have the FM-40. This isn’t just a stripped-down version of the FM-80; however it is a new design, different from the input circuit onward, and intended to achieve maximum possible performance at its price. The major difference: a balanced ratio detector and three IF stages, rather than the two IF stages, two limiter stages, and discriminator in the FM-80. Sensitivity and AFC controls are not supplied, and the volume control has been moved from the back panel to the front — possibly because it was thought that the FM-40 was more likely to be used with only a power amplifier and speaker.

The FM-80 has two meters: a center-of-channel tuning meter and a signal-strength indicator. The FM-40 has only the former; this is, of course, by far the more important of the two. It is especially important because the automatic frequency control (AFC) is not furnished. With the meter, tuning can be done more precisely than an AFC circuit can manage.

Output circuits of the FM-40 are more elaborate than those of the more expensive model. The main output, from a cathode-follower, is subject to the volume control setting. Cables from this output jack may be of any reasonable length. Another output jack is fed directly from the ratio detector. A switch on top of the chassis determines whether this jack is connected in the circuit before the de-emphasis network (for future multiplex reception) or after it, for obtaining another normal output signal fixed in amplitude. Leads from this jack must be kept short.

Only one set of antenna input terminals is furnished, representing a compromise between 72- and 300-ohm impedance. It is stated that negligible mismatch will be obtained with either type of lead-in transmission line. I suspect, from our experience, that the “negligible” term applies more accurately for 300-ohm lines than for 72-ohm cable.

To be entirely candid, our FM-40 results differed only slightly from the FM-80’s performance. Sensitivity of the new model is very high. After a five-minute warm-up period there was no perceivable tuning drift in our test model. With such

stability, and a precise tuning indicator, we can see no need at all for AFC. The dial is well spread out and, as is Fisher’s helpful custom, a logging scale is supplied. Sound quality meets the Fisher standard in every way.

In our particular locality (one with fairly weak FM signals), I should say that the FM-40 is as satisfactory as the FM-80 — and that’s good news, indeed, in urban locations, where variable sensitivity is important, or in extreme fringe FM areas, will undoubtedly be better off with the FM-80, R.A.

MANUFACTURER’S COMMENT: As this goes to press, the FM-80 turns up, beyond what I referred to in this report is being superseded by the FM-90, an entirely new concept in FM tuner design, and a unit which we believe will set the standard for the tuner of tomorrow.

Radio-Craftsmen CA-11 Concerto Amplifier


As much as we all may wish we could afford to own the very ultimate in a high-fidelity system, there is usually at least one factor that stands between us and perfection; the economic factor. This is the reason why many of us must settle for ten watts rather than 100 watts of power or for an 8-inch wide-range speaker instead of a multiple woofer three-way system or a monster corner horn.

Hence, the persistent demand for high-quality budget-priced equipment like the Craftsmen Concerto. Like many of its counterparts, the CA-11 is neat and compact in appearance, and, considering its modest cost, it has unusually flexible control facilities. Separate bass turnover and treble rolloff controls for record equalization provide 15 equalization combinations, for accurate compensation of 78-rpm and LP records. The RIAA position on both equalizer controls is marked in red for the benefit of non-technical users who don’t know AES from LP and who care less. The bass turnover control is combined with the selector switch, and there are enough high-level input positions to handle all the additional equipment that might be used with a medium-priced system.

The bass and treble controls operate to vary the high and low balances of the sound, and their range of control is more than adequate to handle any aberration in the program material.

A single rear-chassis level-set control allows the treble control to be set within its correct range of operation. The latter is very definite in its action, becoming effective at positions lower than the 3 o’clock setting. Loudness compensation is effective at both the high and low-frequency extremes, and the low end boost seems to take place more rapidly and more vigorously than is necessary. This turns out to be another asset, turning a speaker system that is inherently thin in the bass range, but a better quality speaker starts to boom with the volume control turned to a low setting. Actually, a medium-priced speaker (as would be used with a medium-priced amplifier) is more likely than not to benefit from this accentuated loudness compensation.

Other features on the CA-11 include a switched convenience AC outlet, and a tape output connection which is taken from the 15-ohm tap on the output transformer, to provide a low-impedance source to the recorder. Thus there is practically no interaction between the tape that can be run from it, as there would be were the output connection at high impedance. All controls, including volume, affect the tape output connection.

