The Beethoven Symphonies on Microgroove Reappraised
a discography by C. G. BURKE

JANUARY • 60 CENTS

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HIGH FIDELITY MAGAZINE
This issue, according to a New York record retailer, interviewed last November in The Billboard, the brand new record buyer — currently called in the trade "the man behind the boom" — tends to select his disks on the basis of how lately they came out. This points up an endless task for us (us meaning, here, HIGH FIDELITY and other record reviewing publications).

It develops thus: The existence of the brand new buyer provokes record producers to keep putting forth ever newer Beethoven Fifths. But the brand new buyer does not remain brand new. Two years hence he will not want the newest Beethoven Third, or Seventh, he will want the best. How is he to settle upon a choice? In this month's discography, C. G. Burke points out that the nine Beethoven symphonies in their various versions even now add up to more than two hundred recordings. Not even a big metropolitan record mart will stock all of these at one time, nor could a shopper listen to them all anyway. So, more and more, the reliance of the shopper must rest upon reviewers and discographers, especially if the shopper does not happen to live in a metropolitan area. If he does, he may be able to find a record store where the staff really know their wares. These, however, are getting rarer and rarer, which is a shame but natural: these days, it is almost impossible really to know records.

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SIR:

I read your editorial "Of Discordant Critics" [Oct. 1956] with interest, and felt the urge to try putting down "As the Composer Sees It," if for no other reason but to clarify my thoughts on the matter.

It is my firm belief that whenever a challenging recording, performance, or composition—new or old—is brought to the public, it would be helpful and right to have at least two critics reviewing the work, on the condition that their reviews be "informative rather than merely contradictory," as you pointed out. As long as we are not talking of advertisement or promotion, I do not see how additional and contradictory information could be confusing to the public. If anything, it would be a challenge to the reader, who would find himself raised from the position of being told what to buy, what to believe, etc. to a position of arbiter between the distinguished and discordant critics...

As a composer, I have just begun reading critiques of my work, and have thereby discovered a new range of mixed emotions and feelings. In almost every case, critics have furnished the public with better and more truthful evaluations and analyses of the work than I could have done in the program notes if I had tried (as I did) to write them. I think most composers will agree with that; even Berlioz,... Critics are, however, wont to forget that the most important facet of their art is to inform a wide audience whether a composition, a performance, or a recording is enjoyable or not. If the recording technique of a Beecham performance has flaws, if Gieseking's interpretation of a certain passage does not come off, it becomes a big item of news. But when John Smith comes out with a good and thoroughly enjoyable recording of a Beethoven sonata, it is scarcely mentioned. And yet, the majority of the listening public—in the concert hall as well as seated by the

Continued on page 6
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LETTERS

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record player — is concerned chiefly with the enjoyment that can be derived from a piece of music. For some, loudness does the trick; for others, it is the orchestration, the legato, percussion, the whistling potentialities, the rhythm, or the lack of it, and so on. No critic can give all the answers, and even if he could, he is still bound to a certain extent by matters of personal taste. There, definitely, two critics are better than one. As far as I am concerned, the more, the merrier.

Serge de Gastyne
Alexandria, Va.

Sir:
In reading Mr. Kerman’s "The Trouble With Tosca" [HIGH FIDELITY, Sept. 1956], I found his cautious warnings against naturalism as the ultimate in theater, his close analysis of part of Otello, and his resurrection of the critical principle of the special and integral nature of opera, all, by and large, agreeable. But when he proceeded to damn Tosca on the basis of dogmatic . . . misstatements, we stopped agreeing.

Otello, with which Mr. K. beats Tosca on the head, was sixteen years in the making; upon it Verdi lavished a half-century of experience in the operatic theater, and Boito a quarter century; the lines of action had been determined by the greatest dramatist in our culture has yet known. But until Otello, Verdi’s attempt was what Mr. K. calls “trivial,” just as Puccini’s. Puccini wrote Tosca at forty, the age at which Verdi was writing Il Trovatore, La Traviata, I Vespri Siciliani, any one of which should be enough to convince Mr. K. of the “triviality” of Verdi’s attempt. But Mr. K. does not choose to select any of these operas; he chooses to select Otello, not as a standard of greatness, but as a club with which he can work on Puccini, with which he can condemn Tosca, as he could condemn any other work of Italian opera seria, as trivial . . .

[This] brings us naturally to the only point of Mr. Kerman’s that space will allow us to comment on fully, that of his brusque charge that the choirboys, cardinal, etc. in Tosca are there for mere “extraneous . . . display of floating lyricism.” Of course,
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LETTERS
Continued from page 6

neither Verdi nor Puccini indulged in such haphazard theater. Verdi's carnival chorus gives dramatic contrast to the slow dying of Violetta. Contrast is one of Puccini's ends, but he also is interested in (a) establishing the atmosphere of the surrounding city and country, and (b) in proving that things are not what they seem. Tosca, as no other of Puccini's operas, carries this philosophic burden: things are not what they seem. From the Magdalene who is not a Magdalene, Cavaradossi's misinterpretation of l'Attaunti's constant "prayer," Tosca's misinterpretation of the fan, to the final execution "come Palmieri," Puccini maintains the difference between illusion and reality. It is only after he tells us that Scarpia uses the Church to his own ends, that the priests reveal political secrets heard in confessional, that the Church is opposed to Cavaradossi both as agnostic and as revolutionary, it is only then that he presents us with a triple irony by introducing the "extraneous" Te Deum: (a) the celebration for a fake victory (also the reason for the Act II cantata), (b) the counterpoint of Scarpia and piety, (c) the realization that Scarpia and this politic piety are really on the same side. The church bells which accent Scarpia's fanning of Tosca's jealousy are suddenly reduced to the bell which he uses to summon his man Sciarone. Hence the matin bells at the beginning of Act III not only define Rome about the Castel Sant' Angelo, but also symbolize the continuing power of authority, authority that does not die near the divan with Scarpia; Puccini uses these matin bells to crush and oppress the delicate Tosca themes at the opening of the act. The "extraneous" shepherd boy's song does more than "strike a mood of melancholy." Like the matin bells, it is ironic, heralding a dawn which is really not a dawning but an end. Also like the matin bells, it points up the exterior world, in this case, the nearness of the valleys and the flowers of which the lovers sing but which they never reach.

If space permitted, one could go on refuting Mr. K.'s blunt distortions... But there is one amazing judgment in the article, over and above those mentioned. First, Mr. K. says that Tosca is not "gracious mu-
Sir:

I should like to take exception to the article "The Trouble With Tosca" appearing in the September issue of your magazine.

In reference to the statement about the closing scenes of Otello and Tosca, in which Mr. Kerman says in effect that Puccini did not capture the quality of ominous hush that Verdi employed isn't that presupposing too much?

It is my opinion that the two scenes are poorly compared (if indeed they are as comparable as the author says), and it's quite possible that the effect of melancholy employed by Puccini which the author feels is so inappropriate is far more appropriate to the scene than an "ominous hush." In Otello, the composer was contemplating the destruction of the heroine by the hero—of the wife by her husband—as he made use of the "Willow Song" and similar music in this act. That in itself would seem to call for a different type of music than that written for the impending fate of Cavaradossi who was to be put to death in an impersonal way—and what could be more impersonal than a firing squad—by the direction of one (Scarpia) who was his sworn enemy.

As for the "Shepherd's Song"—when I attended a recent production of Tosca I felt that the introduction of this song served to offset the mounting tension of the opera, and in part, to bring home to the audience the fact that life "outside" went on quite as usual in spite of the momentous happenings to the principal characters.

There are other points upon which I could touch, but there seems to be little need of defending the music which to many of us speaks so well for itself. If the author did not so plainly show his scorn for the genius of Puccini—if he had not made the unfortunate choice of such words as "simpering," "coarse," "arbitrary,"

Continued on page 11
The AR-2 speaker system uses the same acoustic suspension principle as the AR-1. Because of this fact it is able to achieve a performance quality which, by pre-acoustic suspension standards, is associated with a price range several times higher than its $96.00.*

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<td>AMPLIFIER (10-30 clean watts, complete with controls)</td>
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<td>RECORD PLAYER (changer or manual)</td>
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<td>CARTRIDGE(S) (diamond needle for LP)</td>
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LETTERS
Continued from page 9

"pointless," "Puccini's failure," etc., I would feel that this article had considerably more merit. It seems to me, however, that these are much too strong and harsh terms to use in describing the contribution of a man so gifted in glorious musical expression...

Mrs. Frank L. Mayer
Denver, Colo.

Mr. Kerman replies to Mr. Rothstein and Mrs. Mayer:

The essential point, at the end of my article, was that Tosca is a cheap piece. Comparison with Otello as a "standard of greatness" seemed to me to make this point more graphic, that's all. That composer X also wrote junk at the age of forty is no more relevant than the fact that composer Y is still writing junk at sixty, or that composer Z wrote four operatic masterpieces before his death at thirty-six. Also beside the point. Unfortunately, are my private estimates of Traviata (positive) and Turandot (negative). (Not so private; see Mr. Kerman's book, Opera as Drama—Eds.) I attacked Tosca rather than Vespro Siciliani because many people nowadays take it so seriously, thereby calling into question the "standard of greatness" that Mr. Rothstein discerns in Otello.

I am quite unmoved by Mr. Rothstein's ingenious analysis of Tosca as an essay in illusion, and would plead with him to stop using his head and listen to the piece in its own immediate terms. A philosophical burden? you might as well admire, in a grade-B Western, a subtle allegory of the heroin, brutality, gentleness, and aggression of the frontier spirit dorminant in the soul of urban America. But the coarseness of presentation suffices such an interpretation—which brings me to my central disagreement with both correspondents. I do not see anything glorious in Puccini's musical expressivity. It strikes me as tawdry, flat, faint, and corny. My standards, once again, are Otello, and Figaro, Boris, Orfeo, Tristan...

The "Shepherd's Song," as I remarked, "might have been incorporated dramatically." But the music that Puccini wrote here is flabby; flabbiness has nothing to do with irony (Mr. Rothstein's interpretation) or impersonality (Mrs. Mayer's). The adjectives cited by Mrs. Mayer were chosen with care: The musical continuity at the end is, take it from me, "coarse and arbitrary." Tosca does, in the most precise meaning of the term, "simper" in Act I. Mrs. Mayer's letter comes from the heart rather than from the head, and I am in a way sorry to have pained her by the tone of my article. But

Continued on page 15

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HIGH FIDELITY MAGAZINE
SIR:
As your magazine is read so widely, I’m wondering if one of its readers might have the answer to a problem of mine.

I am keen on acquiring several organ records on the Club Français de Disque, Discophiles Français, Erato, and Les Mélophones Français labels, manufactured in France and, as far as I know, unobtainable in Canada, England, or the United States. Having tried everything else I wonder if someone could supply the name and address of a record dealer in Paris who could furnish these disks needed to complete a comprehensive collection.

Also, I would be delighted to hear from anyone who has any data on the organs in the Reformed Church at Thalwil, Switzerland, Westminster Cathedral, London; Grosskirche des Berliner Doms (Berlin Cathedral), Berlin; and the Pauluskirche (Paul’s church), Berlin.

Having indexed in detail all organs works recorded and determined in most cases the location of organs used incognito, as well as having compiled considerable data on most recorded organs, I would be most willing to pass such data along to anyone who might wish to use it.

The slightest help will be appreciated.

W. G. Light
7 Abbott Ave.
Toronto, Ont.
Canada

SIR:
I read with great interest the article by Allen Forte, “Composing With Electrons at Cologne” [Oct. 1956] and with the feeling that he is showing us now the work of pioneers whose fate is usually to be recognized only many years later. The article gives us an insight into the future.

However, Forte failed to mention other important pioneering work in experimental music, particularly the encouragement lent to this movement by Hermann Scherchen, and the work he has been doing.

Continued on next page
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LETTERS

Continued from preceding page

of his group at Gravesano, Switzerland. Here is a movement in musical electro-acoustics in which musicians and scientists cooperate with no boundaries or cleavage such as distinguish the “electronic” and “musique concrète” factions. The Gravesano investigations are as wide and international as the human spirit. Their many pamphlets and technical monographs testify to the large area of musical and scientific probings.

On this side of the globe, in addition to the work of Luening and Ussachevsky mentioned by Forte, reference must be made to Kenneth Kendall of Ottawa, Canada, who takes the fundamental tone of one instrument and combines it with the overtones of other instruments, creating a new tonal character that does not exist in any form as a physical entity. This is a sort of musical hybrid and the combinations are almost infinite for the creation of new tonalities. When used with taste and scholarship it will vastly increase the opportunities for creative composing.

Allen Forte correctly states “... mathematics has a definite place in the musical thinking of such a group.” Just how solidly music rests on a mathematical base is being shown by A. H. Frisch of New York, who by solving the expressions for the squares and cubes of binomials and trinomials has produced a means of timing for virtually an unlimited number of rhythm series. ... Frisch has gone beyond the theoretical work of Schillinger in that he has created the means for mechanically and simply establishing rhythm patterns.

Frisch is now working on a mechanical means of recording pitch and dynamics directly on tape. He is laying the basis for mechanical composition without recourse to any instruments. The composer will work with unmagnetized tape while sitting at his desk, and by applying to the tape specific magnetic dyes will transfer pitch or a theme from his creative innards to the tape. He will also have a means of applying amplitude or dynamics and even vibrato. He will establish rhythm or timing by a pre-selected formula shown as specific intervals on a sort of yardstick over which the tape is manipulated, inch by inch, or foot by foot.
An informal group of musicians and physicists was recently formed in New York to promote all forms of new music. Called the Neo-Phonic Society, they hope to emulate the objectives of the Gravesano group. The society is open to any musician, composer, musicologist, acoustician, and engineer possessing a broad point of view toward creative music. The group is able to look ahead, believes that the future holds a good thing, and is willing to do something about it.

Saul J. White
New Rochelle, N. Y.

Sir:
Thank you very much for publishing my letter (July 1956) requesting a tape recording of “Festival of Music.” The response to my plea has been tremendous. I have received letters from all over the United States and parts of Canada making the tape available to me. You did me a great service and I appreciate it.

Ralph M. Ford, Jr.
Georgetown, S. C.

Sir:
In the October issue, I read with keen interest Alfred Frankenstein’s excellently documented review of Bartók’s recorded works to date.

In his concise review of the Viola Concerto, I was astonished, as well as pleased, to note his exception to Halsey Stevens’ strictures. As a matter of fact, at the time Professor Stevens wrote his book on Bartók, the original manuscript was not—to my knowledge—available to any one but myself.

Tibor Serly
New York, N. Y.

Sir:
May I take the privilege of commending you on a fine, if belated, article on the late great inventor of the FM system, Mr. Edwin Howard Armstrong. This truly great invention which so many music lovers of today enjoy is a magnificent accomplishment through hard and discouraging odds . . . From our college enthusiasts, may we get more such fine endeavors.

Alfred J. Dubé
New York, N. Y.

January 1957
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New Product Needed

Manufacturers please note: Rene Willdorf, of San Francisco, wrote us the other day asking why no one manufactured a little clip-on finger guide which could be attached to the arms used on record changers and players.

He says he plays many of his records manually and that he finds it awkward to get hold of the arm or cartridge shell. So, he says, "Why doesn't some manufacturer make a clip-on guide, one that you could clamp or snap or clip onto the arm to the right of the pick-up? It certainly could be made light enough so as not to add appreciably to the weight of the arm."

Sounds like a fine idea to us. How about it, manufacturers?

Record Cataloguing

It was the first or second issue of High Fidelity which carried an article about cataloguing records. It was a problem then and it is still a problem for most of us. The article was no doubt good, but it didn’t solve the little matter of the “spine” of the record jacket. During the last year and a half, record companies have done much to help, since most of them now print the content of the jacket on the spine.

Nevertheless, the problem still largely remains. In our own house- hold, we have the usual shelves of records and the usual card catalogue, cross-indexed and everything else. But we still have to pull out most of the jackets, one after another, until we find the right one.

Now along comes the Old Colony Sound Lab, P.O. Box 91, Roxbury 20, Mass., with what may not be the final answer but certainly looks like a major step forward. And simple, too! Part one of their solution is commonplace: a pressure-sensitive label about one inch high and 1½ inches wide. The labels are $1.50 per hundred.

Part two of the system is, to our
thinking, the key and the real stroke of genius. It is a rubber stamp running the wrong way around. Thus, instead of printing AE498 — two of the rubber stamp's five strips are letters of the alphabet and the remaining three are numerals — it runs the other way, like this:

A
E
4
9
8

Yes, we can see ways of achieving this same effect without using the rubber stamp which is, admittedly, expensive: $6.50. Old Colony Sound Lab points out that they know the stamps are expensive but they have to be made to order; they are not a stock item. So you could take a label and hand letter the same or different numbers; you might even be able to type the coding on the labels. But it all seems so much easier with the rubber stamp!

The labels are a little bit special since they are ruled and have space to jot down equalization and information of that character. You're supposed to stamp the label in three places: on what would be the back of the jacket, on the spine, and on the front. Then you set up any sort of a card filing system you want and stamp the cards to correspond to the coding on the jacket. Old Colony has a nice bulletin which goes into the whole problem in considerable detail.

We may have more about this system in a later issue; Old Colony said they would send us some labels and a sample stamp for a TITH report. But meantime, it certainly looks like a bright idea.

The Hi and the Fi

We are pleased to report the continued expansion of interest in things high-fidelity. We now have high-fidelity hospital service at the Hospital of the Good Samaritan in Los Angeles, according to a bulletin sent us by Cap Kierulf.

And we have high-fidelity freight service — on the Kansas City Southern Lines, according to an advertisement sent us by Ralph Glover of Jensen Mfg.

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Continued on next page
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Two Great Audio Amplifiers

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MODEL 80-AZ • MODEL 20-A

THE FISHER

Lab Standard Amplifier • 20-A

- Low in cost, terrific in quality! The Model 20-A is the 15-watt amplifier thousands of hi-fi enthusiasts have requested. Traditional FISHER workmanship, handsome appearance. Compact, advanced design throughout. Frequency response within 0.1 db, 20 to 20,000 cycles. Less than 0.7% distortion at full output, 0.4% at 10 watts. IM distortion less than 1.5% at 10 watts, 0.75% at 5 watts. Hum and noise better than 90 db below full output! Internal impedance 1 ohm for 16-ohm operation, gives damping factor of 16. Excellent transient response. One volt drives amplifier to full output. Octal socket provides all necessary AC and DC voltages for operating unpwowed auxiliary components. Completely enclosed in a protective metal cage. Speaker output impedances: 4, 8, and 16 ohms. Input Level Control. Tube Complement: 1-12AX7, 2-EL84, 1-EZ80. Size: 13" wide x 4½" deep x 6¼" high. Shipping Weight: 13 pounds.

15 WATTS

$59.50

Write For Full Details
FISHER RADIO CORP.
21-25 44th DRIVE
Long Island City 1, N. Y.

NOTED WITH INTEREST

Continued from preceding page

gesture that this might make a good credo for our industry, if the word "freight" were changed to "music." For after all, if some one makes a piece of hi-fi equipment, or a hi-fi record, doesn't that person or manufacturer assume a responsibility to those who trusted him with the movement of their music—live performance to home reproduction?

Well, all right; maybe we are stretching things a bit, but it's an idea.

Audio Consultants

Not long ago, we relayed the request of a Long Island reader for suggestions about an audio consulting service. We have had two answers so far. Ernest L. Sachs, 29 Chestnut St., Rockville Centre, L. I., N. Y., writes: "such a diagnostic service exists—and has for a number of years, right on Long Island." Mr. Sachs’ phone number is Rockville Centre 4-1167.

And Carl Machover, of Audio Advisory, 32 Loring Drive, Yorktown Heights, N. Y., writes: "We established just such a service for Northern Westchester about six months ago. The scope of Audio Advisory is somewhat greater than simply diagnosing existing installations. We are prepared to design or specify components for new installations as well as to indicate possible improvements for existing systems. Audio Advisory does not sell equipment or technicians' services. Our product is individualized, competent advice, based upon a background of engineering and musical training and experience."

Any more consultants? We'll be glad to pass names along, but let's make it tough: For the purposes of this list, and to find out what happens, suppose we define a consultant as someone who does not sell high-fidelity equipment nor is associated with or works for anyone who does. This restriction is going to exclude many highly qualified advisors, but we'd seriously like to find out how many of these rare individuals there are in the high-fidelity business today.

San Diegans Please Note

Everyone around San Diego aware of station KFSD-FM? Dr. Egon Muehlner was kind enough to send us a clipping from the San Diego Evening

HIGH FIDELITY MAGAZINE
Tribune for September 17 which told of a thirteen-week cycle of classical and semiclassical music which would be broadcast from 4 to 11 p.m., Mondays through Fridays. Sounds like plenty of worthwhile listening.

Tops for Christmas

True Magazine did a survey of some of its readers, discovered that—we knew this all along—hi-fi equipment ranked first in the miscellaneous classification of most-wanted Christmas gifts. The full survey appeared in the issue of True for mid-November, in case you want more details.

Hi-Fi Chickens

An advertisement in the September issue of Poultry Tribune proclaims, in large type, "Now Ful-O-Egg Mashes promote Hi-Fi performance." The ad goes on to explain "Hi-Fi means high fidelity, or music recorded with precision. In other words, quality reproduction. Ful-O-Pep...gets quality reproduction and top performance from your hens."

Next, please.