Sound from the CA-11 preamplifier is about as might be expected in view of its specifications; quite clean at levels up to its modest 10-watt power rating, and with a crisp, well-defined high end. Bass cleanliness is remarkably good for a low-powered amplifier, and the controls handle smoothly and positively. The Flat positions on both tone controls are precisely as indicated; flat response all the way through the range, and these are no clicks or pops when switching controls.

All in all, a very nice amplifier, and one that looks as if it is built to give years of trouble-free service. — J.G.H.

MANUFACTURER’S COMMENT: The CA-11 Concerto was, indeed, designed for medium and low-budget systems. This, to us, also implied the use of medium and low-priced speakers, hence the heavier bass compensation in the loudness contour control. After the first shipments, it was found that as many experienced hi-fi enthusiasts as novices bought the CA-11, and are using it with the most elegant speaker systems. Consequently, the loudness control was modified to make the system fully applicable to a wider variety of speakers. The flexibility of controls assures fine reproduction with any speaker system. The other characteristics of the CA-11 remain unchanged.

Stereo by Holt

SPECIFICATIONS (furnished by manufacturer): A high-quality power amplifier with built-in phase shifting networks; which is used with an existing high-fidelity system and which is designed to add stereo effects to a monaural program. Impedance of amplifier is 8 ohms, and output level of amplifier is 8.000 cycles, 4.0, 1000 cycles, 4, 117 volts AC supply; less than 2% at 10 watts; less than 0.2% at 5 watts; and less than 0.1% at 1 watt output. Phase shift is

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Craftsmen’s CA-11 control-amplifier unit.
"MY CUSTOM HI-FI OUTFIT is as important to me as my Mercedes-Benz sports car," says Skitch Henderson, pianist, TV musical director and audiophile. "That's why I chose a PRESTO turntable to spin my records. In my many years working with radio and recording studios I've never seen engineers play back records on anything but a turntable—and it's usually a PRESTO turntable.

"My own experience backs up the conclusion of the engineers: for absolutely constant turntable speed with no annoying 'Wow' and 'Flutter,' especially at critical 33 1/3 and 45 rpm speeds, for complete elimination of motor noise and 'rumble,' I've found nothing equals a PRESTO turntable. It's heavy... it's brilliantly machined ... it's the only instrument on which the genuine audiophile should ever allow his records to be played."

Visit the Hi-Fi Sound Salon nearest you to verify Mr. Henderson's comments. Whether you currently own a conventional "one-piece" phonograph—or custom components—we think you'll be gratified with the difference you'll hear when you play your records through custom hi-fi components teamed with a PRESTO turntable. Write for free brochure, "Skitch, on Pitch," to Dept. WYY, Presto Recording Corporation, P.O. Box 500, Paramus, N. J.

MODEL T-2 12" "Promenade" turntable (33 1/3 and 45) four pole motor, $49.50
MODEL T-18 12" "Pirouette" turntable (33 1/3, 45 and 78) four pole motor, $75.00; with Hysteresis motor (Model T-18H), $131.00
MODEL T-68 16" "Pirouette" turntable (33 1/3, 45 and 78) four pole motor, $99.00; with Hysteresis motor (Model T-68H), $175.00

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

Hear the difference when you play your records on

**PRESTO**

A UNITRONICS CORPORATION AFFILIATE
TESTED IN THE HOME

Continued from page 138

constant over audio range: at least 370° and not
more than 360° from 40 to 20,000 cps. Tubs:
2125L, 125M, 2 × 6V6, 5Y3. Dimensions:
7 3/4 in. deep by 11 1/2 wide by 6 high, overall.
Accessories: shielded input cable and plug; spring
disc for speaker link; plastic cover. Price:
$59.50 plus post, or $62.00 prepaid in U.S.
MANUFACTURER: Stereo by Holt, 4712 Magnolia
Blvd., Burbank, Calif.

Before getting into a discussion of the Holt
Stereo unit, let it be understood that this is not (by our definition) a true
stereophonic or binaural system. That
requires at least two separate and simul-
taneous recording and playback channels,
to preserve the true directional qualities
of the original sound by re-creating its
phase and amplitude relationships as
sampled from two or more distinct points.
The aim of the Holt system is to form
an acceptable illusion of a stereo wave
front—so to modify monaural (single-channel)
sound in such a way that the ear is
tricked into believing that it might be
hearing a stereo playback. This it can
do with a surprising degree of success.

The Holt Stereo adapts is designed for
use with any existing high-fidelity (or
low-fi, for that matter) sound system. An
output signal for the special Holt amplifier
is obtained from the output terminals of
the main amplifier, or from the preampli-
control unit. A speaker (not supplied)
is connected to the output terminals of the
Holt amplifier and placed some distance
away from the main speaker system, preferably
along the same wall, or in an
adjacent cornet. Then the volume control
on the Stereo amplifier is turned up until
the space between the two speakers seems
to be filled with sound, if the fill-in is not
obtained, the speaker lead clip is reversed.

Bass and treble controls on the Holt
amplifier are adjusted for the desired balance
and then left alone. The volume control
may be left in any setting, if it is desired to have the stereo unit opera-
tive continuously, if not, it can be turned
off easily.

According to Mr. Holt, the complex
circuitry of the Stereo amplifier gives a
phase shift of at least 270°, and not more
than 360°, over the entire range above 40
cps. This is not an instantaneous phase
reversal, such as an amplifying tube stage
produces, but it represents an actual time
difference between the input and output
signal. The lower the operating frequency,
the greater is the time difference between
sounds issued by the main speaker and
the speaker connected to the Stereo
amplifier. With proper adjustment of the
relative volume levels, this frequency-
dependent time delay serves to position
each instrument of the orchestra some-
where on a line going through both
speakers, according to the instrument’s fre-
quency range. Changes in apparent posi-
tion can be accomplished by adjustment of the
Stereo amplifier’s volume, bass, and
treble controls. The best adjustment of
these controls will be determined by room
acoustics, and the relative speaker positions
and characteristics. The bass and treble
controls are operative over small ranges,
but their effects are appreciable.

Naturally, it is easier to obtain a
realistic pseudo-stereo effect with full
orchestral program material than with in-
stumental and voice soloists, or small
groups. With very careful adjustment of the
Stereo amplifier, however, we have
found that it was possible to achieve a
combination of settings that would keep a
solo voice in one place as it went up
and down the scale. It is easier to do this
if the two speaker systems have similar
middle- and high-frequency characteristics,
although dissimilar speakers can be used.

Extended bass isn’t necessary for the aux-
iliary speaker; but clean bass is important in
operating range.

In use, the Holt stereo system never
created any problems of two-source effect.
Even when the speakers made as wide an
angle as 90° with the listener, the space
between them was easy to fill in with
sound. With very wide speaker separation
the movement or shift of solo instruments
was more marked than with narrower
speaker separation, as would be expected.

But with proper control adjustment, as we
have said, this shift can be minimized.

If it is disturbing, the Holt amplifier can
simply be turned off except during large
orchestral or choral works. It is in these
that I, at least, found Holt Stereo most
impressive and ear-pleasing, giving a
roundness and reverberative effect that is
a vital characteristic of live sound.

So far as objective quality is concerned,
the Holt amplifier is by no means out of
account of itself. In stability, low distor-
tion, and definition, it is in the same
class (up to its rated power) as the best
amplifiers on the market. And since it is
meant only to augment the standard sound
system, its 10 watts will certainly be ade-
quate for any but exceptional circum-
stances.

Not all the HIGH FIDELITY staff mem-
bers were as favorably impressed with this
device as I; some were more so. I
suspect that a few listened with unavoid-
ably preconceived opinions. It is our con-
sensus, though, that it is well worth a
trial anyway—particularly for those who
have an extra-high-quality speaker. Stereo
by Holt is sold on a 5-day trial basis.—R.A.
"as silent as the stars"

Starlight HIGH FIDELITY TURNTABLE

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

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

* Direct center-drive, no belts – no pulleys – no cones.
* Micrometric speed adjustment from 16 to 83 rpm.
* Wow and flutter is less than 0.2% RMS.
* Noise and rumble better than 40db below average recording level.

Metzner ENGINEERING CORPORATION
1041 N. SYCAMORE AVE., HOLLYWOOD 38, CAL. F.

November 1956

$79.50

COMPLETE UNIT MODEL 671
Turntable, Tone Arm and Unfinished Birch Base (dimensions 16" x 17½" x 6½"
overall)

$49.50

STARLIGHT TURNTABLE
Model 60
(Mounting plate dimensions 12" x 13½")

$22.50

STARLIGHT ARM Model 07

COMPLETE STARLIGHT UNIT
MODEL 671

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

Union just before me, and I did establish the fact that America produces not only automobiles, iceboxes, and skyscrapers but also some good, solid musicians.