European Broadcasting Stations

Wireless World, through Iliffe & Sons. Ltd., has just released the 1956-57 edition of its Guide to Broadcasting Stations. This is an 80-page booklet giving complete information about some 3,000 broadcast stations, including long, medium, and short-wave ones. Cost is 25. 6d., plus 4d. for postage. Iliffe's address: Dorset House, Stamford St., London S. E. 1.

Correction, Please

In the September NW1 column we included the names of several sources for disk jackets. We got tangled up on one: it should be Soundings Recording Service, 215 East 12th St., New York 3, N. Y. Raymond Graunke, who runs Soundings, says that disk jackets are really a sideline; their principal work is editing, mastering, dubbing, recording, and so forth.

Paging Hamlet

It's too bad that Hamlet is not alive today. It took him a good many hours, or maybe days or months, to go mad.

Continued on page 24
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.
PERFORMANCE PROVES
McINTOSH OUTCLASSES
EVERY EXISTING AMPLIFIER
ON EVERY SCORE

1. **Advanced Audio Design.** The exclusive patented McIntosh circuit is world-renowned for virtually perfect amplification.

2. **Purity of Signal.** Low Harmonic distortion of 1/2 of 1%, even at full rated output, from 20 to 20,000 c.p.s., and 1/2 of 1% Intermodulation assures no lost, distorted or intermixed tones.

3. **Adequate Power Reserve.** 60 watts continuous, 120 watts peak to meet the power demands of natural sounds under any room conditions.

4. **Great Stability** contributes clean bass characteristic, no oscillation problem, long dependable life even under adverse operating conditions.

5. **Highest Efficiency** for less heat dissipation and less power consumption for greater output.

6. **Matchless Performance** guaranteed for your protection of quality sound.

Send for free booklet
"Lost Instruments" and complete specifications

McIntosh
LABORATORY, INC.
322 Water Street, Binghamton, N. Y.
Export Division: 25 Warren St., New York 7, N. Y. Cable: SIMONTRICE N. Y.
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.) 359 Marion Road, Columbus 7, Ohio.

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NOTED WITH INTEREST

Continued from page 21

With the facilities now offered by some high-fidelity dealers, he could get it over with in about thirty seconds. All he would have to do is to decide that he would like to buy a high-fidelity system and then wander into the elegant store of a certain dealer in a certain community. This dealer recently sent us an announcement detailing his facilities. He announced—proudly, believe it or not—that his collection of high-fidelity components was so enormous, and his switching facilities so complete, that he could offer more than 700,000 different phonograph combinations and an additional (italics ours—Editor) one million-plus tuner combinations!

We would sincerely like to know how anyone—even Hamlet—could be expected to make up his mind when confronted with nearly two million possible combinations!

Cylinder Records, Please

Harold L. Christopher, 75 West Crescent Ave., Allendale, N. J., would like to know where he can get cylinder records for his 1907 Edison.

This shouldn't be too hard... anyone in Mr. Christopher's area able to help?

TV at the Opera

From Pye Ltd., we learn that Pye miniature TV cameras are being installed in the Glyndebourne Opera House, beside the prompter's box, with monitors back stage. No more peering through holes in curtains or scenery for chorus masters... just relax and watch the whole thing on television.

Somehow... Glyndebourne? Television prompting?... well, progress. Let's concentrate on the day when a bright lad ties the monitors to a regular television set, so the chorus can watch a cricket match while waiting for their cue.

Electrostatics

There has been so much discussion of electrostatic loudspeakers of late that we are leath to bring up the subject again. This time, we are on safe grounds because we are not referring to loudspeakers. Had a note...
from single speaker to 3-way system in easy stages

starting with a

GOODMANS

12-inch AXIOM Full Range LOUDSPEAKER
and ARU Friction Loaded ENCLOSURE

Step 1

First you select one of the three 12-inch Goodmans Axiom Full Range Loudspeakers: Axiom 22 Mk II, Axiom 150 Mk II or Axiom 100. You then mount it into a Model B-1200 ARU Enclosure. Assuming that you have chosen the Axiom 22, you now have one of the finest single speaker systems available. The enclosure is only 20 x 20 x 20 inches. Yet, the response goes down to 20 cycles and extends to 15,000 without resonant peaks to mar its smoothness. You could stop here.

Step 2

But you decide to 'put more top on'—extend the response to 20,000 cycles. You simply procure the Goodmans Trebax, pressure driven tweeter with horn, and XO-5000 crossover unit. You remove the block that covers the Trebax opening already cut into the front panel. You screw the Trebax into position, and connect the wires according to the instructions. You now have a 2-way Goodmans system worthy of the finest high fidelity installation. You could stop here.

Step 3

But, the urge for a more ‘super system may take hold again. This time you need only procure the Goodmans Midax, pressure-driven, mid-high reproducer with its long flared horn, plus the XO-750 crossover unit. Again you find that provision has been made for including the Midax without modification of the ARU Enclosure. And in a matter of minutes, you have an operating, full-fledged, full-range, 3-way system. The Axiom 22 reproduces the frequencies from 20 to 750 cycles, the Midax from 750 to 5000 cycles, the Trebax from there to 20,000 cycles.

You have done all of this without discarding or modifying a single piece of equipment included in your original single system. Here is progress without waste, improvement without extravagance. And you will agree, enthusiastically that the results were worth it — every easy step of the way.

ARU Friction Loaded Enclosures are available in kit form — complete to the last detail — for easy home assembly.

For other Goodmans-ARU systems, see your hi-fi dealer or write to Dept. XA-2

ROCKBAR CORPORATION • 650 Halstead Avenue, Mamaroneck, N. Y.

In Canada: A. C. Simmonds and Sons, Ltd., Toronto, Ontario

JANUARY 1957
the Ultimate

Indeed the Ultimate! Under one microvolt sensitivity for 20 db FM quieting increases station range to over 100 miles with the newly engineered Sherwood S-3000 FM (only) tuner. Other important features include the new Feather-Ray tuning eye, a local-distance switch to suppress cross-modulation images, AFC switch, fly-wheel tuning.

$99.50 net.

* All Sherwood tuner models now feature 0.95 μv sensitivity.

Write for literature, Dept. H-1 — 2802 West Cullom Avenue, Chicago 18, Illinois

Sherwood is the "complete high fidelity home music center."

NOTED WITH INTEREST

Continued from page 24

from reader Henry Robbins of New York City with two noteworthy items. One was a clipping of an advertisement for electrostatic printing, developed by IBM. The other item had to do with the fact that he was stuck in a resort hotel with no hi-fi. Suggested we publish a list of resorts which had hi-fi installations for the enjoyment of their customers.

Hill and Dale

Most, but not all, records are cut with a lateral stylus motion. That is, the stylus swings from side to side. Some old records and many broadcast recordings are cut vertically or, as they have been called, hill and dale recordings.

Even if you do not have any hill and dale recordings, you are sure to have a friend who someday will have a friend who does have some and wants to play them back. Then the problem is: where does one get a cartridge? So jot this down in your notebook: Fairchild has just announced a new Model 216B cartridge for vertical recordings. Also: the 216B is available on special order with a 7.5 mil stylus for playing Edison, Parlophone, and other early cylinder records. For further information, write Fairchild.

The FM Front

With apologies to a distinguished author: all quiet on the FM front. That is the latest word. According to an unimpeachable authority, the FM band is safe until further notice. We'll keep you posted of any threats that might arise in the future.

Our Sympathy

Received a nice note from a reader in New Jersey recently, cancelling his subscription to HIGH FIDELITY. We're sorry to lose him, but we sympathize with his problem. He wrote: "Thank you for the trial issue of your magazine. I enjoyed it very much, but I cannot keep up my interest in hi-fi music right now as my wife just had twins. What with running a store in the daytime and feeding the twins at night, I'm too tired to have any interest in anything. Will take your magazine later when things have quieted down."
75% TRADE-IN GUARANTEE
Unique Trade-Back Plan
Applies to all popular new or used equipment purchased from audio exchange.

a new adventure in sound... AMPEX magnificent high fidelity tape systems with stereophonic sound

It's Stereophonic... for startling realism! It's a Tape Recording System... for unsurpassed sound reproduction! It's an Ampex... world renowned! Ampex Stereophonic Series from a magnificent console to a portable recorder. Stereophonic Sound now costs less than monaural sound did last year.

Buy Ampex at audio exchange and take advantage of audio exchange's LIBERAL TRADE INS (may well cover your down payment) • AMPEX TIME PAYMENT PLAN • EXPERT HI-FI CONSULTANTS • FAMED SERVICE DEPARTMENT (only for equipment bought from us.)

Write Dept. HFi7 for trading information and catalog

audio exchange
THE TRADING ORGANIZATION OF THE HI-FI FIELD
159-19 Hillside Ave., Jamaica 32, N. Y., near subway, AXiel 7-7577
367 Mamaroneck Ave., White Plains, N. Y., next to Pix theatre, WHite Plains 8-3380
Model R775 Deluxe Tuner-Pre

Controls: Volume, Tuning, separate non-resonant feedback bass and treble, 7-position record equalizer, loudness contour selector, separate high- and low-frequency filters, function selector. Colored dots indicate average listening settings. Flat frequency response. Extreme sensitivity (2 microvolts for 30dB quieting on FM). Extremely low distortion (0.4% at rated output). Adjustable hum-eliminator. Tape-recorder output. Inputs for magnetic, ceramic, and crystal cartridges.

Send $5 for the new 56-page "Understanding High Fidelity." David Bogen Co., Inc., Box 500, Paramus, N.J.
because it sounds better...

You are looking at the finest tuner money can buy—the tuner that automatically "fine" tunes itself. Just turn the tuning knob until you reach the fringe of the station you want (as indicated by the meter)—then let go. A light goes on to tell you that Bogen is taking over. Walk away. The exclusive Auto-Lock tuning "zeros in" like a homing pigeon. It makes the precise, microscopic adjustments that even the most skilled fingers can only approximate. Then it locks out all unwanted signals—however strong—and locks your station in for keeps. No drift. Pin-point-perfect reception, even in areas where others fail. All this plus special "squelch" circuit which eliminates inter-station noise. Chassis: $249.50...worth more. Blonde or mahogany-finished enclosure: $8.00.

what the 'sound men' say...

"At Radio Shack we have no hesitation in recommending Bogen hi-fi equipment when customers ask for our advice. Long experience has shown us that Bogen equipment is exceptionally free of maintenance problems and that Bogen specifications are 'delivered as written.' Other factors include excellent product-design, sensible engineering innovations, and the sales aid of Bogen's consistent advertising and high consumer-magazine reports. Finally, we are secure in selling Bogen components on their 'Investment Value'—products of a company whose substance and reputation have a 'blue chip' connotation in the world of sound."

Vollmer Hetherington, Radio Shack, Boston. To thousands of New England audiophiles "Vol" is the "dean of sound."
Only planned high fidelity can give you true high fidelity!

Putting together a hi-fi system for your home can be simple—and it probably will cost a lot less than you think! Here at MusiCraft we offer the kind of information and guidance that will help you get started right and avoid mistakes.

As you may know, possible combinations of components are practically limitless. We're happy to help you choose what will best suit your home and your budget. You can start small and add as you wish.

Stop in at MusiCraft soon or write us for further information. Let us help you plan the kind of high fidelity system that will give you true high fidelity.

Send now for FREE NEW HIGH FIDELITY CATALOG:

Here's a special high fidelity catalog that you'll find particularly useful, because we have included only equipment which we at MusiCraft consider the best—from the standpoint of compatibility and stable operating efficiency—in every price range.

Page after page pictures the newest high fidelity equipment with detailed information about characteristics and specifications.

MusiCraft
48-F East Oak St. • Chicago 11, Illinois • Delaware 7-4150

Lowest Prices • Largest Component Selections • Complete Custom Installation Service

ON THE COUNTER

Top of the pile this month is a release from International Scientific Industries of Colorado Springs, Colo., announcing the availability of their TAPE RECORDER. Big feature is the Isometric drive, which is a magnetic drive giving beautiful smoothness of operation. Basic deck is the model 100, which has half-track erase, record, and playback heads. Mounting space for three additional heads; two-speed hysteresis motor (either 3 1/4 7 1/2 or 7 1/2 to 15 ips); automatic cutoff; tape lifter; these are some of the many standard features. Accessories include VU meters, stereo playback kit, and 10-in. reel adaptors. Model 100 basic price is $465.

An attractive EQUIPMENT CONSOLE is now available from Concert Cabinetry of Chicago at a net of $119.00. Over-all dimensions are 44 in. long, 24 high, and 23 1/2 deep. Left-hand half of lid lifts for access to changer; the sloping front panel is half covered by a sliding reel-paneled door; normal position is at right, where it covers knobs.

Sherwood's new FM-only TUNER is said to have achieved a sensitivity of 0.95 microvolts for 20 db of quieting. Other features include a new-type tuning eye, a local-distance switch, and flywheel tuning; price, $90.00.

Minnesota Mining & Mfg. has announced a new plastic LEADER TAPE which features a special anti-static coating as well as a 50% increase in strength. Known as leader and timing tape No. 43-P, it can be written on with a ball-point pen and has markers every 7 1/2 in. for timing purposes.

Harman-Kardon has added to its long line of components a series of four cabined or INTEGRATED SYSTEMS. One mounts equipment and speakers in separate cabinets; the other three are all-in-one models. Price range is from $325 to $575.

Califone's new Commander ($214.50) is a complete PORTABLE SOUND SYSTEM. Features include 25-watt amplifier (40 watts peak) rated at 50 to 20,000 cps ±2 db; two heavy-duty speakers; a turntable with continuously variable speed from 16 to 84 rpm; separate tone controls for

Continued on page 32
with ALTEC LANSING Components

Often there is no adequate substitute for the custom-built speaker system to answer specific needs. Altec Lansing offers a complete line of components for such speaker systems to cover the full range from 30 to 22,000 cycles. Of course every Altec speaker, driver, horn and network—like all Altec products—carries the exclusive Altec "Performance Guarantee"—your assurance that every piece of Altec equipment will literally out-perform published specifications.

To assist the custom-builder, Altec has prepared a special brochure on speaker systems, describing the proper methods of enclosure design and construction. The brochure also provides answers to special questions that will enable you to realize the full potential of your Altec home music system.

Complete Altec 2-way speaker system components are priced from $87.00.

For the special speaker system brochure and for further information on Altec Lansing high fidelity components, see your Altec dealer or write Dept.1H

DO IT YOURSELF...
The moment we saw and heard these beautiful new Newcomb "Compacts" we knew immediately these were something very special. We could wholeheartily recommend to an ever growing group of discriminating buyers who place their trust in The Sound Corporation. The ever increasing confidence these critical buyers show in Kierulf could not possibly come from isolated customer experiences. It can only be explained by the accumulated satisfaction of many customers over many years.

Likewise, our confidence in Newcomb products stems from many years of experience with them...years that have proven time and again the basic correctness of which they are designed and manufactured...years that have proven the genuine value they represent for those who are critical by nature and who seek more than superficial value in whatever they purchase.

If you do not find it convenient to visit us in person to see the extraordinary beauty of these latest Newcomb "Compacts" and listen to the mirror-like realism of their reproduction, you can order them by mail with complete confidence...and incidentally, save yourself a lot of time and trouble.

Look at the flexibility of the Compact 1020. Separate bass and treble recording curve switch-tectors give up to 36 possible combinations to precisely match any record curve and distortion-free wide ranging tone controls, continuously variable loudness control which gives the most accurate representation of the normal hearing curve we have yet heard, and a "level" control to insure correctness of the loudness compensation in all conditions of use. The tuner is extraordinarily sensitive, and stability is assured by both A.C. and temperature controlled oscillators.

Ladies will love the Newcomb Compact units, not only for their immaculate sound, but for the feeling of luxury they add to the listening room...no dusty clutter of tubes and wires, just unobtrusive, rich elegance. The audiophile will be awed by their clean, beautiful, fully balanced response. These components are truly something very, very special.

THE NEWCOMB COMPACT
1020 AMPLIFIER

The 1020 includes an integrally-engineered high performance, pure power amplifier, precision control unit. Newcomb's exclusive, patented Adjustable Panel mounting fastenings in a cabinet a quick and simple assembly is provided.

The audio levels will be extreme, yet balanced, with all controls at zero. The bass will be smooth, not tight, and the treble rolled-off to conserve power. The bass tone control range -24 db to 16 db. Treble tone control range -27 db to -16 db.

The compact microphone, level is magnetic, output, high level magnetic, crystal, Crystalline, high gain input permits use of most level pickups without transistors.

Output to tape jack permits record while listening. Finish - "Brushed Gold" anodized face plate and cream colored case dusted with gold.

Dimensions 24" high, 15" ¾ wide, 7" deep. Con. 23 lbs. Net Price $119.50

THE NEWCOMB COMPACT
200 AM-FM TUNER

The 200 Tuner will perform beautifully with any amplifier, but its excellence can best be appreciated by listening to it with the superb Newcomb Compact 1020. The Newcomb 200 FM has accurate sensitivity in the 200 masks for much better reception in areas where FM signals are poor. Fabulous tuning of the FM phase control allows fine tuning. It is equipped with special multiplex output pick a new FM detector section. The FM section provides lower distortion at modulation percentages. Better adjusted channel reception. More effective limiting on weak as well as strong signals. Cathode follower allows placement up to 200 feet from amplifier U.L. approved.

Sensitivity - FM at stage 2 microvolts B for 50 db of limiting.
Output maximum - 10 volts P.D., minimum - 10 micro-watts at 5 watts.
Hum - Better than 30 db. Below 10 db.

At KIERULF'S
The West's Largest Hi-Fi Center - for over thirty years a trusted name in sound.

To order by mail, simply fill in the order blank, include your check or money order and we will do the rest. The price by mail is exactly the same as the price in our store. Include a generous allowance for handling and express charges; we will promptly refund any excess.

California buyers will, of course, pay 6% for sales tax. Complete instructions packed with each unit.

ON THE COUNTER

Continued from page 30

microphone and phono channels; mixer controls for one phono and two microphone channels. For further information, write Califone Corp., 1041 S. Ycsmore Ave., Hollywood 38, Calif.

A very near-looking and clever shipping and storage container for tape has been developed by Concertapes of 522 Green Bay Rd., Winnetka, Ill. Stor-A-Tape is made of tough, high-impact plastic; the case is round, large enough for a 7-inch reel but with a center pin so smaller reels can be stored equally well. Two small "feet" enable the round case to stand upright on a shelf, without rolling. A large front label and two edge labels are provided, as well as a special mailing label which serves also to seal the package firmly. - Prices not furnished.

Now available from Amplifier Corp., is a portable (15 lb; by 11 in.) TAPE RECORDER having four speeds, either: 15-3/4-1/2-⅛ or 15-3/4-1/2-⅛. Motor is spring-driven. Prices not furnished.

Also in the decidedly portable category is a new PUBLIC ADDRESS SYSTEM announced by Atnex Corp. of Chicago. It uses flashlight batteries and transistors; weighs only 18 lb; fits into an attaché case measuring 18 in. long by 14 deep by 6 wide. It is said to provide enough volume through its 8-in. speaker to be heard clearly over an area of 6,000 sq. ft. Called the "Redcap," price is $249.50.

Shure has announced a replacement PICKUP CARTRIDGE for the Chrysler Hiway Hi-Fi System. Response is stated to be to 12,000 cps; has a 3 10-mil stylus which tracks at 2½ grams.

The "Heathkits for 1957" CATALOGUE is now available. Contents: 55 pages; 70 kits including a complete line of high-fidelity equipment, amateur radio gear, and service test instruments. Included will be a new speaker kit which features two 15-in. Altec-Lansing speakers covering the range to 500 cps. Above this frequency, a multichannel exponential horn takes over. Price is $325 and $345 for this speaker kit, depending on style and finish. Size is approximately 41 in. long, 23 deep, and 33 high. Looks mighty interesting! — Catalogue is

High Fidelity Magazine

Continued on page 36

www.americanradiohistory.com
GRAY
Concert Duet

Gray "Concert Duet" in matching twin cabinets with removable legs suggests use as companion pieces or as separates. Available in walnut, blonde or mahogany.

a Command Performance

at your leisure . . . your fingertips . . .

Now you can buy the world's finest High Fidelity components, laboratory matched, completely assembled and mounted in the magnificently styled Gray "Concert Duet."
Includes the renowned Gray 108 C Viscous-Damped Tone Arm, the professional type Gray transcription Turntable, the Gray 50 Watt Power Amplifier, deluxe Gray Pre-Amplifier, plus top quality speaker system. Available at exclusive dealers throughout the U. S.

(See reverse side for full details.)

GRAY RESEARCH AND DEVELOPMENT COMPANY, INC., MANCHESTER, CONN.
Subsidiary of The Gray Manufacturing Company
good reasons why an Inte-Gray-ted High Fidelity system
made from laboratory matched components is superior
to the trial and error method of buying and trying
separate components

1  Gray 108C Viscous Damped High Fidelity Tone Arm isolates the
cartridge, provides maximum arm compliance, eliminates tone arm
resonance, prevents record damage, provides preset precision stylus
pressure, and cartridge adapters for all popular cartridges.

2  Gray HF 500 A Turntable with hysteresis motor assembled on 1/4"
steal plate for complete rigidity, 12 lb. turntable with 4" tapered steel
bearing for precision adjustment and elimination of turntable wobble.
Due to the mass of turntable and motorboard (ten times that of motor)
transmission of all mechanical disturbance is prevented. Cue light
for accurate starting groove location. Wow and rumble superior to
NARTB specifications. Speeds 33.33 RPM—45 RPM—and 78.26 RPM,
accurately achieved with precision drop-on type bushings.

3  Gray AM-2A High Fidelity Pre-amplifier. Input for radio, TV and tape,
as well as four low frequency turnover points available on selector
switch. Six positions available on high frequency roll-off switch.
Continuously variable, separate base and treble control of the variable
cross-over negative feed-back type. Compensated type volume con-
trol, combined with ON and OFF switch. Tape output, adjustable
level control, hum balanced control, (on rear of pre-amp).
Power from Gray AM 50 power Amplifier provides optimum signal to
noise ratio.

4  Gray AM 50 High Fidelity 50 watt power Amplifier. Unique and
trouble free circuit design. 50 watts of power with less than 1% IM
distortion. Exceptional stability. Transient signals controlled through
critical damping prevent oscillatory surges, from pulse type signals.
Square wave distortion prevented by extremely wide band-pass
characteristics. Frequency response 6 to 100,000 cycles. 100 watts
peak power. Distortion due to overloading dynamically prevented.
Printed circuit wiring assures long, trouble-free life.

5  Gray High Fidelity Speaker. Built for Gray by top quality nationally
known speaker manufacturer (Bozak) of the total enclosure type,
consisting of woofer, tweeters and cross-over network assembly.
Enclosure approximately 7 cubic feet in volume assuring smooth, low
frequency response to the lower end of the audio spectrum.
Separate speaker enclosure provides maximum flexibility for place-
ment to eliminate acoustical feed-back.

GRAY RESEARCH & DEVELOPMENT CO., INC., MANCHESTER, CONN. SUBSIDIARY OF THE GRAY MFG. CO.
these are the features
that have made it ...
and kept it

...and kept it

The WORLD'S FINEST!

1. A-POLE SHARED "INDUCTION SURGE" MOTOR gives this changer constant speed with minimum vibration. Will not cause hum even with sensitive pickups. The rotor is dynamically balanced.

2. FULL MANUAL POSITION: Just touch the switch and tone arm is freed for manual play. Returns automatically to its rest at end of record.

3. ADVANCED GARRARD PUSHER PLATFORM: After twenty years still the only device insuring positive, gentle handling of all records, any diameter, thickness or condition of center hole.

4. PERFECTED TRUE TANGENT DRIVE operates directly off motor without belts. Combined with an oversized "soft tread" idler wheel, it gives you unfaltering speed without wows or flutter.

5. INTERCHANGEABLE SPINDLES (Manual and Automatic) insert easily, remove instantly. Note that the Garrard one-piece spindle has no moving parts to nick or enlarge center holes.

6. EXCLUSIVE TRUE-TANGENT TONE ARM of aluminum plays better, provides rigidity, low mass and lightness ..., it has the earliest stylus pressure adjustment on any changer.

7. HEAVY STEEL MONO-BUILT UNIT PLATE keeps changer permanently in line. Exclusive snap-mount springs permit you to mount changer instantly, level it from top with screwdriver.

8. STEEL MONO-BUILT UNIT PLATE keeps changer permanently in line. Exclusive snap-mount springs permit you to mount changer instantly, level it from top with screwdriver.

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JANUARY 1957
ON THE COUNTER
Continued from page 32
Irish (i.e., Orradio Industries) has a TAPE REEL gimmick which is so simple it makes you wonder why you didn't think of it. It's a "no-spill" reel, made that way by the cutting of two notches on opposite ends of the reel. Slip an elastic band around the reel, through the notches, and... no spill, no more.
Permo has announced a new pricing schedule for its Fidelitone DIAMOND NEEDLES, bringing the price down to $16.95 and up. This, it is stated, "is a reduction of approximately 35% from the generally accepted diamond pricing in the industry."
Ronette has announced a new MICROPHONE, called the Ronomike. It is high impedance; sensitivity stated to be 55.4 db; and (we quote) "the flat response from 30 to 10,000 cycles is peak-free when matched to a 1/2 to 1 megohm input of a triode stage." Price not stated.
Keroes Enterprises, 369 Shurs Lane, Philadelphia 28, Pa., has issued a BOOKLET which presents a detailed study of the theory and operation of the "Ultra-Linear Circuit." Cost is 25¢ per copy.

AUTHORitatively Speaking
Philip Lieson Miller, whose peripatetic interview with Roberto Bauer, famous acoustical record collector, begins on page 60, is assistant director of the Music Division of the New York Public Library, and Curator of the Library's Record Archive. He has reviewed records in almost any periodical you care to mention, and is author of Vocal Music, Vol. II of Knopf's Guide to Long Playing Records. Trained as a singer, he became something of an expert on art songs, particularly German and old English varieties, but nowadays does more listening than singing.

H. W. Heinsheimer, author of "Artistic Thee, Obtrusive Melody" (page 62), is a former Austrian music editor and publisher who is now a New York music editor and publisher (G. Schirmer's). He has written widely on music, his best-known efforts probably being two very amusing books: Manager for F Sharp and Fanfare for Two Pigeons.

Norman H. Crowhurst, who dissociates stereophonic theory gently on page 57, is a bearded gentleman (or amateur Schwepesman) trained in electrical engineering and now occupied about equally in writing technical articles and serving as a manufacturers' consultant (one manufacturer wanted to make lifelike robot dolls). Prudent accomplishment: setting up an electronics curriculum for the University of London.
New "Convertible" 20-watt Amplifier and Pre-Amp with controls, in one versatile unit, only $99.95

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HIGH FIDELITY MAGAZINE
Doubt whether anyone ever can read a good autobiography with detached objectivity. I may be quite naive in the special relish I find in simultaneously paralleling another's life and my own, spellbound by the marvel of both how alien and akin they can be; but apparently that naiveté is widely shared—for what else can account not only for the general popularity of autobiographies, but the special attraction they hold even for individuals who read comparatively few books or at least few in which they can find so much which is personally meaningful?

It doesn't seem to matter who or how important the autobiographer is, or what particular environments he has come from and moves in. The autobiographer need not try to "tell all" (a manifest impossibility, anyway), but he must tell what he has felt and thought most deeply; and, whatever his external adventures may have been, he must make his considerations of them both articulate enough to be clearly grasped and significant enough to be eagerly shared.

Personal History of a Listener

That is just what Vincent Sheean does in what is described as "an autobiography of his life in music," First Love and Last (Random House, $4.75), and it is what makes the musical experiences and opinions of a man hitherto unknown to me not only deeply absorbing in themselves, but also provocative of fresh re-examinations of my own views. Many other readers will be already interested in Sheean through his Personal History, one of the most influential mind-shaping books of the Thirties; many may be drawn to the present volume by the promise of reminiscences of his personal idols and friends, Lotte Lehmann, Toscanini, and other celebrities; still others will be attracted by his first-hand reports of some of the outstanding musical events of our era. But all these lures have meant much less to me than following Sheean's self-study of his preoccupation with the "most decisive, the most normative and enduring" of his "various and cumulative discoveries," that of "the impure form, the quasi-musical and quasi-dramatic, the distinctly literary and indirect invention known as opera."

Now, I long have been preoccupied myself with one of the most curious dichotomies in all musical experience: what I believe is the sheerly instinctive compulsion of listeners to orient themselves in response to the polar magnetisms of the human voice and of instruments. Certainly no serious listener can plausibly claim that vocal music is more—or less—important than instrumental music, even if he is frank enough to confess that he "likes" one better than the other. Nevertheless, it seems almost invariable that every completely honest investigation of any individual's growth in music clearly reveals one type as the innate and the other as the acquired taste. And no matter how complete eventual reconciliation may be, the original bias usually colors one's "final" views to a considerable extent.

Hence, it is intriguing and illuminating, for someone like myself, for instance, whose crucial first introductions to the tonal world were via instrumental music, to relive by proxy the young Sheean's electrifying initiation into the delights of listening by way of Midwestern Chautauqua singers and those of the Illinois Theatre and Chicago Opera Company—which drew him as compulsively in his student years as Boston's Symphony Hall did me in mine. In the end, of course, all roads lead to the Rome of the eternal, protean masters. But here, as in comparing many another Pilgrim's Progress with one's own, one discovers anew that the richest delights are perhaps not so much in united worship of the supreme masterpieces as in the recognition, in retrospect, how even the most radically different approaches inevitably bring us all to much the same goal.

Whatever the course of your own musical coming-of-age, then, you cannot fail to be engrossed in Sheean's. You may or may not envy his later familiarity with professional greats and near-greats, but you surely will admire the efforts of a man who has lived a fantastically active "outer" life to analyze the significant role the art has played in his inner life. And you are sure to find his stories of childhood in a Midwestern small town and of youth in Chicago deeply touching evocations of a forever-lost essence of Americana.

There are other fine things in his book: not least among them his stress on the value of even amateurish score-following as an enhancement of one's record-listening satisfactions; his discerning study of the singular appeals of the Old Pied Piper of Bayreuth and their perversions in Hitlerite Germany; and his heart-warming solution of the uncomfortable problem of listeners' attitudes toward artists accused—rightly or wrongly—of fascist collaboration. There are other emphases, to be sure, which I for one find less sympathetic: notably his depreciation of the harpsichord repertoire and indeed his seeming lack of any affinity for pre-Bach music in general—not to mention his insistence on the superiority of public performances over rehearsals and audience-less music making. But as a thoughtful listener and—in the finest sense of the much abused term—music lover, Sheean cannot be read without galvanizing one into fresh thinking about one's own musical attitudes and rewards.

Divas in Fantasy and Reality

Unfortunately, not all musical autobiographers are as self-analytical, as honest, and as discerning as Vincent Sheean. Few others write as well, either; but then one would hardly expect, for example, a one-time prima donna's prose to command as much appeal as either her singing or dramatic ability. Yet, as a matter of

Continued on next page
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<td>LP 312-1</td>
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<td>Frame - heavy duty cast aluminum girder construction</td>
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<td>Price - net 49.50</td>
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BOOKS IN REVIEW

Continued from page 40

is admirably free from the stage-door-Johnny breathlessness which commonly prevails. Yet it remains primarily of interest to opera buffs and (except perhaps for its descriptions of the mechanics of broadcasting actual Met performances) is hardly calculated to arouse any opera-minded listeners to any burning consciousness of how much they may be missing.

Opera Lovers' Companion...

Those who are interested in opera, as well as the real aficionados, may, however, find useful Introduction to Opera, edited by Mary Ellis Pelz (Barnes & Noble, paperback, $1.65), which appears to be a revised and enlarged reprint of Opera Lover's Companion (Ziff-Davis, 1948). The bulk (277 pages) of this book is devoted to documents (including synopses of the plots) and discussions of some 40 operas from Aida to Die Zauberflöte. (The ordering by title rather than composer may be significant — at least from a music rather than opera lover's point of view.) As in the earlier edition, most of these annotations (23 to be exact) are supplied by Herbert F. Peyer, while some nine other writers provide the rest. The novel feature of the present paperback edition is a 52-page 'guide' to LP recordings of the same 40 operas, in which C. J. Lurens discusses the various disk versions in considerable detail, with notable perceptive, and (decidedly surprising in a book of this sort) a firm sense of critical values. This section is a definite bonus attraction to a handbook which — by the standards of its ilk and those of the apparently enormous audience which exists for that ilk — is a 'must' at a bargain price.

...And a Key to Operatic Drama

In any larger perspective than that of footlight-dazzled fans, the trouble with all opera "introductions," "companions," and "stories" is that they touch only the surfaces and peripheries, never coming to grips with basic aesthetic problems nor advancing any really convincing explanations of the unique appeals and potentialities of this perhaps bastard, but certainly — at its best — transcendental art. A

Continued on page 46
CHOOSING YOUR AMPLIFIER
Power Output, Frequency Response and Distortion

The most flaunted amplifier features in the world—high power output, wide frequency response, low distortion—are virtually meaningless terms unless they are interrelated. Specifications that fail to show this relation, say nothing, and can be quite deceptive.

An amplifier that claims "20 watts of audio power—20 to 20,000-cycle frequency response—and less than 1% harmonic distortion" may have them all. But, there is nothing to indicate any relationship among them. The distortion may be "less than 1%" at 2 watts, and only between 50 and 8000 cycles. Beyond and below which the distortion may rise appreciably. At 20 watts the distortion may be as high as 10%. Who knows? The 'facts' are not facts.

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*Authorized quotation No. 52. The reader should consult Vol. 1 No. 11 (Jan. 1956) of the Audio League Report, Pleasantville, N. Y., for the complete technical and subjective report.

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BOOKS IN REVIEW

Continued from page 42

truly serious, disturbingly provocative study is rare. Since Edward J. Dent's little booklet, Opera (Penguin, 1946), and trenchant examination of Mozart's Operas (Oxford, 2nd ed. 1947), I can't think of anything which approaches the stature of the just published but already hotly discussed Opera as Drama by Joseph Kerman (Knopf, $4.50).

This isn't an easy book to read and its unashamedly solid intellectual substance is hardly made more easily digestible by Mr. Kerman's hot-saucing it to his own strong tastes with savage polemics and irritable prejudices. He not only largely ignores singers and singing, but disdainfully throws most of the popular favorite works out of the window as intolerably crude melodramas; and the handful of operas he recognizes as valid masterpieces are illuminated so as to throw into highest relief faces and structural outlines which often will be shockingly strange even to these works' most devoted admirers. Yet for the reader who is willing to stick with him and who is not intimidated by the task of entirely fresh thinking, Kerman provides a bracingly healthful experience.

He is at his best in his driving insistence on—and monumental accumulation of pertinent evidence for—the too-often-forgotten truism that in opera it always is the composer who must be the animating dramatist; and in his revelatory analyses of Mozart's four greatest operas, Wagner's Die Meisteringer (seen in the novel light of a drama of "conversion"), Verdi's Otello, and Debussy's Pelleas et Melisande. But in addition he gave me a startling new and expanded understanding of Wozzeck and The Rake's Progress, as well as more tantalizingly incomplete, yet no less provocative, new perspectives on baroque music dramas.

I wish he had delved much more deeply into the latter and those of the Renaissance, and I wish most of all he had mounted a better prepared and more conclusive attack on Puccini and Strauss. My objection is not so much to his devaluations as such (with which I agree, in the main, on purely aesthetic grounds), as it is to his failure to examine the actual
the music Mozart wanted you to hear

Most experts hesitate, then take refuge in an old saw when asked to define high fidelity. "Concert hall realism" is the phrase they usually conjure up. Actually, this begs the question.

The concert hall is one special area of musical experience; listening to music in your own home is another. Each has its place for the music lover.

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The Why and Wherefore

Once an evening visitor of ours, a woman of poise and wit, ceased her tastefully critical circuit of our living room in front of my sound system. It is not the tidest of sound systems, and it takes up most of one wall. She investigated with interest the tape recorder, the preamplifier, the first turntable, the second turntable, the loudspeaker enclosure, the FM tuner, the AM tuner, the spare turntable (these things accumulate), and even the power amplifier in its dimly glowing den. Then she turned around and asked a one-word question. She said: "Why?"

I was wise enough not to answer. Earlier conversation had elicited the fact that the questioner had a weakness for Puccini. Moreover, I knew my acoustico-electronic cohorts were in rare shape. So the whole argument was turned over to Victor de Sabata, Maria Callas, Giuseppe Di Stefano, and La Scala's inspired musketeers. By the time Tosca had made her improbable leap from the Castel Sant' Angelo into the Tiber, our lady guest was satisfied, and had no further query. Now she knew why.

But a multitude of people still don't. And though there is a constant procession of books and magazine articles telling us how we may have high fidelity in our homes, precious few try to tell us why we should.

Perhaps part, at least, of the reason we should is that we owe it to ourselves. This is in some ways abating now. Many of us have found adequate dwellings, long a shortage; many have now a little spare money and some leisure at our disposal. Concurrently we have made two other discoveries, or perhaps they are rediscovers: the pleasures of travel, which are considerable, and incessant strain. This is in some ways abating now. Many of us have found adequate dwellings, long a shortage; many have now a little spare money and some leisure at our disposal. Concurrently we have made two other discoveries, or perhaps they are rediscovers: the pleasures of travel, which are considerable, but irrelevant here, and the pleasures of staying at home, which are pertinent. Travel is for vacations; home leisure occurs every day.

And it is important. The world outside the home's four walls is perhaps no longer—not quite—the almost nightmarish place it lately was, but it is certainly no Elysium, either. It still offers more than ample ugliness and unease. From this, the home must serve as refuge, and more than refuge; it is where the spirit, if you will permit the expression, is repaired and refreshed and strengthened against the next day, and the next week, and the next month.

Tranquilizer pills won't do this, and I am not sure TV quiz shows help much either. Better are avocational interests involving real activity, mental and/or physical. But perhaps the best restorative of all is beauty.

This is no place to essay a definition of beauty, except to make the point that, although it can embody the fruits of the deepest wisdom, it can also be purely sensuous or diverting or soothing. It can reside in a passage of Shakespeare, a jade chessman, a floral centerpiece, the sight and smell of a wood fire.

Perhaps no beauty can be enjoyed in so much of its fullness in the living room, though, as that which is met through the ear. There is music to put iron in the soul, music to relax the nerves, music to set feet tapping. There is even music, involving no human musicians, to turn a winter's evening into a summer dusk alive with the small talk of tree frogs, and this is beauty too. There are plays, poems, and sermons; there are sonic rambles through Scandinavia and through the Australian bush.

Sonic recreation, when it is kinetic at all, is more kinetic than that enjoyed by eye. Or at least it should be, and here enters the importance of high fidelity. Music meant to serve as background to other activity need not be high-fidelity. Music intended to command the attention should be, if it is to take anything like the effect its composer had in mind. And the high-fidelity requirement is dual. The tonal and dynamic range must be great, so that Paganini's violin is truly a violin, with overtones; so that Poulenc's organ pedals are not wasted; so that Haydn's big bass drum remains big. These are the classic requirements, vintage circa 1947. Today we must add that distortion should be virtually absent, so that the violin is not a steel violin; so that the first harmonic of Poulenc's bass note is not louder than its fundamental; and so that, even when heard loud, the sound as a whole is comfortable. When you have all that, you have high-fidelity sound, which will not (often, anyway) convey a full symphony orchestra into your living room, but which can quite realistically simulate a live baritone or an actual piano.

There is more to high fidelity than listening, however, at least for some of us (others are content to settle for aural delectation). There is the opportunity, which can be both obsessive and delightful, of assisting in the final delivery of the music, through the choice, assembly, and adjustment of the sound equipment. When I speak here of equipment, I mean of course an array or "rig" of separate components. This implies no disparagement of packaged high fidelity, so-called, as long as it yields true high-fidelity sound. But the eclectic rig can be the focus of endless adventure—in shopping (since a rig is never complete and never perfect); in woodworking and finishing; in fitting the sound to the acoustic personality of a living room; even in maintenance. For solder-steam is not always just solder-steam: sometimes it is incense, expressing a devotion. A certain complex of sounds is refined for years in a composer's brain. A musician practices half a lifetime to bring it alive and perfect into the air. A recording crew travels across an ocean to capture it. Finally it comes to us, for whom it was created originally. And so my answer to the lady, if I had made one, would have ended with a question: given this perishable treasure, how do we treat it? J.M.C.
A European musical ramble

Halls, Hallowed and Acousticized

by Harold C. Schonberg

Generally speaking, opera houses the world over are alike. They have their individual differences, much as one apple differs from another, but most of them were built at a time when gold leaf, red plush, classical pillars, and paintings of the muses in varying states of undress were considered a necessary concomitant to listening.

Nobody has calculated the amount of plush that has gone into the world's opera houses. This tourist, last summer, equipped with slide rule, logarithm tables, and a carton of ball-point pens, did some careful figuring and came up with $P = mc^2$. In concrete terms, the amount of plush (plush) is enough to build a highway fourteen feet wide from here to Alpha Centauri, plus or minus $3.1416$ feet at a temperature of $167$ degrees Fahrenheit (the prevailing temperature inside most European opera houses during the summer months).

Concert halls are somewhat different, and vary from the austere barnlike simplicities of London's Wigmore Hall to the antiseptic modernism of the Pleyel in Paris. But one thing European opera houses and concert halls share, and that is a long tradition embodying the great names of music. Who so blasé that his pulse will not beat a little faster in the Theater an der Wien, where Beethoven himself stood on the podium? Or at La Scala, where Verdi coaxed his singers? Or at the Musikverein in Vienna, where the Joachim Quartet addressed itself to Beethoven?

Otherwise the tourist will find the musical setup geared and running very much a l'Americaine. A popular conductor with a popular soloist means a sold-out house anywhere in the world. A program of modern music means empty seats all over the place. Tickets are easy to get for a chorus singing Bach; but a performance of Don Giovanni at the Vienna Staatsoper is liable to be sold out weeks in advance if well-known singers are announced.

And some events are impossible to get into, even with a hand grenade. Occasionally, Europe still containing royalty, there will be a gala performance involving HRHs from here and there. To be present at these, you will have to pester your ambassador, present a letter from the President of the United States, and wave lots of dollars (American) in sundry directions. That failing, as it probably will, you go to the concierge or head porter of your hotel, which is what you should have done in the first place. A well-oiled concierge can produce anything. In this case he will simply call his fourth cousin who works in the box office. Then you trot out your white tie and tails. For a gala performance, the whiter the tie and the blacker the tails, the better. This tourist managed to get two tickets (in different locations; wife here, husband there) for the Stockholm gala in honor of Queen Elizabeth last June. In an audience of some 1,600 elegant creatures in full dress, blazing with stars, garters, and assorted trophies, he was the only proletarian naked in black tie, and he sat huddled in his seat during intermission.