P. S. In re-reading this article I can't help thinking of the famous instrumentalist who, on being asked how his recent concert tour went, quipped, "It would be immodest to be modest about it." I have taken both success and failure in my stride. I have always felt you can't go to pieces about a bad review and take only the good ones as gospel truth. I've always been highly critical of my own work. But when I've done a good job I just don't believe artificial, false modesty should staccato every second phrase. Pirs had a success in Russia, thank you, and Pirs worked for it.

OLD SPEED
Continued from page 67

enjoyment, barring accidents, the glory that was Gadski and the grandeur that was Homer.

There are present blessings to be counted. RCA Victor has presented us with the Camden pressing of The Art of Josef Lhevinne and the Critic's Choice series of vocal reissues. More, praise be, are coming. Most of us, certainly, wish that modern techniques had been available when Signor Caruso was bellowing so magnificently down tin horns. Since such was not the case, we still listen to him, tuba players and all, and let the shadow in some measure suggest what the substance was. But in most acceptable sound we can hear such roundly enjoyable music as John Charles Thomas polishing up the handle on the big front door and Richard Crooks giving the anonymous second tenor a very hard time on his notable recording of the "Serenade" from the Student Prince. The low-priced reissues in many cases approach the priceless in what they contain; long may they sell and prosper.

Of course I am "for" LP, hi-fi, and all other achievements of modern sound engineering and recording

Continued on page 148

HIGH FIDELITY MAGAZINE
### 6 candidates with a platform to satisfy everybody

"I'll take chocolate."
"I like brunettes."
"More treble, please."
"Make mine vanilla."
"Redheads for me."
"Boost that bass."

How do you satisfy everybody?

Well, in the third set of quotes up above, the answer's easy. Select a Stromberg-Carlson "Custom Four Hundred" speaker and quickly find out that, whatever your or your guests' preference, the sound you hear is exactly as ordered.

"Custom Four Hundred" speakers come in six assorted sizes and prices, as shown above. They have a common platform to win your vote—a guaranty that their fidelity, range of response and power-handling capacity will win in any comparison test with any speakers of the same price.

Ask your dealer to demonstrate. Take along some record you know by heart and ask for the exact effect you associate with each passage of the music. We'll stand on what your own ears tell you.

"There is nothing finer than a Stromberg-Carlson"

Look for Stromberg-Carlson "Custom Four Hundred" Hi-Fi where you see this electric clock sign.

---

**STROMBERG-CARLSON COMPANY**

**A DIVISION OF GENERAL DYNAMICS CORPORATION**

1719 University Av., Rochester 3, N. Y.
OLD SPEED
Continued from page 146

The hi-fi era has already given some magnificent things to the phonograph: Mme. Novae's Nights in the Gardens of Spain, the complete Parsifal, Se- gayia's recitals for Decca, and untold more. My somewhat elastic budget still cannot be made to surround them all. Now and then, after listening to some of the expansive sound which my best LPs can transmit, I return to the era of off-center wobble, slippage, side breaks, chapped edges, surface noise, and hefty sets of symphonies or opera just to hear good music. I hear Kreisler play the Mendelssohn concerto and Casals the Dvurak. I listen to Lehmann and Melchior in Die Walküre. And the magic of the music takes its hold. The side breaks become moments of reflection, now, and a discreet dynamic noise suppressor removes the surface hiss. The air is filled with the harmonies of great art.

But the bulbous Schwann Catalog is compulsive, which is why I plan to write a historical novel — they always sell. To insure that the sale will be a splendid one, I will endow my heroine with every biological potential, and I will see that the potential is richly realized as the pages of my thrilling narrative unfold. Thus I will make a great deal of money. With this money I will buy more records, LPs of course, and add hundreds of hours of listening to what is already on my shelves. However, when all this has been done, and the want lists have vanished before a tidal wave of recorded splendor, you can be sure that at least some of the hardy 78s will have survived the deluge.

Low-Cost Hi-Fi with the SOUND ECONOMY of

THE SOUND THAT STANDS ALONE...
Now, with W/B Stentorians, you can enjoy hi-fi-quality high fidelity at unbelievably low cost.
Manufactured in England by world-renowned Wharfedale Electrical Radio Company — originators of the first permanent magnet loudspeakers in 1927 — Stentorian provide a harmony and realism that has won the unqualified praise of nearly every leading audio critic and user, both here and abroad.