There was a time when dress—at least black tie—was de rigueur at the opera in Europe. No more, though first nights still attract a very well-dressed audience. These days, even at important premières, a dark business suit will suffice. Europe thinks much too much of its tourist trade to impose barriers on their pleasure. If a couple of Yanks want to go to Die Walküre dressed in knickers and army B-1 jackets, the natives will call them eccentric millionaires and let it go at that. But don't try to act like an eccentric millionaire unless you are one. Americans have a bad enough reputation for manners in Europe as it is.

By American standards, ticket prices run somewhat low in most European opera houses, though the best seats are not exactly given away. As you go upstairs there is an immediate, sharp reduction in price; and you can get in the top galleries for a few cents. It is a very good idea to plan your musical activities before leaving America. All the information will be at hand. This magazine, the Saturday Review, the New York Times, and many other publications often provide, early in the spring, a summary of European musical festivities. Every country has a tourist...
At the Staatsoper in Vienna, champagne and caviar for $1.20.

bureau in New York, which gladly will show you complete programs of any musical events on the agenda. They also, in many instances, will book seats for you. They will do everything except buy your program (nearly everywhere in Europe programs are not given away, and they can run as high as 56 cents). It would be a shame to go to Vienna and not be able to attend a Don Giovanni or Fidelio, or to Rome and miss out on a Bohème with Lauri-Volpi as Rodolfo (yes, he's still singing — loudly — and is as popular as ever).

Europeans take their music seriously and are used to a lot of it. London, Paris, Berlin, Vienna, Rome — all of these great centers have longer and fuller music seasons than can be found anywhere in America. They support more musical organizations on a full-time basis, offer a greater variety of presentations, and attract soloists of international reputation, many of them (especially the Russians) unknown to America except perhaps through one or two tantalizing recordings. And now that America is emptying into Europe from May through September, there is no let-up anywhere.

And they are more leisurely in Europe, particularly in Italy. At the Rome Opera you can expect the proceedings to start at 9 p.m. or so and run well past midnight. Rome has a fine, impressive opera house, not too dissimilar in shape and décor from the Metropolitan in New York. It also has a bright, active electric clock over the proscenium, an innovation of II Duce, at which you stare in horror, hypnotic fashion, waiting for the numbers to change. (It is a number clock, with two rectangles containing figures for the hour and for the minute: 21:31, 21:32, 21:33, and it takes a listener of stupendous will power to keep his eyes on the stage when the clock is blinking at him).

In Florence, at the Teatro Communale, you sit down-stairs if you want comfort. The Communale is more amphitheater than theater, and the upstairs section has all the snug comfort of the bleachers in Lewisohn Stadium on a Belafonte night. Above the orchestra and the first-tier boxes you sit in stone seats in an unpartitioned semi-circle. Cushions can be rented for 30 lire, about 5 cents, and even so well-padded a citizen as this writer was glad to invest the nickel. After three hours of La Valkiria (but sung in German, alas, with the personaggi of Brunilde and Sigmundo taken by the interpreti Birgit Nilsson and Wolfgang Windgassen) those seats got very hard; and even harder were the knobby knees of the Italian Wagnerite jabbing into the back of the American Wagnerite. To alleviate the distress were venders all over the place at intermission, selling dolce and score cards.

No such problems assail the listener in Paris. The Opéra there is one of the great ones in Europe, burgeoning all over with paintings and marble sculpture of the academic, "noble" school. But the sweep of those great stairs, the tremendous chandelier dominating the auditorium, the blinding gold leaf (four kilos of it, says the Opéra, proudly), the graceful lines! The Paris Opéra is one with France — with Rimbaud and Victor Hugo, Clemenceau and Hériot, Malliol and Degas: a breathing distillate of culture and tradition. (The only thing you really won't get there is well-sung opera.) And in the buffet you can get, for 100 francs (28 cents) a bottle of Coca Cola; or, for the same price, a snifter of brandy or a glass of champagne. The French invariably drink Coca Cola there; the Americans, champagne; the British, brandy. And where else can you find the unforgettable synopses in English provided in the official program? Othello, we learn, "arriving unexpectedly, deprives Cassio of his rak ... Jealousy makes rapid progress in the Moor's head ... Desdemona tries to calm the growing presentiments which trouble her by prayer."

A glass of champagne is more expensive at the new Staatsoper in Vienna. It costs 60 cents, the same as a caviar sandwich. As you all know, the Staatsoper was gutted during the war and reopened only a few years ago. The dignified interior has a décor of gold and cream; the seats and carpets are red plush; and a great doughnut-
shaped chandelier throws a gentle light. Everything is tasteful and spacious, from the Zauberflöte tapestries in the grand foyer to the rich but subdued fittings of the boxes. The only jarring note is the buffet room, with very modern lines, as much out of place as a Mondrian in a Victorian drawing room.

Modernism has little place in Vienna. The famous Musikverein, home of the symphony, represents typical nineteenth-century Teutonic taste with its academic murals, its baroque marble sculpture holding up the wall columns, its ten crystal chandeliers, its air of well-fed gentility. The Volksoper, where operetta is given, is an old hall sadly in need of repair—cavernous, with paint flaking from the ceiling and a melancholy look of having seen better days. The seats, however, are about the widest of any theater in Europe. The Redoutensaal, where Mozart operas are given, is nothing more than a large room, seating about 500 (and none too comfortably) in the Hofburg Palace. Very bad acoustics and sight lines, incidentally.

The oldest theater you are likely to encounter in Europe is Drottningholm, actual home of a royal eighteenth-century theater outside of Stockholm. Built in 1766, it was restored in 1921 according to the original specifications. In an attempt to adhere to the original flavor, the orchestra and ushers wear eighteenth-century dress, complete to white wigs. So does the conductor, who comes out with a shamefaced look, peers over his ruffles, adjusts his horn-rimmed glasses and looks at his wristwatch. But the tourists love it; and it cannot be denied that the smaller Mozart and Cimarosa works sound remarkably authentic here.

Not all of the auditoriums are old. You also can encounter brand-new concert halls all over the place. Most impressive is the Royal Festival Hall in London, the hall with the breathtaking location and the skeletonic acoustics.

The building is set on the banks of the Thames and has been architecturally designed to fit into its surroundings. Modern, but not aggressively modern, it reflects British contemporary taste at its best, and is one of the most distinctive halls in Europe—ininitely superior to, say, the dazed, chromed and cold modernism of the Salle Pleyel in Paris. And there is a graciousness about its interior—in the buffet lounges facing the river, the acres of walking space inside, the general air of hospitality. But the acoustics in the Royal Festival Hall take some getting used to. Remember those Studio 8H recordings? Well...

Acoustic problems also plagued the relatively new Concert Hall—a cozy, rectangular room—in Stockholm. This hall has a few unorthodox features. Running along the two sides of the balcony are, instead of boxes, a series of adjacent armchairs, placed parallel like seats in a railroad car. When the hall was opened, all kinds of acoustic bounces were discovered. In an effort to solve the problem, the designers suspended above the stage a series of rectangular glass frames that can be tilted at various angles. Presumably the arrangement works; at least, one notices a different setup for orchestra than for instrumentalists, and both sound fine.

Outside the Concert Hall is the magnificent Orpheus of Carl Milles. It is a prodigious conception. The sculpture must be about twenty feet high and the figure is balanced on one foot, ready to take off. The building also boasts a small auditorium, for chamber music, and it looks as snug and well-paneled as the interior of the Harvard Club—except for the murals, some of them definitely not for the Junior League. The Scandinavians are not an inhibited people.

Stockholm and Copenhagen have their opera houses—small, charming, well bred. Between the acts at the Royal Theater in Stockholm you can be entertained, if you remain in your seat, by colored advertising slides thrown onto a screen on the stage: "Holberg och Holmgren—Gardin-specialisten," with a colored slide of a flourishing garden. In both houses the pit is too small to take care of a Straussian orchestra; and when large forces are needed the timpani overflow into a pair of side boxes adjacent. In both houses, too, as Continued on page 129.

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Drottningholm Theater, Stockholm: wigs and ruffles for Mozart.

Stockholm's Concert Hall: you can buy green goods out front.
The Great Highland Bagpipe
by A. R. P. Wrathall

As Johann Sebastian stands in relation to the Bach family, so is the Scottish bagpipe mightiest of the clan. Other pipes are tame domestic instruments, capable at worst of inducing indifference in unsympathetic ears. The Highland pipe, however, is positive and strong—an instrument of love and hate, a source of rapture or horror to the listener. At the risk of raising the hackles of those who hail from Ireland, from Northumbria, or from any number of European and Asian communities who boast bagpipe traditions of their own, let it be said immediately that all further references shall signify the Great Highland Bagpipe.

There is a tale of a wounded Jock, lying in a hospital, who was suddenly restored to health by the sound of the pipes, while all the other patients died. These unfortunates doubtless regarded the music as fit "to tear a cat in; to make all split." If any of that humor have read thus far, they will probably approach the following technical description of the bagpipe in the spirit of morbid curiosity with which we view medieval instruments of torture.

The sheepskin bag is a reservoir for air and is held between the left upper arm and ribs. (The Scots word "oxter," meaning armpit, is occasionally used in this context.) Through a valve-controlled mouthpiece the player fills and refills the bag so that, when pressure is applied by the elbow, air is forced through the cane reeds, both in the chanter on which the melody is fingered, and in each of three blackwood drones which lie on the left shoulder and contribute a harmonic bass. The key of the bagpipe is approximately that of A major, with the C and the F only a few vibrations sharp, and a natural G. Its compass is one octave plus one note and extends from G on the treble stave to A above it. Moreover, these notes cannot vary in pitch, as the pressure of air through the reed is constant. The tenor drones are tuned to A and the bass drone to D. On the chanter the holes are uncovered and the fingers of the piper must stop all the notes above the one he wants to sound, as opposed to the technique for orchestral wood wind where the notes are mechanically sealed.

Alterations to the instrument are from time to time attempted, usually by the English, and at present a London firm is manufacturing a chromatic bagpipe capable of rendering the British National Anthem. This is a pointless development, however, for a piper has little desire to play English tunes, being, as he is, heir to a wealth of Scottish music to which only the bagpipe can do justice.

This may be broken down into three sections—Little Music comprising marches, strathspeys, and reels; Middle Music being laments and slow marches; and finally the Great Music, known as Piobaireachd—a term Anglicized by Sir Walter Scott into pibroch.

This last is the classical music of the pipes, although it expresses the whole predicament of the Highlands. The Macrimmons, most famous of all piping families, who for seven generations (1500-1795) held the hereditary office of piper to the Macleod of Macleod, were pri-

As admirers of Janowitz Weinberger are aware, in Mitteleuropa the term for bagpipes is Dudelsack, rather a horrifying thought.

1As admirers of Janowitz Weinberger are aware, in Mitteleuropa the term for bagpipes is Dudelsack, rather a horrifying thought.

2Or Sassenachs, as you prefer.

3An alternate and permissible spelling is MacCrimmon.
conveniently filters out the unwanted distortion. This happens to such an extent that we actually need to be trained to hear the distortion.

However it has been proven that the faculty of ignoring sounds we do not want to hear, and listening only to ones that we do, involves strain. The psychological strain incurred in listening to different reproductions varies from individual to individual. This is partly due to differences in individual auditory faculties and partly to differences in conditioning experience.

But there is nothing psychic about the reproduction of sound. The more faithfully the reproduced sound field copies the original, the better will be the impression and the less the strain involved in listening.

At one time a flat frequency response was considered the ne plus ultra in perfect reproduction. Sound waves of various frequencies, it was thought, should all be reproduced at exactly the same pressure as the original sound at the microphone, to achieve perfection in reproduction. But when this was (almost) attained, somehow more still was needed to give ultimate satisfaction.

It was noticed, for example, that two systems, with identical performance under measurement conditions, would give quite different impressions on various types of program material. One would render strings rather realistically, but the brasses and wood winds would lack some of their proper brilliance. On the other reproducer, the reverse would be true—the brass and wood winds would sound realistic, while the strings seemed to lack something. So attention was turned next to the reduction of harmonic and intermodulation distortion, and to the clarity of transients. As success attended, the millennium was hailed once more.

But progress pushes perfectionists always further forward, and now we began to hear plaints about the Hole in the Wall. With a large program source, such as an orchestra, the use of a small loudspeaker makes the orchestra sound as if you were listening to it through a hole in the wall, however good the reproduction may be. The use of large multiple unit loudspeakers can overcome this difficulty to some extent, and make orchestras sound more realistic. But when a vocal solo, for instance, comes on, the realism is lacking for an opposite reason: the singer appears to have developed a split personality in horrifying degree.

Further, while the multi-unit loudspeaker does give a better impression of the size of the orchestra, it does not give the clear definition that is heard in a live performance—the impression that the strings are over to the left, the wind instruments to the right and rear, and various other groups in specific positions. Rather, the multi-unit loudspeaker puts the high frequencies out of the tweeter, the middle frequencies out of the mid-range unit, and the low frequencies out of the woofer, wherever these happen to be located. As some of each of these sounds come from the strings and some from the wind instruments, and so forth, the spatial distribution made by the loudspeakers is quite different from that of the original orchestra.

Observation of deficiencies like this probably led to the idea that stereophonic reproduction might solve the problem of directional perspective in the living room, and yield to us the ultimate (or at least the practical ultimate) in realistic home music. As was the case with many a past principle, this now has become an article of faith: if you do not subscribe to stereophony, you are low-fi, a heretic, and should have one of your ears cut off.

At the risk of getting involved in a "religious" dispute of this nature, I want here to discuss what a stereophonic system is supposed to be able to do, and whether it really can do it or not, and whether or not the same effect cannot be achieved unsterophonically. This is, quite frankly, an unorthodox approach, and one which may cost me an ear if the cult has the requisite cutlery and initiative.

First, a few facts. Sound waves differ in size enormously. To appreciate this, remember that sound travels at approximately 1,100 feet per second. As the number of waves passing our ears is the same as the frequency of sound heard, this means that the wave lengths must differ according to frequency, but in inverse ratio.

To illustrate, a record-jacket I picked up the other day gave the lowest frequency recorded on that particular disk as 16 cycles. Assuming that I get 16 cycles reproduced (?), then 16 of these waves will occupy 1,100 feet; each wave will be almost 70 feet in length. As my living room is nowhere near 70 feet in any of its dimensions, this means that I cannot hope to have a whole wave of this frequency in my living room at one time. The best I can expect any loudspeaker to do at this frequency is to produce a general fluctuation in pressure throughout the whole area of the living room. It will be impossible to get any sensible impression of direction at this frequency.

At the other end of the scale, the same jacket assured me that the high frequency limit was 25,000 cycles (!). Limit, indeed—I cannot hear above something like 15,000 cycles. Taking what I can hear, at 15,000 there will be 15,000 waves in a distance of 1,100 feet, meaning that each wave must be a little less than an inch long. Obviously at this end of the spectrum my living room can accommodate quite a large number of waves.

In the middle of the audio frequency range, say about 1,000 cycles, the waves are about a foot long, since it takes about 1,000 of them to occupy the 1,100 feet they travel every second.

Because of our logarithmic sensory perception, which makes the frequency scale seem like so many octaves rather than the ratio of the lowest frequency to the highest frequency, this tremendous difference in the size of waves used by different frequencies is not at once obvious. But an awareness of it is needed to understand the behavior of stereophonic sound fields.

Some devotees have theorized, using a 1,000 cycle wave for illustrative purposes, that our sense of sonic direction is mainly due to the phase difference at the two ears. As the wave length for 1,000 cycles is about one foot, and the distance between most people's ears is less than one foot, the theory looks quite plausible. But how about the extremes?
At 20 cycles the wave length is 50 feet, so the distance between our ears is only about one hundredth of a wave length. To get any critical sense of direction at this frequency, we should need to tell the difference in phase, between the two ears, corresponding to about one thousandth of a wave length or cycle. Our hearing faculty, to detect such small differences in phase, would have to act as an incredibly sensitive phase comparator. And I do mean incredibly, for experts agree that the average set of human ears is almost totally insensitive to phase relations of this order.

At the other end of the scale, in the region of, say 10,000 cycles, the wave length is a little less than 2 inches. So there will be 3 or 4 waves' difference between the two ears when a sound comes from one side or the other. If the sense of direction were dependent upon the relative phase at the two ears, there would be considerable ambiguity about the precise position of the sound source at such a frequency. If wave 1 and wave 4 exactly coincide in their arrival at their respective ears, for instance, how are the latter to sense a direction?

And what about standing waves? They never seem to be mentioned in discussions of stereophonic. Standing waves build up in any room or enclosed space, when a continuous tone is generated, because of reflection from wall surfaces. You can check this by listening to a 1,000 cycle tone, or some other frequency, reproduced from a loudspeaker. While the tone is being emitted continuously, try, with your eyes shut, to locate the position of the sound source. If you do not know where the loudspeaker is, you'll find it very difficult to tell because, as soon as you move your head, the apparent position of the sound will change. This is because these standing waves build up the intensity of the sound in the room, or enclosed space, to a point where the waves no longer travel but produce pressure alternations all through the area and these pressure areas are stationary. The hypothesis telling us how we sense direction assumes the sound to be traveling.

So whether we consider our sense of direction to be due to difference in intensity at the two ears, difference in phase, or a combination of both, it must be dependent upon moving waves and not stationary or continuous ones.

The only time we encounter definitely moving waves is at the occurrence of transients, when the individual tones start. As the tones are sustained, the waves build up to a standing wave. After the tones cease, the waves die away according to the reverberation period of the room.

Now we should have a little better mental picture of how we sense direction on composite program material. When the first wave front of a particular sound reaches us, our critical sense of timing, between the two ears, comes into play and assesses the direction from which this wave arrives. As the tone continues, a standing wave builds up but the hearing faculty seems to ignore any confusion that the standing wave might cause, and goes on with the impression conveyed by the initial wave front, continuing to imagine that the whole sound comes from the same general direction.

This fact, although not well understood, has been proven in a number of ways. Experiments with Perspecta Sound, a system that uses only one audio channel, but can move its apparent source around, have proven this fact by producing a quite satisfactory stereophonic illusion. This was achieved by concentrating on the fact that the sense of direction derives from transients only. The relative intensity from different loudspeaker units was switched about rapidly between transients. According to the stereophonic theory usually presented, the follow-through tone should have seemed to drift around, but this second effect could not be detected at all, due to the proclivity of the hearing faculty just mentioned, that ignores the confusing tendency of follow-through tones caused by reverberation, and adheres to its first directional impression.

Another, and perhaps more dramatic, experiment that showed this principle to be true, consisted of playing program material over two separate channels with a few milliseconds time difference, by using separate pickup heads. The first pickup was amplified and fed to a small portable radio loudspeaker, free to be moved about to various positions. The slightly later pickup was fed to a wide-range system using multiple unit loudspeakers.

The effect was extraordinary. The impression was that the high-quality wide-range sound was coming from the small radio loudspeaker, wherever this happened to be at the moment, and the big loudspeakers seemed to be silent!

In other words, direction is sensed from the first sound to reach the ear.

What does all this prove? Well, we're not recommending any Goldbergen devices to produce phony stereophony. There is no known machine, of course, that can predict that the next important transient on your record will be an oboe note, and thus should be emphasized from your left-hand loudspeaker. The purpose of this article is simply to show that much that is being said today about stereophonic reproduction is not based upon valid hypotheses.

Any theory based upon relative phase of continuous tones I consider invalid. What the ear uses to determine direction is not the phase of continuous tones but the time and intensity difference of transient components—the wave front where the tones actually begin. Exactly how we are to generate in our living rooms a sound field that accurately reproduces these particular parts of the original sound field is something for engineers and physicists to investigate further.

The fact the "classic" hypothesis is not adequate can be further demonstrated from investigation of the methods used for producing stereophonic recordings. We listeners may fondly imagine that two or three microphones are placed in positions representative of the spacing that will be used between our two or three loudspeakers in playback. This is not always true. The microphones are spaced farther apart in many instances, and the instrumentalists may be grouped around the microphones so as to cause a bigger-than-natural differential between the sounds recorded on the two or three channels. But when the sound is reproduced, it still can give the desired effect, a solid array of musicians, not groups

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Continued on page 133
LAST FALL in Milan, where I found myself with only a day to spend, there was one thing I wanted to do besides visiting the Cathedral and the Galleria and viewing the Last Supper: look up the author of the acoustical record collector’s bible, Roberto Bauer. I telephoned from the hotel where I was staying, but the lady who answered obviously did not understand my carefully constructed questions, and I soon found myself cut off. At this point I wondered whether Signor Bauer would have any particular reason for wanting to meet me, and almost gave up in discouragement. But there was a way. The young man at the hotel switchboard understood my Italian better than had the lady and did not in the least mind getting Signor Bauer for me, after which it was plain sailing. Bauer speaks excellent English, and he was as cordial as I could have hoped.

He was so sorry he was engaged that evening; would I care to call at eleven the following morning? I would indeed. Our rented car meant that no timetables had to be considered, and the next day I climbed the two flights of stairs to his spacious and comfortable apartment. My host proved to be a man of average build with a suggestion of premature grayness, whose urban manner assorted well with his fine old Renaissance furniture. Our conversation ranged, not unnaturally, from the manner of our conversation ranged, not unnaturally, from the manner of the older singers Bauer has known—Frida Leider, Sammarco, Boninsegna—and Titta Ruffo, who once in his later years invited him to dinner, then afterward sang for him, a rarely accorded privilege. The latest excitement in the house was the acquisition of a couple of test pressings of recordings by Lola Beeth, a famous German soprano who had one Metropolitan season in the 90s and who was not known to have made any records at all. The selections were trifling songs, the one by Karl Goldmark, the other—astonishingly—Mascagni (though to a German text); but the voice was lovely, the reproduction not bad. Taking my departure, I had reason to hope we would meet again, for Signor Bauer told me he was to make his first visit to the States that season, at the behest of the Metropolitan Opera Association.

It perhaps may seem remarkable that during my visit I learned strangely little about Signor Bauer himself. Every collector on this side of the Atlantic knows as much as I did after a pleasant conversation. And so when we did meet for lunch in New York, I made up for lost time.

Roberto Bauer was born in Milan of a German father and an Italian mother. His mother was not a singer, but was an opera enthusiast; she held a box at La Scala for many years and knew all the celebrities of her time. Roberto’s first opera experience was at the age of six, when he was taken to hear *Cavalleria Rusticana* with Luisa Garibaldi and Bernardo de Muro—certainly something to remember. Not long thereafter he heard a Falstaff cast that included Sammarco, Garbin, Mansuetto, Concetti, Fabbri, and surely not least, Lucrezia Bori. He also was introduced to *Le Donne Curiose, Aida,* and *Carmen.* But like all good things, this period of felicity came to an end. “I was so impressed,” he says, “that for ten years I was not allowed to go to the opera.”

In the course of time Bauer went to Germany for his schooling, first at Wiesbaden, later at Frankfurt am Main, where he entered the University. But then, he recalls, “My mother decided it was good for a young man to see the world, so I was sent to England and France for a
couple of years. I was about twenty. Then I went back to Milan, where I began to attend all the opera performances. But now mother didn’t like the singers at La Scala, always remembering those she had heard when she was young, and so I began to look for records bearing the names she talked about. I studied singing for a while with Giovanni Laura, teacher of Giovanni Gravina, Galiano Masini, and Giuseppina Cobelli, who was one of the finest artists I ever heard, though I believe she was not known in America. But I was intelligent enough to hear myself, and I understood I would never become a Titta Ruffo or a Josef Schwarz.”

And here he made a confession. “If I were given a choice between an opera and a good concert, I would go to the concert.” His knowledge of the lieder repertoire is large, and he has great admiration for such nonoperatic artists as Julia Culp, Elena Gerhardt, Fritz Steiner, and Helge Lindberg.

I asked about his favorite operas. He replied without hesitation, “Fidelio, Götterdämmerung, Elektra — of Mozart, Così fan tutte. I am fond, too, of Rossini, Paisiello, and Verdi. But in my personal, private view, the most perfect opera is Carmen. I can’t say I like modern music, with a few exceptions, but it interests me very much. I am glad when new operas are performed in Italy or elsewhere, otherwise how would it be possible for them to be judged? The best modern opera — that is, of the postwar period — I consider Peter Grimes.

“In 1931 I was back in Milan, where I attended hundreds of performances at La Scala and other opera houses. My mother was less and less satisfied. And so I began my search for records by Litvinne, Tetrazzini, Caruso, Barttis-tini, Ruffo, and others. In those days it was possible to get records in junk shops, flea markets, and such out-of-the-way places. I succeeded quite well. For a long time I had hopes of finding records by Amelia Pinto. When I finally did find one, I was utterly disappointed. I was convinced that Leider was a better Isolde than Pinto ever could have been. Mother objected that the record did not do Pinto justice, that the equipment we had could not reproduce her voice adequately.”

Another incentive to his collecting was his interest in reading. “I used to read everything I could find about singers in countries other than Italy, and then I wanted to get records of them to see how they compared with the Italian singers. Then one day, by chance, in the Mario Levi shop (now Il Disco), I found a copy of The Gramophone, and there was Collectors’ Corner, run by P. G. Hurst; so I began to understand that there were other people just as crazy as I was. I got in touch with Hurst, who put me in contact with many other collectors. Since then I have collected and exchanged in many countries. My idea was to find at least one or two disks of every singer of international importance in all countries. This did not prevent me from collecting singers of the present along with those of the past, or from buying symphonies, quartets, etc. Some singers I admired so much that I tried to collect them complete. During the war I lost some 6,000 records, mostly G & T, Fonotipia, etc. My present collection numbers about 10,000 78s, and about 1,000 LPs. Of course, numerically, it is by no means one of the greatest collections in the world, but I think it is a very interesting one, because of the many unusual things. So far as numbers are concerned there are many much bigger collections. Fortunately most of the rarities I lost during the war I was able to replace again, though a few very rare specimens, such as the Leffler-Burkhardt Walküre and the Kousnetszowa G & T, could not be found again.

“When Hurst’s Recorded Memories came out I found it quite incomplete, covering only artists known in London. I thought that also America, Italy, France, and the Scandinavian countries would be interested in this kind of book, and it should contain singers who appeared at the Metropolitan, La Scala, Stockholm, Paris, Vienna, Berlin. It would be helpful also to collect numbers, dates, and publishers, and so my catalogue was born. I know it is incomplete; I have enough material for Vol. 2, which will be as big as the first book.

“It may surprise you if I say that I never thought of any date, certainly not 1909, which was the limitation of my first catalogue, as ending the period of ‘historical records.’ I start from the point of view that even modern records are ‘historical,’ as in some thirty or forty years they will belong just as much to the past as the records of the beginning of the century. I feel most strongly that collectors of today should bear this in mind, so that anything of musical or historical value, however common it may seem today, will not be lost tomorrow. It is regrettable that so far there does not exist some kind of museum where records are available to everybody who is interested in them (I mean to listen to them) and I hope that in time at some spot in the world such a museum will be founded. I seriously intend to leave in my last will my whole collection to some public institution; if the museum exists, surely to it.”

I asked Signor Bauer who were his favorite singers, agreeing that it would be safest to draw a dateline, and consider only those of the Continued on page 132
Hav ing Unleashed on the world Elvis Presley and an onerous assortment of others who have filled the psychiatric wards and the waiting rooms of ear specialists throughout the land, the South now offers an antidote not only to the shrieks of its own musical dervishes but to the tensions, strains, and nerve-wracking hysterics of our time in general. It has introduced to the nation’s musical scene one Mr. Edward B. Benjamin, a gentle, slender, energetic, and erudite millionaire who has been, and still is, spending a lot of time, thought, effort, and money to give to this worried, restless world a large and still increasing offering of what he calls with prophetic fervor “Restful Music.”

Mr. Benjamin spends a few months every year in Greensboro, North Carolina, to look after some 3,000 acres of family holdings; to approve the building of a few hundred new homes, a golf course or two, and a couple of shopping centers; and to ride up and down Benjamin Parkway before returning to his native New Orleans where he gave up his textile, salt, and chemical endeavors after, as he puts it, “oil came in for us in a very substantial way.” At other times during the year Mr. B. and his beautiful wife race their horses in Saratoga and Miami, and gaily sail up and down the coast from New Orleans to Boston, always heaving-to on Sunday afternoons, when all hands on the ketch Indra III are sent below deck and told to pipe down while the skipper and his lady listen to the broadcast of the Philharmonic Orchestra from New York.

That a man of such diversified callings and absorbing enterprises would feel the occasional need for relaxation and rest seems understandable. That Mr. Benjamin turned to music, and not to golf or bridge or deep sea fishing, in order to soothe his mind and relax his body when he emerged from his labors has been a very lucky circumstance and a factor of far reaching consequences. As he went after everything else in life, Mr. B. went after his rest and relaxation in a big way.

It was not pure accident that he chose music, of course. He had been exposed to it from his early childhood, since he came of a family which once—more than a generation ago—supported the musical life of New Orleans almost single-handed, subsidizing concerts and importing symphony orchestras from St. Louis and Minneapolis. Young Edward took up the cello and spent many an evening as the youngest member of the French Opera Club in the old New Orleans opera house. When he went on to Harvard he was provided with a subscription to the Boston Symphony, to become one of fewer than half a dozen undergraduates who went regularly to hear Karl Muck and his band. And when the family acquired a summer home on the New Jersey coast, fare put it next to a house wherein lived a young member of the Guggenheim family whose fancy it was to assemble a complete collection of every Victor Red Seal record in existence.

Today Mr. Benjamin’s attitude towards music has changed slightly from his days at Symphony Hall and the Red Seal fiestas at the New Jersey seashore. One day recently I sat opposite him in the beautiful, restful living room of his Starmount Farm in Greensboro, while the third movement of Hindemith’s String Quartet No. 3, one of more than 500 selections of “restful music” which he has put on tape, floated gently from a loudspeaker,
hidden in a converted pine kitchen sink of early colonial vintage, pleasantly competing with the pretty warble of the North Carolina birds in the garden and an occasional neigh from one of the horses in the stable down the road. "Music," Mr. B. explained to me, "is something functional, something 'to use.' It is not a sanctification, not just a part of your cultural heritage and make-up or a result of careful training — it is simply and purely a sensuous enjoyment, to be used with discretion, lest it become a vice like any other sensual thrill. From its early beginnings, music has been put to use: it sings babies to sleep, it serenades women into submission, boats are dragged up the Volga and the Yellow River to its relentless sound. It sends armies marching, and teen-agers dancing. It uplifts the hearts of worshipers, sets the pace for a funeral procession, and lohengrins the bride down the aisle. I, too, wish to use music to satisfy my personal functional needs — and as a mature American I find that my primary need in the home is not excitement through music, not stimulation — my primary need, at home, is restful music."

The Hindemith movement came to an end. There was a silence of half a minute or so and then — Mr. Benjamin's tapes of restful music play for over three hours and he has about twenty of them! — music from Handel's Pastor Fido, conducted by Sir Thomas Beecham, filled the room. I began to give in, bodily and mentally, to the soothing sensation, to the soft, gentle saturation of the atmosphere with pleasant, beautifully reproduced sound. All the strain and effort seemed to go out of our conversation. My host noticed it and smiled.

"It was never my idea that restful music should replace the excitement and the uplift of music in the concert hall or the opera house," he continued, while the shepherd's lament was filling the house and making me relax deeply in my chair. "But there are many evenings in my busy life when, after dinner, I have to look over reports, read trade papers, work on many matters to which I can give no attention during the day. By playing my beautiful restful music as a background I give myself a treat that nothing else can give me. I help myself overcome my fatigue and the tedium of having to work evenings as every busy American has to do, more frequently than he realizes. The farmer has his farm journal to peruse, young people have to do their homework, the doctor and the attorney have to brush up on their professional knowledge, the teacher pores over examination papers, preachers prepare their sermons, salesmen work on their accounts. My music, I know, will help them to go through their tasks with a free and easy mind, happily separated from the glare of television and the noise of radio commercials."

The Handel music had by now been replaced by a movement from Massenet's Scènes Alsaciennes, and as there was so much variety even among these few selections — Hindemith, Handel, Massener — and as I could see from the list Mr. B. had handed me, Bartók's String Quartet No. 5 was to be next, it was only logical that I wanted to know what, to his mind, was the common denominator. Just what made a piece eligible? I could think of many a tranquil composition that was missing from the collection.

"We are not talking about tranquil music," Mr. Benjamin said a little testily. "I have nothing against it. I usually play some tranquil music while I have dinner with my wife. It gives me a feeling of Gemütlichkeit! It acts like a cocktail. A Haydn Symphony, for example, or Ravel's Mother Goose, or the Classical Symphony by Prokofiev. Tranquil music is music that charms and cheers. But restful music is music that charms and soothes."

He had thought a lot about the sort of music he considers restful and had found from his own experience and by testing and watching and carefully evaluating the reaction of others — his own family, his friends, guests, a carpenter working in the house, the cook coming in from the kitchen, spellbound with wide open eyes — he had found out that restful music could best be defined as soft, slow composition without vocal or marked percussion effects and without obtrusive melody. It might be found in every period of music, and it could be played by a string quartet, an organ, a symphony orchestra, a group of wind players. It had great variety within its limitations.

Once he had defined and tested restful music to his complete satisfaction and taken it deeply and sincerely to his heart, Mr. Benjamin found himself faced with a much more difficult task: first, how to find, out of thousands and thousands of compositions, the music that fitted the theory and then, after he had found piece after piece, movement after movement, how to play the music without constantly changing records, searching for the beginning of a movement on an LP, turning 78s in the middle of a piece, being kept busy all evening in an activity that defied the very purpose it was aimed at. And so Mr. Benjamin's tapes came into existence. He found a man with a staggering knowledge of recorded music and an unfailing memory, Walter Diehl, then on the staff of WQXR in New York, who went to work to research and classify all the restful music he could find in the enormous collection of records in the WQXR library. Later, and with the assistance of Eugene Showalter, an oboist with the New Orleans Symphony, he organized them in pleasant, well-balanced rotation and put them on tapes. I think that nothing could more clearly illustrate the whole principle behind this ambitious undertaking and the tremendous amount of constructive work that went into it, than the contents of one of the reels — Reel 9, Track A and B — from the Benjamin-Diehl Restful Music Library:

(1) Ture Rangstroem — Divertimento Elegiaco for Strings.
(2) Tommaso Albinoni — Concerto for 2 Oboes, 2 movements.
(3) Shostakovich — Violin Concerto. Nocturne (Oistrakh).
(4) Reger — Three Choral Preludes.
(6) Bernard Wagonaar — Symphony No. 4, fourth movement. Continued on page 129
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Heathkit Model W-5M Advanced-Designed High Fidelity Amplifier Kit
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MODEL W-5: Consists of Model W-5M plus Model WA-P2 preamplifier.

Heathkit Model W-3M Dual-Chassis High Fidelity Amplifier Kit
This 20-watt Williamson Type amplifier employs the famous Accrosonic 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% distortion only 1.3% at 20 watts. Output impedance is 4, 8 or 16 ohms. Hum and noise are 88 DB below 20 watts.

MODEL W-2: Consists of Model W-3M above plus Model WA-P2 preamplifier.

Heathkit Model W-4AM Single-Chassis High Fidelity Amplifier Kit
The 20-watt Model W-4AM Williamson type combines high performance with economy. Employs special-design output transformer by Cross-Point, and 5881 output tubes. Frequency response is = 1 DB from 10 CPS to 100 kc at 1 watt. Harmonic distortion only 1.5%, and 1M distortion only 2.7% at 1 watt level. Output impedance 4, 8 or 16 ohms. Hum and noise 95 DB below 20 watts.

MODEL W-4A: Consists of Model W-4AM above plus Model WA-P2 preamplifier.

Heathkit Model A-9B 20-Watt High Fidelity Amplifier Kit
Features full 20 watt output using push-pull 6L6 tubes. Built-in preamplifier provides four separate inputs. Separate bass and treble tone controls provided, and output transformer is tapped at 4, 8, 16 and 300 ohms. Designed for home use, but also fine for public address work. Response is = 1 DB from 20 to 20,000 CPS. Harmonic distortion less than 1% at 3 DB below rated output.

Heathkit Model A-7D 7-Watt High Fidelity Amplifier Kit
Qualifies for high-fidelity even though more limited in power than other Heathkit models. Frequency response is = 1½ DB from 20 to 20,000 CPS. Push-pull output, and separate bass and treble tone controls.

Heathkit Model A-7E: Same, except that a 1257 permits preamplification, two inputs, RIAA compensation, and extra gain.

Heathkit Model XO-1 Electronic Cross-Over Kit
Separates high and low frequencies electronically, so they may be fed to separate amplifiers and separate speakers. Selectable cross-over frequencies are 100, 200, 400, 700, 1200, 2000, and 3000 CPS. Separate level control for high and low frequency channels. Minimizes inter-modulation distortion. ATTenuation is 12 DB per octave. Handles unlimited power.

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music makers

EARLY JANUARY being a traditional time for sober evaluation of matters of moment, this department has been eliciting opinions on the state of the record industry from officials of several companies. Where do manufacturers of records find themselves today and whether they, going in the coming year? Is it to be the mixture as before, or will 1957 bring catalytic innovations? In short, how’s business?

All persons queried seem agreed that music on records is thriving, thank you, as never before. More customers are buying more records for more phonographs in more shops, etc., etc. Still, life in the record industry these days is not without its perils. There is, for example, the problem of repertoire. Beethoven’s Eroica can be heard in twenty-odd different recorded interpretations already, and the question of market saturation naturally arises. Is the time approaching when the record-buying public simply will not support another new Eroica? The consensus seems to be that unhappy prospect is still a long time off.

Lloyd W. Dunn, vice-president of Capitol Records, can foresee the “time when ‘manufacturers will be in a ‘survival of the fittest’ situation,” and this he feels will be “a wholesome state of affairs—good for the public and, in the long run, good for the manufacturer.” “However,” he quickly adds, “the growing public demand certainly pushes into the distant future any problems concerning this subject.” For the present, Mr. Dunn finds the current sales of hi-fi phonographs extremely heartening. He estimates that each new phonograph owner purchases at least thirty-five or forty albums the first year, and that makes for a tremendously expanding market.

Another vice-president, RCA’s George R. Marek, agrees that there will be a growing demand for new versions of standard repertoire. “Three fundamental factors,” as he sees them, “are at work: (1) New young artists are coming into the field whose interpretations of such a standard piece as the Rachmaninoff Second Piano Concerto will be of interest to the public. (2) The record industry will continue to find new and better ways of recording, sound will further improve, and stereophonic versions of the standard repertoire will eventually be very much wanted. (3) New young people are being attracted to music, and they are the ones who are buying the new phonographs. They want to know what is the latest, best-sounding version of a Beethoven symphony.”

Newness for the sake of newness, however, apparently does not influence the thinking at London Records. According to Renny Van Wyck Farkas, director of artists and repertoire: “We shall continue to update our catalogue in regard to the so-called ‘standard’ repertoire but we shall do so only if we have the right artists for the right material. We have absolutely no intention of making another Beethoven No. 5 because it happens to be the Fifth of Ludwig Van. Any company looks foolish if they simply issue a popular symphony or concerto regardless of who the interpretive musicians may be, particularly when it is already finely represented by a Toscanini, Heifetz, or Horowitz. But if the new artist(s) happens to have something to say, the success of the rendition is definitely assured. Look at Angel redoing the Beethoven Ninth with Otto Klemperer after having only recently finished with Karajan. This surely makes sense because Klemperer is a truly great conductor, and I would expect collectors to support such releases.”

As for London’s own artists, Mr. Farkas mentions the pianists Backhaus, Gura, and Guldas as representative of musicians who “have something to say every time they sit down to play.” “I am not concerned about the repertoire,” he asserts, “only concerned that they give me all the time we would like to make recordings with them.”

Westminster operates on the theory that variety is the spice of a phonophile’s life. Kurt List, this company’s musical director, writes: “For many professional musicians as well as for the majority of lay record collectors, it is a fascinating experience to avail themselves in their homes of the various interpretations of multifarious performances. Even the growth or the development of one artist and his changed approach to one and the same piece of music, over the years, is a most gratifying experience for the listener. Nor is this restricted to old established performers. For instance, newcomers like Paul Badura-Skoda have recorded for Westminster one piece, such as the Schubert Moments Musicaux, twice over a period of four years, and the result of those two different recordings gives a fascinating insight into the development of the artist. Our established artists will continue to record all those performances which can throw a new and interesting light on a standard piece of music. At the same time, we shall also endeavor to discover new talent and bring names before the American public who previously were unknown.”

Decca’s classical a & r chief, Israel Horowitz, stresses the continuing advancement of recording techniques. “If all the elements of the production of musical sound on disks were calculable,” he says, “we might then eventually look to a product that would consistently please the most discriminating. But the capture of fidelity is an art as well as a science. The variables are numberless, and human judgment is constantly called upon to temper calculated judgment. Who can say that the last word on sound has yet been uttered?” It would be a mistake for the record buyer to assume that before long any major record producer will rest content that he has finally issued the ultimate version of even the most standard masterpiece.”

Maynard Solomon, of Vanguard, draws a literary parallel to support his contention that the duplication of standard repertoire on LP has a logical rationale. “It is true,” he says, “that there are some magnificent ‘classic’

Continued from page 69
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performances which make most others sound weak, frivolous, or inadequate. And yet, just as each period writes its own histories and reappraisals of the past, so it has its own fresh and valid viewpoints about past music. And so we intend to be on the lookout for artists who have something fresh, valid, and exciting to say, even about a well-known masterpiece.

Columbia's president, Goddard Lieberson, in a characteristically whimsical mood, believes that "there will continue to be duplication of repertoire unless somebody can rejuvenate Beethoven and Brahms and get them to write a few more symphonies apiece." Since this eventuality seems improbable, he suggests that we accept duplication as endemic to the business and realize that there is some good in it. "Records have now trained people to listen to music they have never heard before—new and old music. The next step will be for these listeners to become more discriminating, to listen to more than one version of a particular work and to accept the differences as valid and valuable. This applies both to standard as well as less familiar modern works."