But hearing is believing! Hear the W/B Stentorians at your very first opportunity and discover for yourself why these distinguished units are the leading low-cost speakers in the world today.

15" STENTORIAN WOOFER Model HF 1514
Response, 25 – 4,000 cps.; bass resonance, 35 cps.; power rating, 20 watts; 10 lb. Alcomax Magnet System $89.50

12" STENTORIAN EXTENDED RANGE LOUDSPEAKER Model HF 1214
Response, 25 – 14,000 cps.; bass resonance, 39 cps.; power rating, 15 watts; 5 lb. Alcomax Magnet System $49.50

STENTORIAN UNIVERSAL IMPEDANCE LOUDSPEAKERS WITH 4 – 8 – 16 OHM VOICE COILS Model HF 1012-U (10") Response, 30 – 10,000 cps.; bass resonance, 35 cps.; power rating, 15 watts; 2 lb. Alcomax Magnet System $17.95

Model HF 1216-U (8") Response, 50 – 12,000 cps.; bass resonance, 65 cps.; power rating, 17 watts; 2 lb. Alcomax Magnet System, $13.95

Model HF 1116-U as above but with 16,000 gauss; 3 lb. Alcomax Magnet System $29.50

STENTORIAN EXTENDED RANGE SPEAKERS Model HF 110-U (8") Response, 30 – 12,000 cps.; bass resonance, 65 cps.; power rating, 12 watts; 2 lb. Alcomax Magnet System $10.95

Model HF 610-U (8") Response, 60 – 12,000 cps.; bass resonance, 78 cps.; power rating, 5 watts; 1 lb. Alcomax Magnet System $6.95

STENTORIAN CROSSOVER UNITS Correct matching inductances and capacitors for level crossover response. Input and output impedances, 15 ohms. Individual units for crossovers at 500, 1,500 cps. @ $13.95 or 3,000 cps. @ $9.95

STENTORIAN CONSTANT IMPEDANCE BALANCE OR VOLUME CONTROL For mid-range, high frequency balance, or control of remote loudspeakers. Individual units for 4, 8, or 16 ohm impedance. $6.95 ea.

For complete literature on these and many other famous low priced Stentorian loudspeakers and audio accessories, see your dealer or write:

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968 8 Eggewater Avenue, Ridgefield, N. J., U.S.A.
Exclusive Sales Agents for the U.S.A. and South America
Charter Member, Inst. of High Fidelity Mfrs., Inc.
*1 of the Wharfedale Electrical Radio Company
WHY BIAmplify?
Continued from page 61

overlap of roughly one octave at each crossover frequency: the bass channel cutoff frequency, according to our measurements, is variable from 202 to 480 cps while the middle-range channel low-frequency cutoff varies from 87 to 248 cps. The high-frequency crossover control varies the middle-range channel high-frequency cutoff from 430 to 1,500 cps while simultaneously changing the treble channel cutoff from 235 to 860 cps. When used as a two-way dividing network the upper crossover control, and the middle-range level control, are inoperative; everything above the low-frequency crossover point is fed to the treble channel output jack, and its level is adjustable by means of the treble level control. In addition, there is a built-in 10-watt power amplifier that can be used on the treble or middle-frequency channel (when three-channel operation is elected), on the entire upper range (for two-channel operation), or not used at all! The price is $153.50 for the chassis alone, and $169.50 with a cabinet.

Other equipment worth investigating, if you’re considering a biamplifier system, are the so-called “binaural” power amplifiers made by Bell and Newcomb. These units have two separate power amplifiers on a single chassis, with integrated controls. Sun White has also made dual-channel power amplifiers with plug-in high-impedance dividing networks. A complete three-speaker three-amplifier system, with a special preamp-control unit, is manufactured in England by Sound Sales and distributed here by Ercona Corp.

A few precautions: if you use two amplifiers to drive a two-way speaker system, there should be no problem with the old crossover network—it won’t be used at all. If your two-way speaker is coaxial, however, you may have a little difficulty finding the individual voice-coil leads, because the crossover network may be inside the cover over the magnet assembly. If it is, better check with the manufacturer on how to get at it. With most high-quality two-way systems the crossover network is separate or attached to the speaker basket, so that the woofer and tweeter leads are easily accessible.

Continued on page 152
...the beginning
is here......