ANGEL's Dorle Soria prefers to be specific rather than general regarding future repertoire. In 1957 the EMI affiliate intends to issue no less than five complete operas with Maria Callas: Bohème, Trouvatore, Ballo, Turandot, and Barbiere. Also promised is a Karajan-directed Rosenkavalier with Schwarzkopf and Edelmann. Sir Thomas Beecham will provide the Angel label with Die Entführung (Mozart), highlights from The Bohemian Girl (Balle), The Seasons (Haydn), Song of Destiny (Brahms), and "albums of ballet music of various kinds." Two contemporary German composers are to be well represented—Carl Orff with his celebrated Tripitych and the opera Der Mond, Paul Hindemith with a composer-conducted album of six major works.

Particulars were vouchsafed by a few other companies. RCA Victor will dip into its backlog of Toscanini tapes for a two-LP album called Verdi and Toscanini as well as for the long-awaited Aida. The last fruits of the expiring alliance with HMV will be coming before May 1 (Boito's Mefistofele, Brahms' German Requiem, Gay's Beggar's Opera, Puccini's Il Tabarro, Stravinsky's L'Histoire du soldat), also the first fruits of the new alliance with English Decca (two Strauss tone poems performed by the Vienna Philharmonic under Reiner). Columbia has some Mozart piano concertos performed by Serkin en route, also a Messiah conducted by Leonard Bernstein. Vanguard will be publishing several new Alfred Deller recordings, among them Monteverdi's Il ballo delle ingrate.

STEREO TAPE is clearly due for considerable promotion during 1957. All the major record producers are now planning to jump aboard the stereo bandwagon, at the proper moment. Though all of them will not admit as much, Angel, Columbia, and Decca prefer to keep mum for the time being about stereo projects. Others are willing to talk about stereo, but only in general terms; Capitol, London, Mercury, Vanguard, and Vox fall into this category.

Lloyd Dunn asserts: "Capitol, as a major company, is well prepared to be competitive if and when stereo tapes develop a mass market appeal. However, with the tremendous improvement in phonograph records, and the growing sales of record players, we feel that—at least for the next few years—stereo tape will be a luxury item for those who have the time, interest, and money to obtain the finer nuances in reproduced music." London's Remy Farkas has no comment to make on stereo "save that we are at least as well prepared for all eventualities as the next company."

Wilma Cozart, vice-president of Mercury Records, explains that "all Mercury Living Presence sessions have been done in both three-channel stereo and binaural form for two years now" and adds parenthetically that Mercury was "the first company to record three-channel stereo." "We feel sure," she concludes, "that the market for stereophonic recording will expand appreciably in the future," but Miss Cozart does not say when Mercury intends to begin wooing this market. Vanguard's Maynard Solomon is likewise sanguine about stereo's potentialities and silent about his company's specific plans. "There will be," he believes, "a steadily rising interest in stereo recording, but not to the extent of transforming the record industry, at least for a decade." Vox's president, George H. Mendelssohn, looks beyond stereo tape to stereo records. He believes that "the day is very close when the problem of stereo records will be solved. As a matter of fact, I believe the problem is solved, and that they are at the present time trying to work out an international standardization of the process of making stereo records."

Two companies, RCA Victor and Westminster, are delighted to get down to cases on the subject of stereo tape. George Marek says that Victor is "already feeling an increase in interest in stereo tape recordings. This interest is, of course, directly dependent on and proportionate to the development of good stereo tape players at a reasonable cost. RCA is working on this problem. All important recording sessions are now being done in stereo. However, don't give anybody the idea that stereo will replace disks. Not for years to come. It is a question of cost." Cost notwithstanding, Victor plans to issue an increasing number of Red Seal recordings on stereo tape during 1957. Like Mercury, Victor is now making three-channel recordings (on half-inch tape), but only for the purpose of better controlling the ultimate monaural and binaural products; no three-channel commercial issues are contemplated.

"Westminster," Kurt List tells us, "will certainly do all of its recording in the future stereophonically as well as monaurally, and will make a certain number of stereophonic tapes available on Sonotape. Obviously the market is still limited, partly because many stereophonic efforts have fallen far short of expectations. However, initial successes of Westminster stereophonic recordings, as released by Sonotape, already prove that a quality tape meets a wide demand."

ALL OF WHICH seems to indicate that the record companies expect to stay solvent in 1957 and to keep the rest of us in poverty.
The Gieseck Legacy

BEETHOVEN SONATA SERIES

Walter Gieseck had planned to record all the Beethoven Sonatas. When he died in London he had completed 23, including the first 20—except for Opus 31, No. 1, which he was to have done the day after he was taken ill, and the last movement of Opus 26, which was to have been recorded the night of his fatal attack...

January Release

"Tempest" Sonata No. 17 in D minor, Op. 31, No. 2
Sonata No. 18 in E-flat major, Op. 31, No. 3

Previously Released

"Moonlight" Sonata No. 14 in C sharp minor, Op. 27, No. 2
Pathétique" Sonata No. 8 in C minor, Op. 13 Angel 35025
"Appasionata" Sonata No. 23 in F minor, Op. 57
"Waldstein" Sonata No. 21 in C major, Op. 53 Angel 35024

Coming in March

Sonata No. 30 in E major, Op. 109
Sonata No. 31 in A-flat major, Op. 110

Oistrakh and Fournier

DAVID OISTRAKH plays
Tartini: "Devil's Trill" Sonata in G minor
Mozart: Sonata No. 32 in B flat, K. 454

Pianist: Vladimir Yampolsky (recorded in London)

One 12" record Angel 35356

Note: Angel has released a dozen Oistrakh albums, including Oistrakh Encores (35355), Beethoven Concerto (35163), Bruch Concerto No. 1 and Prokofiev Concerto No. 1 (35243), Taneyev Concert Suite (35356). See list for complete list.

PIERRE FOURNIER plays

Schumann: 'Cello Concerto in A minor
Tchaikovsky: Variations on a Rococo Theme

Philharmonia Orchestra Conductor: Sir Malcolm Sargent

Note: This is Fournier's first Angel recording.

One 12" record Angel 35397

Karajan - Klemperer - Markievitch

MOZART: CLARINET CONCERTO (soloist: Bernard Walton)
SYMPHONY NO. 39 IN E FLAT, K. 543

Herbert von Karajan, conductor, Philharmonia Orchestra.

One 12" record Angel 35323

Karajan and Philharmonia have also recorded Mozart's Eine Kleine Nachtmusik and Sinfonia Concertante in E flat (35098); Four Horn Concertos, soloist Dennis Brain (35092).

BEETHOVEN: SYMPHONY NO. 7
Otto Klemperer, conductor, Philharmonia Orchestra.

One 12" record Angel 35330

Klemperer and Philharmonia have also recorded Beethoven's "Eroica" Symphony No. 3 (35328); Overtures "Fidelio" and "Leonore" 1, 2, 3 (35258).

SHOSTAKOVICH: SYMPHONY NO. 1
PROKOFIEV: SCYTHIAN SUITE

Igor Markievitch, conductor, Orchestre National de la Radio-diffusion Française.

One 12" record Angel 35361

Markievitch and Orchestre National have also recorded Haydn Symphonies 101 "Clock" and 102 (35121); Schubert "Unfinished" and Mendelssohn "Italian" Symphonies (35309); Stravinsky Pulcinella Suite and Diversimento (35143); Tchaikovsky's Romeo and Juliet, Mussorgsky's Night on Bald Mountain, Borodin's Polovtsian Dances (35141).

Opera Highlights

"CAVALLLERIA RUSTICANA" and "PAGLIACCI"

Highlights from La Scala recordings, conducted by Serafin Starring MARIA MENEGHINI CALLAS (Santuzza and Nedda), GIUSEPPE DI STEFANO (Turiddu and Canio), TITO GOMBI (Tonio).

One 12" record Angel 35345

Previously Released: "NORMA" Highlights, La Scala recording with Callas in title role (35379). "CALLAS SINGS LUCIA", Scenes from Florence May Festival recording, with Di Stefano and Gobbi (35382).

From Ireland: Another Great Play

THE PLAYBOY OF THE WESTERN WORLD
by John Millington Synge

Synge wrote in his preface: "In a good play every speech should be as full of flavour as a nut or an apple". Dublin recorded, this album preserves all the "flavour" of the Celtic masterpiece,

Starring CYRIL CUSACK as Christy Mahon and SIHOHAN MCKENNA as Pegeen Mike in roles they have richly and eloquently interpreted from Dublin to the International Theatre Festival in Paris.

Also: Maire Kean and Harry Brogan (of the Abbey Theatre), Seamus Kavanagh, Thomas Study.

Two 12" records Angel Album 3547 B (35357-8).

Factory-Sealed Gala Edition contains illustrated booklet with essay by poet Louis MacNeice, pictures and biographies of cast, excerpts from play, etc.

Reminder: Angel's magnificent recording of Sean O'Casey's "June and the Paycock" with Cyril Cusack and Siobhan McKenna (Angel Album 3540 B).

"I Musioli" - Early Italian Music

CORELLI: CONCERTO GROSSO NO. 1, OP. 6

VIVALDI: CONCERTO IN A MAJOR FOR VIOLA D'AMORE AND STRINGS

Soloist: Bruno Giuranna.

CONCERTO IN D MINOR, OP. 3, NO. 11 ("L'Estro Armonico")

MARTINI: CONCERTO IN F FOR PIANO, STRINGS

Soloist: Maria Teresa Garatti. One 12" record Angel 35253

Angel's 5th album recorded by Italy's group of superb musician-virtuosi whose name is "The Musicians".

Previously released: Four Vivaldi Concertos (35087); Music of Rossini, Tartini, Galuppi, Marcello (35086); of Albinoni, Gabrieli, Marcello, Vivaldi (35088); Pergolesi two-record album including 6 Concertini for Strings (Album 3530 B).

"Angels In Pigtails"

OBERNKIRCHEN CHILDREN'S CHOIR
FOLK SONGS AND FAIRY TALES

Side One: 6 numbers including The Elfin Friend (Freund Husch), Wagenlied, Vespergesang, The Echo, and Medley of German Children's Songs. Side Two: "The Bremen Town Musicians", delightful musical fantasy based on Grimm Fairy Tale, sung in English...this new recording ends with "America The Beautiful" with which the Obernkirchen Children's Choir salutes its friends all over the country who have listened to its songs in concert and on Angel Records. One 12" Blue Label record Angel 65031

Also available: Christmas Songs (65021); The Happy Wanderer (61008); The Little White Hen (64012).

ANGEL RECORDS, ELECTRIC & MUSICAL INDUSTRIES (U.S.) LIMITED, 38 WEST 48 ST., NEW YORK CITY

a subsidiary of Electric & Musical Industries Ltd., Hayes, Middlesex, England

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HIGH FIDELITY MAGAZINE

www.americanradiohistory.com
BACH: Concerto for Violin, Oboe, and Strings, in D minor; Concerto for Flute, Violin, Harpsichord, and Strings, in A minor, BWV 1044

Solists di Zagreb, Antonio Janigro, cond. VANGUARD DG 562. 12-in. $4.98.

The D minor Concerto is an attempted reconstruction, by Max Seiffert, of the supposed original of the Concerto for Two Harpsichords in C minor, BWV 1060. If the original were ever found, it would very likely differ in detail from this reconstruction, but the music is so glorious that it can be thoroughly enjoyed in its present state, and it is warmly recommended to anyone who prefers the combination of violin and oboe to two harpsichords. The soloists are satisfactory, though hardly of the caliber of Stern and Tabureau in the Prades Festival series on Columbia, but the recording is more lifelike here. The triple concerto is another fine work well performed, but suffers from improper balance: the harpsichord is generally too weak in relation to the flute and violin.

BEETHOVEN: Symphony No. 3, in E-flat ("Eroica"), Op. 55

Berlin Philharmonic Orchestra, Eugen Jochum, cond. DECCA DL 9865. 12-in. $3.98.

This is Decca's third version. She will not soon surpass it. Nor is it easy to see how and where another conductor and orchestra can contrive a better performance. In the course of time there will be Eroicas more effective in terms of sound alone, although there is none now, but the quality of conducting does not improve in the certain way of scientific progress.

In both performance and sound the newest version seems the most desirable of the thirty recorded. Much of its eminence derives from the conductor's repudiation of a personal style. This is not a fast Eroica, nor a slow one, nor an eccentric. The vertical structure is in general more adjusted to beauty than to blaze, and the few departures from regularity of pace have the authority of logic and conviction. This praise is directed primarily at the first allegro, for the other three movements have demonstrations on records quite comparable with Mr. Jochum's; but in the maturity of the steadfast phrasing, the mellow nobility of the shape given to the allegro con brio, there is no comparison entirely adequate. Here the intensity of aspiration is under the restraint of doubtlessness. Under this leadership the Berlin Philharmonic glows as it has not often done on disks, and the sound is excellent in scope, timbre, and dynamics, outstanding in bite and balance. C.G.B.

BRUCKNER: Symphony No. 4, in E-flat ("Romantic")

Pittsburgh Symphony Orchestra, William Steinberg, cond. CAPITOL P 8352. 12-in. $3.98.

This is one of the most polished of recorded Bruckner performances. Using the edition of Ferdinand Lowe with its several cuts, Steinberg is able to get the whole symphony onto one disk without rushing or squeezing. His conducting is plastic, always interesting, never heavy and stodgy, as so many Bruckner interpretations are apt to sound. He takes a few liberties, but they are always in good taste and the music benefits from them—a test of their rightness. Unless you are a stickler for the longer original version of this symphony, as restored in recent years, the present recording is a compact, economical, and highly satisfactory edition, in the ultra-clean, vivid sound we have come to expect from Capitol-Pittsburgh collaboration.

P.A.

DELIBES: Sylvia

Phiharmonia Orchestra, Robert Irving, cond. RCA VICTOR LM 2036. 12-in. $3.98.

Sylvia is here presented as complete as it need be in what I gather to be the version of the 1952 revival by the Sadler's Wells company at Covent Garden. Robert Irving is, of course, one of the most expert of ballet conductors, and he has at his disposal here the superior orchestral resources of the Philharmonia. The result is very agreeable listening, since the score has ample musical interest to withstand the visual loss of dancing. The recording is resonant, but not to excess, richly colored, and full of the refined effects and robust ensemble passages that characterize a well-trained English orchestra. In the opening of Act III this yields some of the most stunning moments I have heard from a record in recent months.

R.C.M.


Françoise Ogeas, soprano; Bernard Demigny, baritone; Chorus of Radio-Television Française, Orchestre du Théâtre des Champs-Elysées, D. E. Inghelbrecht, cond. LONDON DL 93083. 12-in. $4.98.

The Fauré Requiem is not lacking in fine recorded performances; all six of those already on the market are more than ac-

IBERT: Suite symphonique ("Impressions de Paris")
†Rieti: Madrigale
M-G-M Chamber Orchestra, Arthur Winograd, cond.
M-G-M E 3414. 12-in. $3.98.

Jacques Ibert has a remarkable ear for the sounds of ordinary experience—the noises, rustlings, rumbles, and cheap music which we hear about constantly without paying much attention—and an equal gift for transcribing these aural observations into short, satirically descriptive pieces. That is what he does in Impressions of Paris, the movements of which describe a subway rush, a park, a sidewalk café, an excursion boat on the Seine, a mosque, and a street parade. The spirit of the whole is quite like that of René Clair’s famous film comedies, with their “types” and their whimsical chases.

Rieti’s Madrigale on the other side is a delightful little charme-piece in four movements mingling archaic and modern idiom in an archly amusing way. Recordings and performances could scarcely be improved upon.
A.F.


MOZART: Cassation No. 2, in B-flat, K. 99; Divertimento No. 2, in D, K. 131
American Chamber Orchestra, Robert Scholz, cond.
WESTMINSTER 18261. 12-in. $3.98.

The Divertimento is the more warmly welcomed because the other three editions are markedly less satisfactory, while the Cassation has had good treatment on Epic 3043, in a more symphonic production than the close and close-knit one here. Although the Divertimento is by far the better piece, both are admirably representative of Rolf Reinhardt’s C.G.B.

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C. G. B.

MOZART: Divertimento: No. 1, in E-flat, K. 113; No. 7, in D, K. 205;
Minuets with Contrasts, K. 463
Mozarteum Orchestra (Salzburg), Ernest Mäurer, cond.
LONDON LL 1427. 12-in. 3$98.

Alertness here fills three voids in the repertory. Only K. 205 has been recorded before, and the single version was removed from the catalogue after a very short life. K. 113 at last on a disk means that all the Mozart divertimentos are now available. This was composed two years before No. 7, which is the work of a mature craftsman of seventeen, and both have the freshness of invention and unequalled fluency and decorative thought which make the lighter Mozart productions a mystery of beauty. K. 463, a much later and more serious work, consists of a pair of slow, inquiring minuets each with a flashing contradanse as trio, nothing like them in dance music. It is pleasant to note that the conductor has full knowledge of their value.

In fact the playing of all these seductive frivories is distinguished by the understanding of their nature. The divertimentos disengage an air of informality without being unkempt, and in giving expressive sense to the main design the conductor reminds us of the refinement of construction these pieces are not exquisite, that people talked through them, and not with bated breath. The dynamics and contrasts sought are obvious ones, the colors are persistently ripe, and a general impression of good health casually enjoyed is not a detriment to the enjoyment of hearers.

The sound is best when volume is low to maintain a smooth blend of the orchestral choirs, the texture courting noticeably with added output, a commonplace of reproduction particularly invidious here where the low-volume texture is particularly pleasant.
C. G. B.

RACHMANINOFF: Sonata for Cello and Piano, in G minor, Op. 19
Zara Nelsova, cello; Artur Balsam, piano.
LONDON LL 1450. 12-in. 3$98.

Rachmaninoff’s lengthy but frequently seductive Cello Sonata, a product of the same period as the Second Piano Concerto, is here recorded for the third time, though the initial one—by Edmund Kurtz and

RECORDS
RACHMANINOFF: Symphony No. 2, in E minor, Op. 27
Leningrad Philharmonic Orchestra, Kurt Sanderling, cond.
DECCA DL 9874. 12-in. $3.98.
This is one of four Decca issues featuring the Leningrad Philharmonic of which Roland Gelatt gave a preview in the November issue. The Rachmaninoff symphony is given a truly superb reading, one that places it at the head of the list of recorded versions of this work. The new release fully supports the following praise heaped on the sound and technique of this Russian ensemble, and Kurt Sanderling's full-blown interpretation is as close to the ideal as we are ever likely to get. It has the spacious feeling of being even slower in the last two movements, and the detail in melodic inflection characteristic of Ormandy's, without seeming artificial or fussy. The sombre glow of the climaxes is particularly memorable, and the mournful beauty of the opening clarinet solo in the Adagio shows a blend of sensitivity and taste that is characteristic of the solo work throughout. The engineering, as a matter of fact, seems to favor the solo instrumentalists, but not at the expense of the supporting sections, and the massed sound is rich and resonant if not ideally transparent. Some might still prefer Steinberg's more thoughtful, restrained interpretation, but I believe Sanderling's whole-sold, yet discriminating, ideas come to best terms with the work.
R.E.

RIETI: Madrigale — See Ibert: Suite symphonique.
SESSIONS: The Black Masks, Suite
†Hovhaness: Prelude and Quadruple Fugue
†Lo Presti: The Masks
Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.
MERCURY MG 50106. 12-in. $3.98.
With each new record it becomes more and more apparent that Howard Hanson is one of the truly great conductors of the present day. Thanks to him, and to one of the world's ablest technical staffs, Mercury is Continued on page 76

To RCA Victor — Gratitude for a Gift of Extraordinary Rightness

It was a quarter-century ago, even if it does not seem so, that a young man named Walter Legge, who worked for HMV, thought of a way to sell phonograph records in the midst of the worst depression of modern times.

His idea, a splendidly simple one, was to put forth some records so desirable that certain music lovers would have to own them, even if doing so involved larceny.

To preclude wasteful oversupply, he devised an advance-pledge subscription plan, whereby the pledged buyers became a "Society." His first project was a Hugo Wolf Society album, of Wolf songs sung by Elena Gerhardt. His second, and largest, was the production, in fifteen albums, of all the major piano works of Beethoven, played by Artur Schnabel.

Mr. Legge's plan worked. I happen to know, because it worked on me. I cannot recall now what the slightly special price of the early Beethoven Society Limited Edition albums was, in dollars and cents. I can remember, however, the rare day when it burst upon me that all I had to do to possess one of them was to abstain from lunch for a mere eight weeks (it figured almost exactly), an expedient which was no sooner conceived than commenced.

Neither was I alone in this enthusiasm, and again I speak from knowledge. My vacant lunch hours I spent being a kadorist. This is a term (of disgust) coined by Remy Van Wyck Parkas, now a London Records executive, then a record shop salesman. A kadorist is a person who comes to listen but not to buy. If I was then (and I think I was) the most proficient Beethoven sonata kadorist in Greater New York, it was not for lack of competition. Rarely was my booth uninvaded by a fellow devotee during a sonata. And most of these, as was disclosed in fiercely whispered conversations, were saving as sedulously as I for the day of ownership. My final score, any one who is curious, was five albums — not bad for a period when $18 a week was considered an enviable wage.