Yes...the performance of your hi-fi system begins with
the pickup. And with Fairchild’s brand new 225A Micradjust
diamond cartridge the beginning is with superb fidelity. The
latest model of the famous Fairchild moving coil cartridge
has a host of improvements:

Optimum performance
...Microadjust micrometer screw...laboratory adjusted for precision control of damping and
compliance.
No turntable attraction
...new magnetic circuit eliminates iron and
steel turntable attraction. Use 225A with any
changer or turntable.
Distortion minimized
...new coil suspension with symmetric damp-
ing produces absolutely uniform lateral motion
which means lowered distortion.
Corrosion protection
...wires are gold-plated copper-silver alloy.
Frequency range extended; performance
improved, effective mass significantly reduced...
with elimination of front damping block. Response
is flat to 20,000 cps.
Rugged...can be used with all changers.
Output...sufficient for modern amplifiers.
225A—1.0 mil for LP...225B—2.5 mil
225C—3.0 mil for 78...........................$37.50
For further information on Fairchild professional
arms or other High Fidelity components, write to:

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---

**WHY BIAMPLIFY?**

Continued from page 149

Fortunately, the network is con-
tained in a separate box with all three-
way and four-way speaker systems.
If you decide to use three amplifier
channels to drive a three-way system,
again there is no problem: the old
network can be dispensed with en-
tirely. But when you use two ampli-
fiers with a three- or four-way speaker
system, as in Figure 2, the post-am-
plifier network must be retained to
separate the upper-range amplifier
output into appropriate frequency
bands for all reproducing units except
the woofer. It is important in such a
system to terminate the unused woofer
output channel properly; that is, to
install a resistor of the same value as
the system impedance on the woofer
terminals of the network. Ten watts
should be an adequate power rating
for this resistor, since it will receive
significant amplifier power only in the
immediate region of the bass cross-
over frequency. How this would be
done in a typical three-way system is
shown in Figure 3. For an 8-ohm
system R should be 7.5 ohms; for
a 16-ohm system, 15 ohms.

Phasing will be just as important as
before, of course. If connections from
the old network to the upper-range
reproducers are left as they were, they
will still be properly phased one with
another. The woofer can be phased
with them — or, in a two-way system,
with the single tweeter — by inter-
changing the bass speaker leads, at the
bass amplifier output terminals, after
a rough balance in level is obtained.
That connection which yields the
smoothest, best-focused, and filled-in
sound — of orchestral music, in par-
ticular — is the proper one.

---

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tects your records, too. Test your present needle. Is it robbing you of the best
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**High Fidelity Magazine**
SIR:
The bass response of my corner speaker system seems to be too resonant and boomy, when I am in the same room as the speaker. But when I go into another room, the bass is clean and nicely articulated. I was wondering if there could be some way of getting this clean bass when listening in the same room as the speaker. Also, is there a solution to this problem which would not entail the installation of costly acoustic materials in the room?

Richard Novotny
Harvey, N. D.

It is possible that the boomy bass you are getting from your system is a result of standing waves and other resonance effects in your living room. Try moving your speaker enclosure to different parts of the room, and don't necessarily feel obliged to place it in a corner if it sounds better in the middle of a wall. Also, when you seem to be getting close to the balance you want, you may find that an inch or so change in position is all you will need to trim it up. Very possibly, all you will have to do is to move it farther into or farther out of the corner it is already in.

SIR:
Because I live in what is generally considered a fringe area for FM reception, I was advised to buy a Yagi antenna. This I did, and have installed it in my attic, where it is about 15 feet above ground level.

With this aerial pointed to the northwest I am able to get pretty good reception from two FM stations in Ithaca and one in Cortland, all about 50 miles away. With the antenna in the same position I also get a pretty good signal from Scranton, which is about 70 miles to the south. When I aim the antenna in the direc-

Continued on page 155
This is the book . . . "During the past several years I have written literally thousands of letters to individuals all over the world, trying to answer their questions about high-fidelity sound reproduction. A good many of my letters have started out along these lines: I'm afraid I'll have to give you just a very brief answer to your question; if I were to cover it completely, I'd have to write a book." This, at last, is the book." . . . from the Preface to

HIGH FIDELITY: A Practical Guide
by CHARLES FOWLER

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

Gives clear, complete information on:

- loudspeakers
- speaker enclosures
- room acoustics
- amplifiers
- control units and preamplifiers
- tuners
- record changers and turntables
- pickups

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

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AUDIO FORUM

Continued from page 153

tion of Scranton, it doesn’t seem to improve the Scranton signal very much but it does reduce the strength of the signal from Ithaca and Cortland. When the aerial is aimed toward the northeast, I pick up the signal from a television station in Schenectady (about 88 megacycles) nearly 150 miles away.