We were right, of course, whatever the later effect on our digestions. Mr. Legge's project — and we loved him for it without knowing his name — was one of the first demonstrations of the enormous service that records can perform for music. I have spent about forty hours, in the fortnight past, listening to the Beethoven sonatas played by Schnabel and by others. In only a few instances have any of the other pianists' performances been able to yield up the extraordinary sense of rightness that the Schnabel interpretations have. When some of the others have done so, I suspect the performers of having, in some degree, been benefited by hearing Schnabel themselves. And, oddly, some of them arbitrary wrongnesses demonstrated by younger pianists I am sure are caused by the spacious sense of imitating Schnabel.

The man's virtues and shortcomings as a pianist have been pointed out amply elsewhere. His fingers sometimes failed his head, especially on the left hand. There are stunts. His sense of time was, apparently, rather marvelous. Critics have remarked on his ability to play slow movements (especially those of the late introspective sonatas, though that of the early Opus 10, No. 3 also responds miraculously to the treatment) with such protracted exactness of bequest that when he did want to steal a microsecond from the metronome for an infection (which is permissible), the effect was so subtle as to be at once unaccountable and overpowering. It has been said also that he tended to exaggerate the brusque and structural aspects of Beethoven's music, perhaps in reaction to a century of romantic lily-gilding. Maybe so; I think not. When one hears the various versions of the finales of the Tempest or Waldstein sonatas, it is Schnabel's urgent gallop that one wants to stay with; the others begin to sound labored or playful.

The day last month on which RCA Victor reissued on microgroove the complete Beethoven sonatas in Schnabel playings was a day I (and many another) had awaited for nine years. I shall not complain because their enormous album-packaging won't fit record shelves. It incorporates, after all, its own little sliding shelf, as well as the Simon & Schuster Schnabel-edited scores of the sonatas. And Victor's engineer, Mr. Daniel Slick, has done a magnificent job of transferring to microgroove the almost incredibly fine job done by HMV's engineer, Mr. Fred Gaitsberg, in capturing the sound of Schnabel's piano to begin with. (It is very difficult, listening, to believe that some of these records were made in 1932. It may not be hi-fi, but it is beautiful.) Mostly, I am still suffused with gratitude and admiration toward Walter Legge, for bringing to this task the pianist of our generation who could do so unerringly read the intent of Ludwig van Beethoven.

RCA Victor plans to issue the sonatas on separate disks in the course of time. I wouldn't wait.

JOHN M. CONLY

BEETHOVEN: Sonatas (32) for Piano
Artur Schnabel, piano.
RCA VICTOR LM 9500. Thirteen 12-in. $80.

Schnabel reads Beethoven's intent.

JANUARY 1957
Charpentier's Louise — the Heart and the Gutters of Paris

ONE of the most glaring gaps in the complete-opera recorded repertoire has finally been filled with the appearance of Epic's brilliant production of Gustave Charpentier's Louise. The opera is presented in full except for several minor cuts, now in use at the Paris Opéra-Comique.

It was at this historic theater, on February 2, 1900, that Louise first thrilled an audience. André Massager conducted, and the cast included Mariette Rioton, Blanche Dechamps-Jehin, Adolphe Maréchal, and Lucien Eugère. Since then, Charpentier's evocation of la ville lumière has never been off the billboards of the Opéra-Comique. On June 23, 1956, its 1,000th performance was duly celebrated, and the creatrix, Mlle. Rioton, was brought back for a touching ceremony.

With the emergence of Mascagni, Leoncavallo, and Puccini in Italy, during the Nineties, there was much talk about the new verismo school. Louise, with its manifold tools and scenes of everyday life in Paris, is surely an opera of the French verist school; its problems and working people are even more down-to-earth than those envisaged by the Italians. Furthermore, the Italian verismo seemed never possible without violence and bloodshed. Louise sings of the heart and of the gutter, rather than of blood and dagger.

The opera was composed at the very apex of what Parisians fondly recall as la belle époque. This was at the turn of the century — thirty years after the Franco-Prussian war, and fourteen years before the brutal jolt of World War I, from whose clutches the world of Charpentier never fully recovered. The Paris of this period has been celebrated by many — painters, poets, novelists, composers — but none has better succeeded in getting to the city's very marrow than Charpentier, a real child of the Montmartre streets. Paris was part of Charpentier's blood and bone. Here in Louise is his very substance — her derelicts, her nocturnal wanderers, her midinettes, her street cries, her preoccupation with love and sensuality. April is also here, bringing new desire and expectation to the great city, after the grip of the long winter.

Charpentier's opera is not only a vast, comprehensive canvas, microscopically alive in its countless detail; it is also a work filled with turbulent excitement, with a shrewdly calculated theatrical impact in its depiction of a city, an era, and an attitude. Echoes of Die Meistersinger abound, which is not strange when you consider that Wagner, too, created in unforgettable and lofty fashion the heartbeat of a town and the dewy freshness of springtime lovers. There is also a debt to Charpentier's teacher, Massenet, from whom he learned the inner secrets of Gallic grace and elegance. Charpentier never denied these influences during his long life (he died at the age of ninety-five on February 18, 1956).

It would be more than easy for austere and rigid purists to criticize many pages of this verismo score as being obvious and commonplace. Julien's song outside the atelier and the rowdy celebration on the summit of the Butte Montmartre are cases in point. But Charpentier was well aware of his materials; the role of the artist in dealing with humble people was unerring, and it is the voice of the people he knew best that speaks with such sincerity. As against banal passages, there are others of charming and dramatic appositeness, of a sensitivity to the poetry and passion of life, that can make Louise a rewarding experience.

Epic's recording of this kaleidoscopic score is very good and should refute the belief, prevalent in America, that there are no fine voices in France today. Here, it would seem, we have some of the best. The vocal level remains surprisingly high in this version, supporting roles that give vital character to the score. Americans, trained to dislike any kind of metallic vibration in the voice, may find some sounds placed too far forward for their taste; but, whatever their reactions, they must also admit that the Comique singers are right for this particular opera. This is an authentic performance.

Berthe Monmart (aptly named) is a lovely Louise, young and vibrant. Her pulsating voice, well equalized throughout, has little trouble in riding the orchestral flood at its height. Her command of pianissimo in the highest registers makes the celebrated "Dépôt le jour" — after a nervous start — a thing of beauty and meaning. Only at the close of the first act, when Louise fearfully reads the newspaper to her father, do I regret that her final "Paris ..." does not suggest all the pent-up longing and frustration that can make this an unforgettable moment. Elsewhere, Mlle. Monmart is ever expressive. André Laroze, who sings the role of Julien, is less satisfactory. He is the possessor of a splendid, clarion instrument at the service of a rather stolid, unyielding temperament. His middle notes often sound hard in timbre, and in romantic appeal he must bow to Georges Thill of the old Columbia-Entré excerpts. Would that Thill had been young enough to appear in this version. Solange Michel is a virago of a mother, which is as it should be, but I would have liked a little more dignity and poise during her sudden joy-quelling appearance at the revels of Montmartre. Louise Musy, who made his debut at the Opéra-Comique in 1925, is probably today's leading exponent of the role of the Father. There is still plenty of quality and power in Musy's voice, and he sings with dominating authority. I wish, however, that there was a greater aura of paternal tenderness in Musy's delineation of the role. André Pernet, in the Columbia excerpts, is far more human and sympathetic, if vocally less massive. Praise is in order for the lovely singing of Andrea Guiot in the brief but important role of Irma; for Gérard Serkoyan's dramatic account of the ragman's lost daughter; for Louis Rialland's finely sung Nocambalist; and for Pierre Giannotti's negotiation of the difficult, sustained measures assigned to the King of the Fools.

Jean Fournet conducts with a blend of refinement and passion that well becomes this opera. His is a vital, knowledgeable performance. The orchestra of the Opéra-Comique (one of the best in Europe) gives the impression that its present members have been involved in many of the one thousand performances Louise has recently attained. The Comique chorus contributes impressive moments in its sonorous tackling of the festival on the top of Montmartre.

Epic has given its Louise up-to-date, brilliant sound, but more attention might have been paid toward giving the listener the illusion of an actual performance. Distances are only occasionally observed, and Louise's tears and other stage sounds are bypassed.

Nevertheless, these regrets are minor ones, and if your heart doesn't beat a bit faster during the tumult and turbulence of the opera's finale, as Louise openly defies her father and is thrown out on the streets, you will have missed a true theatrical thrill.

MAX DE SCHAUNSEE

CHARPENTIER: Louise

Berthe Monmart (s), Louise; André Laroze (t), Julien; Louis Musy (b), the Father; Solange Michel (ms), the Mother; Andrea Guiot (s), Irma; Louis Rialland (t), the Nocambalist; Pierre Giannotti (t), King of the Fools; Gérard Serkoyan (bs), the Ragman; and others. Chorus and Orchestra of the Opéra-Comique, Jean Fournet, cond. Epic SC 6018. Three 12-in. $11.94.

Jean Fournet
The classic Spanish guitar is a proud and passionate instrument and Andrés Segovia is its undisputed master! Segovia's guitar sings of the secret shuttered soul of Spain, but his artistry is lavished equally on music from Bach to Villa-Lobos. You will find Andrés Segovia's Decca Gold Label repertoire a treasury of superb high fidelity listening. Sample his artistry in album collections like An Evening With Andrés Segovia (DL 9733), in Masters of the Guitar (DL 9794), or in the delightful Art of Andrés Segovia (DL 9795). His latest Decca release (with the Quintetto Chigiano) features the new "Guitar Quintet" dedicated to Segovia by composer Mario Castelnuovo-Tedesco (DL 9832).

AUTHENTIC SPANISH MUSIC IN HIGH FIDELITY

José Greco—Ballet; Orquesta Zarzuela De Madrid; 'Viva Castilla', 'El Baile de Luis Alonso', etc. DL 9757*
Queen Of The Gypsies: The Rhythms of Carmen Amaya, with Sabicas, Guitarist; 'Ritmo de Carmen Amaya', etc. DL 9816
Heroes Of The Bull Ring: Spanish Air Force Military Band; 'Rafael El Gallo', 'Pepe Luis Vazquez', etc. DL 9840*
Granados: Goyescas—Part 1 and 2; 'Los Majos Enamorados', performed by Alicia De Larrocha, Piano. DL 9779 (Part 1) DL 9415 (Part 2)*
producing the most consistently distinguished series of modern American disks in existence; and this may well be the finest single item in that series.

A good case could be made for the view that American music came into its own as a major creative force with the composition of Roger Sessions’ Black Market in 1923. To be sure, there had been an Ives, but he had worked in isolation and obscurity; the stream that burst forth with The Black Market, on the other hand, has never ceased to grow in power and breadth, and it was itself responsible for the discovery of Ives.

At all events, this is one of the earliest American orchestral compositions that is indubitably a work of genius. It was originally written to accompany a play of the same title by Leonid Andreyev, but it is Sessions’ music which gives viable expression to the irony, lyricism, and demoniac conflict at which the Russian author aimed. As performed and recorded by Hanson, the suite is altogether overwhelming. Here one makes contact with one of those completely authentic creative spirits which appear seldom in any society or era.

The Hovhaness is one of the few recorded works by that composer which have nothing to do with the folklore of the Near East. It is a masterly study in intricate counterpoint, but it flows along with the utmost ease and grace. The pair of short pieces by Ronald Lo Presti introduces a recent graduate of Hanson’s Eastman School who clearly has something to say and knows how to say it, but has yet to develop an idiom of any special individuality.

A.F.

Continued from page 73

Landowska’s Mozart: Music Ornamented by Mastery

IN THE GREAT OUTPOURING of recorded homage to Mozart during the bicentennial year, his piano music did not fare as well as other categories of his output. This was not surprising. Musicians are well aware that the keyboard pieces, which any child who has studied the piano a few years can play in a fashion. are extremely difficult for expert performers to project convincingly. What is needed is a rare combination of qualities—a profound insight into musical relationships, a thorough knowledge of and true feeling for the Mozartean style, and a perfect control of every finger in both hands. Here, at last, is that combination, in a group of performances that may well serve henceforth as a model of Mozart interpretation. A model, however, that in some respects should not be imitated!

There is hardly any use of the sustaining pedal. Even in relatively full textures, as in portions of the A minor Rondo, everything is clear, as though the sweet sadness of this work were suffused with bright moonlight. Above all, everything sings. Not with the cold purity of a Gieseking, nor with the erratic emotionalism of a Lili Kraus, but with the warm nuance of a sensitive artist who, coming from a lifetime of immersion in baroque music, can see the novelty and freshness in Mozart.

Mme. Landowska knows that, unlike modern pianos, the pianos of Mozart’s time were so constructed that there was a sharp difference in tone-color among the high, middle, and low registers. She knows that Mozart carefully calculated his effects with this difference in mind, and that when a melody is shifted from one register to another it is as though it were shifted from a flute to a viola, or from a violin to a soft trombone. Somehow, by delicate adjustments of arm and finger weight, she miraculously manages to achieve such differentiations of color on a modern piano.

The pedant will be shocked by some of the things Mme. Landowska does here. She adds ornaments in many places; she may break up a long note into a chain of decorations; she sometimes fills in melodious leaps with embellishments. This is not the disdain of a grande dame for the tyranny of the printed page; it is basically a perfectly sound practice. We know that Mozart himself, an invertebrate improviser, was accustomed to do the same, and to regard the written form of some of his pieces as merely a kind of outline to be filled in by performance. The only questions here are whether Mme. Landowska’s embellishments are convincing, whether they are in correct “taste,” whether they add life to the phrase or are merely fussy and consequently superfluous.

In my opinion, most of them seem plausible and effective. When, as in the first section of the opening movement of the E-flat Sonata, Mme. Landowska first plays the music as written and then adds ornaments in the repetition, the result is an enhancement of the music’s communicative power. But this is a risky business, and it is not recommended to any pianist who is not as deeply steeped in the Mozart style as Mme. Landowska is. Even she is not always successful at it. When, for example, in the corresponding section of the B-flat Sonata, she embellishes some passages both in the first statement and in its repetition, the results seem less happy, especially when ornaments are applied to a left-hand figure that does not appear to need any. One wonders, incidentally, why Mme. Landowska chooses to play a B in the right-hand part of measure 11 in the Andante of K. 311 when Mozart clearly indicates a D.

But these are small matters in view of the magnitude of the achievement here. The pieces on these disks are like a set of finely cut diamonds mounted so as to bring out every flash of blue-white color. We might wish to remove or simplify a curlicue here and there in the mounting, but the gems sparkle with a unique brightness.

NATHAN BRODER


Wanda Landowska, piano.

RCA Victor LM 6044. Two 12-in. $7.96.

TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64


LONDON LL 1506. 12-in. $3.98.

This is a Tchaikovsky Fifth for people (like myself) who are apt to turn green when it is played in the usual hearts-and-flowers manner. Solti does a very musician-like job, supporting his high opinion of him formed during the Chicago opera season last fall. In deciding whether or not this version is for you, remember that the tempos are usually on the fast side, that the manner is brisk and direct, and that the hyperemotional aspects of the score are completely played down. In the slow movement this approach seems unsympathetic. Here, I think, the conductor

Continued on page 78
New Releases

Opera

IL TROVATORE (Verdi)
Leonora —— Renata Tebaldi
Mannrico —— Mario del Monaco
Azucena —— Giulietta Simionato
Di Luna —— Ugo Savarese
Ferrando —— Giorgio Tozzi
Ines —— Luisa Maraglino
Ruiz —— Athos Cesarini
Messenger —— Old Gypsy

Chorus of Maggio Musicale Fiorentino (Director: Andrea Moro. L'Accademia di Santa Cecilia, Rome)

Conductor: Alberto Erede.

Erede. Free

Sini). Chorus of DER

Master: Chorus and Orchestra of the

EUGEN ONEGIN (Tchaikovsky)
Eugen Onegin —— Dushan Popovich
Tatiana —— Valeria Heybalova
Lenski —— Drago Startz
Prince Gremin —— Miro Changolovich
Filippewna —— Melanie Bugarinovich


Free—Complete Vocal Score.

IL TROVATORE (Verdi)

Conductor: Mischa Boulat.

IL TROVATORE —— Alli corsi a lui and Sempre libera (Verdi); Gianni Schicchi: O mio babbo caro (Puccini); Turandot: Prendi (Puccini); Turandot: Tu che di gel sei cinta (Puccini); Falstaff: S ult d'ob soffio etesio (Verdi); La Boheme: Musetta's Waltz (Puccini); L'Elisir d'Amore: Della crudelle Isotta (Donizetti); L'Elisir d'Amore: Prendi, per me sei libera (Donizetti); Rigoletto: Carrn nome (Verdi); Rigoletto: Tutte le feste al tempio (Verdi); Rigoletto: Piangi, inciulla "Duet" (Verdi), with Orchestra of the Accademia di Santa Cecilia, Rome.

Conductor: Alberto Erede.

HILDE GUEDEN SINGS ITALIAN OPERA ARIAS

La Traviata: Ah! fors a lui and Sempre libera (Verdi); Gianni Schicchi: O mio babbo caro (Puccini); Turandot: Prendi (Puccini); Turandot: Tu che di gel sei cinta (Puccini); Falstaff: S ult d'ob soffio etesio (Verdi); La Boheme: Musetta's Waltz (Puccini); L'Elisir d'Amore: Della crudelle Isotta (Donizetti); L'Elisir d'Amore: Prendi, per me sei libera (Donizetti); Rigoletto: Car nome (Verdi); Rigoletto: Tutte le feste al tempio (Verdi); Rigoletto: Piangi, inciulla "Duet" (Verdi), with Orchestra of the Accademia di Santa Cecilia, Rome.

Conductor: Alberto Erede.

LIEDERKREIS —— Song Cycle (Schumann) (Opus 24)

MÖRIKE LIEDER (Hugo Wolf)

Gérard Souzay (baritone) and Dalton Baldwin (piano).

Conductor: Hugo Wolf.

Orchestra

TOO UND VERKLÄRUNG (Death and Transfiguration) (Richard Strauss) (Opus 24)

DON JUAN (Richard Strauss) (Opus 20)

Hans Knappertsbusch conducting l'Orchestre de la Société des Concerts du Conservatoire de Paris (Paris Conservatory Orch.).

Conductor: Richard Strauss.

SYMPHONY No. 2 (Opus 17) (Tchaikovsky)

Georg Solti conducting l'Orchestre de la Société des Concerts du Conservatoire de Paris (Paris Conservatory Orch.).

Conductor: Georg Solti.

THE SEASONS —— Complete Ballet (Glazunov) (Op. 67)

Albert Wolff conducting l'Orchestre de la Société des Concerts du Conservatoire de Paris (Paris Conservatory Orch.).

Conductor: Albert Wolff.

LYRIC SUITE (Grieg) (Opus 54)

FINLANDIA —— Tone-Poem (Sibelius) (Opus 26)

MARCHE SLAV (Tchaikovsky) (Opus 31)

HUNGARIAN RHAPSODY No. 4 (Liszt)

Erik Tovey conducting The Danish State Radio Symphony Orchestra.

Conductor: Erik Tovey.

CONTEMPORARY MUSIC FOR STRING ORCHESTRA

Passacaglia fur String Orchestra (Frank Martin); Five Pieces for String Orchestra (Paul Hindemith); Serenade for Strings (Lennox Berkeley); Adagio for Strings (Samuel Barber); Karl Münchinger conducting The Stuttgart Chamber Orchestra.

Conductor: Karl Münchinger.
should have taken his chances with a more conventional tempo and given the music greater opportunity to sing. The recording is full and resonant, just a little too much so for me, and marred by some warbling tones. A few of them may be tape flutter, but I am inclined to blame one or two of them on the instrumentalists themselves—for example, the first horn, who has quite a tremolo in his first big solo of the second movement. Incidentally, this recording is uncut, which is more than can be said for several of the competing editions. R.C.M.

VIVALDI: Orchestral Music

Concerto for Strings in G (Alla Rustica), P. 135; Concerto for Oboe and Strings in D minor, P. 259; Sinfonia in C, P. 9; Concerto for Bassoon and Strings in E minor, P. 137; Concerto for Oboe and Strings in F, P. 306; Sinfonia in G, P. 8. Solisti di Zagreb, Antonino Janigro, cond. VANGUARD BV 560. 12-in. $4.98.

The D minor Oboe Concerto (No. 9 of the set called l'Invenzione dell'Amorina e dell'Iovinzione, Op. VIII) is apparently on the way to becoming one of Vivaldi's most popular works, outside of The Seasons: this is its seventh appearance on LP. Three of the other works in the present group—the F major Oboe Concerto, the E minor Bassoon Concerto, and the Alla Rustica—have been recorded before, but this seems to be the first time for the two sinfonie. The first of these has two gay fast movements and a lovely Andante; the second has a brazenly laid out first movement with some fascinating detail, a slow movement that sings from beginning to end, and an attractive, dancelike finale. The Solisti play with precision and plenty of vivacity, and the sound is truly excellent. N.B.

More Briefly Noted

WHETHER it is a question of moral obligation towards the arts or just plain garden-variety curiosity, there seems to be among music listeners an interest in recordings by performers and composers, either living in years or relatively unknown, which accounts for some particularly interesting recent releases. A case in point are the disks offered by the Louisville Subscription Series. New and rare is LOD-56-6, containing pieces by Henk Badings (TB, Louisville Symphony), Ben Weber (Prelude and Passacaglia), and Leo Sowerby (All on a Summer's Day). The sonics are only average, but the Weber work has considerable power and Sowerby's piece a pleasant exuberance. Another example of music, if not à la mode at least de siècle, is Henry Brant's Angels and Devils. This composition (with Fredrick Wilkins' solo flute, and the composer conducting a flute ensemble) is a bit on the redolent side. (but it has its moments of humor; and the overdubbing of his Composers Recordings disk (CR-166) offers Irving Fine's Music for Piano and Mutability), with the author at the piano and Eunice Albers, contralto—works of considerable elegance. Unfortunately the lyrics of the songs are not intelligible, and their texts are not furnished.