On one of the stations I am able to pull in, the signal usually comes through fairly well, but there is annoying fading and drifting from time to time. Sometimes this can be overcome by retuning, other times not.

In your opinion, would I be appreciably better off if I were to put the antenna on a short mast above my roof? This might bring it 8 to 10 feet higher than it is now.

Another thing I would like your advice about is whether or not a signal booster would be worth the investment. Naturally, I would like to extend my FM reception to as many good-music stations as I can. Of course, it would be wonderful if I could get WMEX in New York, but that is 275 miles away, and there are some low mountains between here and there.

Kenneth S. Johnson
Binghamton, N. Y.

You would almost certainly effect an improvement in your FM reception were you to move the antenna to a mast on top of your roof.

Also, if your tuner’s sensitivity is not very great, a booster would probably bring your distant stations in with better quieting and less fading. The difference it would make to a given station is something that could not be guessed at. You’ll just have to try it with your tuner and in your particular receiving location.

SIR:

Several months ago I purchased and built a kit amplifier, which worked perfectly until recently when it developed a higher-than-normal hum level. The hum did not start suddenly... it seems rather to have built up over a period of a few months. Also, I notice when I turn the amplifier on, its hum becomes quite loud and then dies down to its “normal” level, which is still higher than it was when new.

Continued on next page
What's behind the TELEFUNKEN OPUS 7 HI-FI SYSTEM?

Exclusively imported from West Germany by AMERICAN ELITE, INC.

1 Phonograph input, high impedance
2 Tape Recorder input-output
3 Jack for 4 - 8 ohm extra speaker
4 Extra FM dipole antenna jack
5 Extra AM-SW antenna jack
6 Ground jack

And what's inside it?
Listen — and you'll know! The Opus 7 is, without question, the world's most magnificent high fidelity sound system complete in a table model. Omniphonic sound — all the range, majesty and color you can hear — is produced by the 6-speaker system matchlessly regulated by Selectovox tone control. Built-in antennas and automatic anti-fade control. Choice of two custom cabinets: Modern in blonde or mahogany; Traditional, in mahogany only. Dimensions: 25½” x 16½” x 11”.
Price $279.95 to $299.95
Slightly higher: Texas and West Coast

Hear Quality Speak — See your dealer, or call or write
AMERICAN ELITE, INC.
7 Park Ave., New York 16, N.Y.

AUDIO FORUM

Continued from preceding page

I have tried replacing the filter condenser sections, and have added some additional filtering to the amplifier's bias supply, but to no avail. These things helped, but not materially. I have also tried installing a heater balancing potentiometer in the filament circuit, but this makes no difference at all. I'm out of ideas. Do you have any suggestions?

A. Palmer
Roanoke, Va.

Since you have ruled out nearly every other possibility for the cause of your high hum level, about the only thing left is an imbalance in the plate currents of the output tubes, which reduces the effectiveness of hum cancellation in the push-pull output stage. Since it would not be a simple matter to install a balancing control in your amplifier, the best solution would be to replace the output tube with new ones.

Also, check to make sure the bias voltage on the output tubes is set at the precise value suggested by the manufacturer. Too low a bias voltage will shorten the life of the output tubes and could well cause them to deteriorate in the short time you have had your amplifier.

SIR:
I read with interest the question by Christopher B. Sykes about electronic crossovers, in the June "Audio Forum." Since I happen to have two quality power amplifiers on hand, and am dissatisfied with my system's present performance, I am contemplating rigging up the two amplifiers with an electronic crossover for biamplifier operation.

Before I go ahead with this, though, I would like to know what you think of my projected conversion. I have a three-way speaker system installed in a small Klipsch-type corner enclosure, but its low end seems thin and not resonant enough. Would a biamplifier system help to bring up the low end on my speaker? In other words, does the quality of my speaker system warrant the additional expense of an electronic crossover? I don't plan on replacing my speaker, but I might do so if you feel this would be more worthwhile than the biamplifier conversion.

Continued on page 158

Proudly own an

AUDIO ELITE HI-FI SYSTEM

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$47.95 — Walnut or Blonde

AUDIO ELITE BRAHMS: A complete hi-fi radio-phonograph which combines West German electronic genius and American cabinetry! Magnificent tonal range on hi-fi FM, AM, Short Wave through 5-speaker Omniphonic sound system. Exact-tuning "eye." Built-in 3-speed, automatic Telefunken Record Changer with Sonotone ceramic pick-up cartridge and diamond-sapphire stylus. Inter-mixes ten 10" and 12" records. Needle pressure — less than ½-ounce! Size: 40" x 39½" x 18".

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$239.95 — Walnut or Blonde

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November 1956

AUDIO FORUM

Continued from page 158

will usually be found to require as much damping from an amplifier as it can get. Lesser amounts will produce varying degrees of bottom-heavy sound, introducing a broad peak in the range between 50 and 300 cycles, and reducing some of the potential cleanliness of the low-frequency end. Lesser systems are generally somewhat thin in the bass range, so if they are used with an amplifier having a very high damping factor, the tone will not be as free to "flap around" on its own, accentuating its low tone response. For such speaker systems, the divider network generally introduces enough DC resistance into the speaker circuit so that the amplifier's damping factor isn't enough to control firmly the cone motion. Thus there is enough flexibility to fill out the low end. Removing the divider network will allow the amplifier's damping to become fully effective, so the bass may then be a little thin. Since the effective output impedance (source impedance) of an amplifier remains as a constant fraction of the nominal impedance, the source impedance can be raised by using a higher output tap. The speaker's impedance remains unchanged, so the effect is to reduce the damping factor. An impedance mismatch in the low direction (8 ohms feeding a 16-ohm speaker) will limit the amount of power that can be delivered to the speaker, while a mismatch in the other direction will increase the power into the speaker, slightly raise the distortion at high power levels, and decrease the damping on the speaker.

SIR:

When buying by mail, how is it possible to be certain that the specific speaker you are purchasing has a frequency response as advertised? I am particularly concerned about the woofer that I purchase, and insist that it have a response as low as 35 cps.

James R. Carr
Boston, Mass.

There are many different ways of measuring and rating loudspeaker performance, and there is not even universal agreement as to what characterizes the ideal loudspeaker. So much depends upon the requirements of the listener himself that it is a very difficult

Continued on next page
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PRO-PLANE SOUND SYSTEMS, INC.,
51st Street & AVKR,
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MUSEUM 1-2905

AUDIO FORUM
Continued from preceding page
cuts task to determine from published
specifications whether an unheard
loudspeaker will or will not satisfy
him.

Another thing that can profoundly
influence the performance of any
loudspeaker is the listening room it-
self, and there is no way of telling
beforehand how this will behave until
you have tried the speaker in it. Your
best guarantee of satisfaction from a
speaker is to borrow it and try it out
in your home before buying. Or, if
you can't arrange that, get a recom-
endation from someone whose taste
in sound seems to coincide with yours.

A manufacturer's published specifi-
cations, such as appear at the head of
"Tested in the Home" reports, can
serve as a valuable guide to loud-
speaker quality, but the best test is
prolonged listening in the home, if
possible.

SIR:
Recently I seem to have had more
than a little bad luck with purchases
of tubes for my 50-watt amplifier.
The amplifier uses 6CA7s, and out of
the three pairs of replacement tubes
I have purchased, three tubes have
been intermittently noisy and micro-
phonic. The noise occurs when I
touch the bulb of the defective tube.
I have tried cleaning the tube pins
and swapping the tubes in their sock-
etes, so I am positive the tubes them-
selves are at fault.

So, to the point of this letter. Are
there any other output tubes that you
know of that I could use instead of
the 6CA7s, and which would have as
low distortion as the 6CA7?
David Hilliard
Sellersville, Pa.

No tube manufacturer can guarantee
that all of his products will be consis-
tently good. Quality control can do
just so much toward stabilizing manu-
factured items, but it can't weed out
every potentially defective item in a
production run. You were probably
just unfortunate in having a bad
production run.

Several correspondents to "Audio
Forum" have pointed out that many of
the "noisy" output tubes encountered
in audio equipment are caused by
waking more than poor soldered con-
nections at the tips of the base pins,
and can be remedied by resoldering

DEALER:ポン
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areas in which Pro-Plane
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people. Please write
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continued on next page

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