To turn from relatively unknown composers to young performers, the already widely recorded but still youthful Russian Eugene Malinin, turns in a beautiful performance of the Chopin Nocturne in D-flat, Op. 27, No. 2 on Angel 35306. His rendition of the Rachmaninoff Concerto for Piano and Orchestra, No. 2, in C minor, leaves something to be desired, especially in his choice of tempos and handling of transitions, but Mr. Malinin is rare among contemporary pianists in being a truly lyrical virtuoso. Another "young person," this time the young lady violinist Johanna Marx, acquits herself admirably in the Dvorak Concerto for Violin and Orchestra, in A minor, Op. 53, with Ferenc Fricsay conducting the RIAS Symphony Orchestra (Berlin). Her assured technique, mellow tone, and sympathetic interpretation make this one of the best versions of the Dvorak available. Three encore pieces are also offered on this record (Decca CIB 93859) — Ravel's Pièce en forme de Habanera, Bizet's le nom de Gabriel Fauré, and Milhaud's Ipanena—very well played by the pianist Jean Antonietti.

The hope for the future is not, of course, always so bright. Le Loup, by the young Frenchman Henri Dutilleux, played by the Orchestre des Théâtres des Champs-Élysées under Paul Bonneau, is totally devoid of interest; and its accompanying piece, Inghelbrecht's La Nusery, does not carry much weight (on London DTL 9306). The performances and recording are, however, excellent. Douglas Moore's Cistolin Suite (Albrecht Anonini) Continued on page 80
NEW SENSATIONS IN SOUND FOR 1957 from RCA VICTOR

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Only the music of Venice never changes. Heavy with violins, redolent of mandolins, it is safely harboured in the hearts of lovers of every age.

leading the Oslo Philharmonic is simply American Offenbach, and Avery Clavin's "Fishhouse Punch" (Vienna Orchestra under F. Charles Adler) is typical "pops" material. This disk is, however, considerably redeemed by McBride's "Punch and Judy," a brilliantly zestful composition designed for Martha Graham in one of her comic moods. This variety—of matter and merit—may be found on Composers Recordings CRI 107.

To turn back to the classics, the record buyer is offered a good many bonuses in this direction. Westminster on XWN 18189 has increased the value of its previous versions of Beethoven's Octet in E-flat, Op. 103, and Sextet in E-flat, Op. 71 by adding to them on a single disk the Rondino in E-flat and "Variations on "La ci darem la mano," played by the Vienna Philharmonic Wind Group. This company has in general been bountiful with its favors. Many of its deluxe WN recordings now are available in the XWN series, at a reduced price. Among these are Beethoven's Quartet for Strings, in D major, Op. 18, No. 3; and Quartets in C major, Op. 18, No. 4 (played by the Barylli Quartet on XWN 18122) and Brahms's Symphonies Nos. 2 and 4, under Sir Adrian Boult on XWN 18132 and XWN 18246 respectively. Haydn's Symphonies Nos. 93 and 94 ("Surprise") and Nos. 95 and 96 ("Miracle"), conducted by Hermann Scherchen, are also available on XWN 18322 and XWN 18232. The same company will let you spend your record savings on Mozart's Piano Concerto No. 24, in C minor, K. 491 and No. 27, in B-flat major, K. 595, interpreted by Paul Badura-Skoda and the Vienna Symphony Orchestra (XWN 18267) and on the Ein kleine Nachtmusik, K. 525, and Ein musikalischer Späti, K. 522, with the Vienna Konzerthaus Quartet—Josef Hermann playing double bass (XWN 18292). (Other offerings in this series range from Rameau's Complete Harpsichord Works (XWN 18124/18126) to Prokofiev's Lieutenant Kije and Symphony Suite (XWN 19266), and the canny buyer will browse in his record shop.)

On the other hand, he will find little to interest him in one more version of Grieg's Peer Gynt Suite. Decca DL 9826, with Kurt Graunke and the Bavarian Symphony Orchestra, does nothing that hasn't been done better many times before. The same is true for Decca's release (DL 9846) of incidental music to Mendelssohn's Midsummer Night's Dream, performed by the Berlin Philharmonic Orchestra and RIAS Chamber Choir, with Fricsay conducting. Rita Streich and Diana Eustri appear also, and the whole thing is unfortunate for everyone concerned. If one likes Khachaturian, one will, however, want to know of London's release (LL 15121) of the Marche a'la Russe Suite, played by the Orchestras of the Paris Conservatory and the Opéra-Comique, under Richard Blearin, in a way that defeats the present competition. This disk includes Messager's The Two Diggers and a couple of Chabrier items. Also desirable, even in view of the other good recorded versions, is Kodaly's Harry Jono Suite, coupled with Stravinsky's Bitter de la Fee and Divertimento, played by the RIAS Symphony led by Ferenc Fricsay, on Decca DL 9855.

Another record holding its own in heavy competition is Period SPL 303, offering Offenbach's Gâte Parisiennes played by the Lucerne Festival Orchestra with Ernest Falk conducting. More ballet music is provided, again in Westminster reissues, on XWN 18241 (Delibes' Suite from Coppélia, Suite from Sylvia, and Naida Waltz from La Source) and on XWN 18278 (Rimsky-Korsakov's Scheherazade, Op. 25). Perhaps less familiar are the Weber-Berlioz Invitation to the Dance (Spectre de la rose) and the Pas de deux from Minkus' Don Quixote, which, with Verdi-Mackerras' The Lady and the Fool, have been consolidated from two ten-inch disks on London LL 1518. Anatole Fistoulari and the New Symphony Orchestra of London provides crisp, bright readings of these pleasant tunes. The same company does less well by Tchaikovsky's Francesca da Rimini and Capriccio Italian on LL 1441, the London Symphony Orchestra under Anthony Collins failing to do justice to the music, and the recorded sound being less than satisfactory.

And for the authentic hi-fi addict, who also happens to like Wagner, Westminster has released an orchestral miscellany (W-LAB 7028) containing, from Die Meistersinger, the Preludes to Acts I and III, the Dance of the Apprentices, and the Procession of the Mastersingers; and from Lobengrin, the Prelude to Act I (Philharmonic Symphony of London, led by Rodzinski). An unpretentious example of the highest fidelity sound. The man more interested in his Wagner than in his hi-fi may, however, be just as happy with Decca's orchestral miscellany—providing the same excerpts from Die Meistersinger and excerpts from Die Walküre, Tristan, and Gotterdammerung, played by the Würtemberg State Orchestra under Ferdinand Leitner in warm and eloquent interpretations.

RECITALS AND MISCELLANY

ALFRED DELLER: William Byrd and His Age


Alfred Deller, counter-tenor; Wenzinger Consort of Viols of the Schola Cantorum Basiliensis. August Wenzinger, dir. VANGUARD DG 557. 12-in. $4.98.

A fragrant bouquet of Elizabethan pieces. Especially attractive to this listener are Byrd's tender lullabies, My Sweet Little Darling and Come, Pretty Babe, and his noble lament for the death of Thomas Tallis, Ye Sacred Muses. Deller's familiar virutes—the purity and flexibility of his

Continued on page 84

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HIGH FIDELITY MAGAZINE
Aram Khachaturian was born in Tiflis, Russia, the son of a bookbinder. Pianist Leonard Pennario, above, was born in Buffalo, New York. They've never met, and they probably never will.

But listen to Leonard Pennario play Aram Khachaturian's Concerto for Piano and Orchestra. We don't say the bookbinder's son wrote his concerto for Mr. Pennario to play — merely that it sounds as though he did when Pennario plays it.

Consider the kind of music it is. Romantic, in the grand manner of Rachmaninoff and Tchaikovsky, its slow movement is pure melody. The Allegro contains oriental moods, rich and colorful and exotic. And through it all, a sense of impending violence leading to a fantastic series of climaxes. Not only brilliant, not only complex, but a savage test of a pianist's competence.

For the pianist must share the composer's sense of high drama, and his imagination and brilliance, too. Because Pennario does, because he completely understands his man, you have a special treat in store.

And every note of his performance, every figuration of sound has been captured by Capitol Records in "Full Dimensional Sound," the highest fidelity known to the recorder's art.

The bookbinder's son has a message. Mr. Pennario delivers it.
THE romantic story of the Mapleson cylinders, those rowdy but precious sonic souvenirs of operatic past, is by now fairly well known. In HIGH FIDELITY for August 1955, James Hinton, Jr., recounted the history of these "live" recordings made during performances at the Metropolitans Opera (1901-03), and reviewed a ten-inch disk (IRCC L 7006) that effectively transferred several of them to microgroove. Evidently the thrill and fascination of these excerpts were widely appreciated, for Mr. W. H. Selsam, the founder of the International Record Collectors’ Club, has now issued a twelve-inch selection, in which only one item (the Jean de Reszke-Lucienne Bréval duet from L'Africaine) is taken over from the earlier issue. Of the remainder, some had previously appeared on 78 rpm; but ten of the fragments have never been issued before.

As in his previous LP, Mr. Selsam has caused to be printed on the back of the envelope “THIS IS NOT A HIGH FIDELITY RECORD.” In this brevity there is wit: perhaps only Dame Edith Evans, in the role of Lady Bracknell, could invest that little word “not” with all the meaning it must bear. To get the best from the Mapleson records demands much patience and a degree of aural endurance which few possess: one must listen for faint threads of vocal tone through a considerable racket; one must pore over scores and be prepared to repeat the same fragment again and again for every scrap of information it will yield. The casual listener, in short, will make nothing of these records; but to the student of singing and of operatic history they are priceless.

The first four bands of Side 1 are taken from a 1903 performance of Tosca, with Emma Eames, Antonio Scoti, and Emiliano de Marchi (the original Cavaradossi). Not much is added to our knowledge of Scoti; but De Marchi’s “Vittoria! Vittoria!” rings out with quite startling force, and Eames displays a more impassioned style than we find in most of her published Victor records. The end of her “Vesti a maré” shows the expected flawless attack on the three successive high notes; and in the final pages of the opera she launches herself from the baritones with a perfectly poised high B-flat. De Marchi appears again in two fragments from Cavalleria Rusticana which include some temperamental outbursts and some fine singing (including, surely, an interpolated high B’?) from Calvé; but the voice that comes through most clearly is the pleading mezzo of Carrie Bridewell in the offstage song of Lola.

In these scraps from the past it is the name of Jean de Reszke which always arouses the most intense interest; and his presence seems also to give the signal for a more than usually furious outburst of incidental noises: no doubt his cylinders were played more often than the rest. There are three excerpts, with Lilian Nordica as Valentine, from the great duet in Act II of La Traviata. Oh, for a high-fidelity tape of this! By dint of constant listening, my eyes glued to a score, I have simply instructed to join in the final chorus.

Side 2 begins with another of those ensembles which are irritatingly apt to sound better than the more important solo passages; this is the passage from Act I of Aida immediately preceding “Ritorna vincitor,” with Louise Homer prominent as Amneris and Galski audible as Aida. The next three excerpts are all of Nellie Melba. “Spargi d'amaro pianto,” the cabaletta from the Lucia Mad Scene, remains very distant until the end, when our patience is rewarded by a dazzling down-up scale passage (more elaborate than that in the score) and a full-throated trill on the high B-flat. Next comes a characteristic Jewel Song, which has been moved into the-and (otherwise unrecorded by Melba) “Acheront la metamorphose” section when the cylinder ends; and lastly an unfamiliar passage from Massénet’s Le Cid. This is, of course, “Pleurez, pleurez,” for which Melba recorded for HMV), because she never sang the role of Chimène on the stage, but the Infanta’s “Alleluia” at the beginning of Act II. It is mostly rather difficult to make out, but again clears up towards the end in time for some brilliant high B-flats.

Far more effective is the next band, which brings us Marcella Sembrich in the latter part of the Queen of the Night’s Act II aria. This begins just before the passage in triplets, which she negotiates with absolute ease (it is the point at which all modern recordings come to grief). The famous high Fs are not heard (they belong in the earlier part of the aria), but the staccato passages are executed with dazzling precision. Sembrich does not end, as the score indicates, on the dominant; but she takes the further leap that was then customary, and was also attempted by Florence Foster Jenkins to the tonic high D. Then there came several fragments from L'Africaine, allowing us to hear more of Jean de Reszke (in the final bars of “O paraši”) than is to be heard anywhere else on these records. By much grimly attentive listening to this and the Huguenot excerpts I have at last arrived at some sort of direct impression of his tone and style of singing: absolutely smooth, very leisurely, rather like an heroic enlargement of Edmond Clément’s lyric tenor, or an upward extension of Poi Plancé’s bass; perhaps, at this stage of his career, just a little throaty; yet with real brilliance in the B-flat at the end of “O paraši.” A very brief choral episode from L'Africaine, during which we catch the unmistakable tones of Plancé at the final cadence, leads to the above-mentioned re-lubbing of the Bréval-Révillier duet, thus presenting the Africaine excerpts complete and in correct sequence. Side 2 ends, like Side 1, with Wagnerian excerpts which call for little comment: a star-studded “Ride of the Valkyries,” and Nordica in two overlapping passages from Isolde’s Liebestod.

If the Mapleson cylinders are hard to decipher, the effort will be magnificently repaid. No praise can be too high for the care taken over such points as correct pitch; we are fortunate that these precious documents have fallen into the hands of so scrupulous an editor as Mr. Selsam.

DESMOND SHAVE-TAYLOR

ECHOES OF THE GOLDEN AGE OF OPERA: Volume II

Emma Eames, Lilian Nordica, Marcella Sembrich, Nellie Melba, et al. INTERNATIONAL RECORD COLLECTORS’ CLUB L. 1904. 12-in. (Available from the club at 1001 Reservoir Ave., Bridgeport 6, Conn.)

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voice, his crystal-clear diction — are grati-
ifyingly present. Owing to the melancholy
nature of most of the songs (only two of
them are merry), listeners may find this
disk more enjoyable if they play two or
three pieces at a time instead of the whole	hing at one sitting. N.B.

**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 num-
er of decibels at 10,000 cycles. Recom-
manded 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, NABT, ORTHOphonic: 16:
NAB, LP, COL, COL LP, ORTHOacoustic.
TURNOVER — 400: AES, RCA, 500C:
LP, COL, COL LP, Mod NAB, LON,
FRRR, 500R. RIAA, ORTHOphonic,
NABT, New AES. 500B: NAB. 630:
BRS. 800: Old RCA.

**REGINALD FOORT: Intermission at the Mosque**

Reginald Foort, organ.
**COOK** 1059X. 12-in. $4.98.

**Waltz and Ballet**

Reginald Foort, organ.
**COOK** 1058. 12-in. $1.98.

Emory Cook was one of the first — per-
haps the first — to see that high-fidelity
recordings could do justice and give re-
newed status to theater organs. Reginald
TFOort, playing in the Mosque Theater in
Richmond, Virginia, was his artist at that
time. Now, in the flood of current disks
devoted to such organs, come two more by
Mr. Foort, again on the Mosque organ.
(This is not to be confused with the
organs in Richmond's Byrd Theater, on
which Dick Liebert has recorded, even if
the two instruments couldn't be more con-
fusingly alike.)

With popular face (Intermission at the
Mosque), Mr. Foort is an old smoothie,
as free and splashy as ever in his use of
special instrumental effects. But the record
titled Waltz and Ballet is, I'm afraid,
only for the thick-skinned. Vision of
elephants dancing at a circus. Luigini,
having composed the kind of music he did
for Ballet Egpptienne, probably would
merely shudder in his grave to hear this
performance. But Strauss (and thrills) could
never cease spinning if he heard his
Rosenkavalier waltzes given the "Mighty
Wurlitzer" treatment. Mr. Foort is a
Mighty Technician himself, and for
the musically nayseous this is an
enchanting disk.

**PHILADELPHIA ORCHESTRA: Virtuosi di Philadelphia**

Gabrieli-Fritz Stein: Sonate Pian e Forte (Symphonie Sacre).
Milhaud: Concerto for Percussion and Small Orchestra.
Richard Strauss: Serenade for Wind Instruments.
Philadelphia Orchestra, Eugene Ormandy, cond.
**COLUMBIA** ML 5129. 12-in. $3.98.

The Virtuosi of Philadelphia (why not
Philadelphia?) need to give no further proof
of their virtuosity — it is one of the
wonderful things in American music (and
occasionally a mixed blessing) — but here
is additional proof in a grab bag of works,
not all of which will please any one
person. What the various compositions are
designed to show off should be obvious:
the dazzling first violin in the
Paganini, the luminous brass in the
Gabrieli, the agile percussion in the
Philharmonia, the rich lower strings in the
Brahms, the whole sonorous orchestra in the
Elgar. A curious collection, superbly played
and recorded, which is worth investigating
for whatever values it might turn up for the
buyer.

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The Nightingale. Salvatore Marches: La
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Strauss: Draussen in Steiering. Arditi: Il
Scravo.

Rita Streich, soprano.
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*Continued on page 88*

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**High Fidelity Magazine**

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*Continued from page 80*
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JANUARY 1957
WOMEN SINGERS have exerted such extraordinary power as record sellers in the last ten years that they have been sought, coveted, pampered, and displayed with a magnificence accorded only the most famous of classical artists. The slightest hint that a female Warbler with a new pop "style" has been discovered touches off among record executives something akin to the old-fashioned gold rush. Through cellar bistro, obscure night clubs, and small radio stations they course, all in the hope of finding a way to cash in on the new "trend." If, as is generally the case, the "discovery" is just a fad, she vanishes within a year or so, leaving only a vague memory to be discussed years later by women—or men—laughing at the curious attachments of adolescence. But the great stylists in the pop field—and I exclude jazz, though the line between the two is sometimes hazy—can endure as long as famous singers of concert and opera. There is often a tendency—sometimes impelled by snobbery—to demean all pop singers with such comments as: "What would she do without a mike in her throat?" or: "The sound engineers are her voice." It is true that many jumboes divas have little talent and that even good pop singers lack the raucous, voluptuous, pear-shaped tones of the opera star. But the elite among pop singers—such as Ethel Waters, Judy Garland, Ethel Merman, Edith Piaf—are fine artists.

Proof of such artistry abounds, I think, in a few recent recordings by female singers in the pop realm, whose triumph on discs is all the more spectacular because they work at a disadvantage. For though most operatic singers profit by not being seen, the best of the nonopera singers have learned to please the eye as well as the ear. That they are also successful even when invisible is attributable to enormous talent, dedicated discipline, and audience-exposure that has guided their instincts into what George Bernard Shaw meant when he wrote: "To kindle art to the whitest heat there must always be some fanaticism behind it."

As Exhibit A in this argument to show how artistic pop singers can be, I offer Judy Garland's latest recording, Judy (Capitol T 734). Think how many women have done Come Rain or Come Shine, I Feel a Song Comin' On, Life Is Just a Bowl of Cherries, and April Showers without making any impression. But when Miss Garland does these numbers on this record (aided, incidentally, by excellent sound) she transforms them into fervid, emotional experiences that can come only from dedicated study and deep feeling. For instance, when she sings the usually trite and maudlin "Dirty Hands, Dirty Face," she infuses it with a quiet joy and tenderness that raise it almost to folk quality. And it is quite possible that to evoke the pathos of her rendition of Any Place I Hang My Hat Is Home requires as much artistry as, say, Kathleen Ferrier's in Das Lied von der Erde. In the eleven songs on this record—beautifully arranged by Nelson Riddle, who also conducts the orchestra—Miss Garland illustrates brilliantly her ability to do either rhythm song or ballad; to convey drama as well as melody. Perfectionists may quibble that none of these songs is up to Over the Rainbow. But does one necessarily disdain an Elisabeth Schwarzkopf recording because it does not include Mozart's Abendempfindung? Ethel Merman is another illustration of greatness among pop singers. Her latest album, Ethel Merman, A Musical Autobiography (Decca IX 155), will, I think, bring happiness to its owners for many years. No one would contend that Miss Merman has a beautiful voice, or even a good one. It is strident, grating, bellicose. But, just as Miss Garland's voice is strong; men, weep. Miss Merman can bring laughter to the most crabbed of humans with her overpowering jaunty joyousness.

A world attacked by Miss Merman's belligerent good nature is suddenly a warm spot in which sentiment and sophistication are always in balance; where mischief is the perfect sauce for intellect. Miss Merman delivers the thirty-four spot on Giselle MacKenzie's peak are Giselle MacKenzie and Teddi Ross (Vik LK 1055), the latter on To You from Teddy King (RCA Victor LPM 1313). Both have good voices, taste, and intelligence. Though unable to convey Miss Garland's deep emotion, they show sympathy and understanding. They can't "belit" a tune in the Merman manner, but they both can be delightfully buoyant. And both have the good pop singer's respect for lyrics, melody, and rhythm.

This brings us to the "record voice," the sort of singing which is at its best on records—sometimes, indeed, no good except on records. Basiclly, I think, these singers concentrate on one of two appeals— wholesomeness and sex.

Representative of the wholesome category are Jo Stafford, on Ski Trails (Columbia CL 910); Rosemary Clooney, on Blue Rose (Columbia CL 872); Patti Page, on Patti Page in the Land of Hi-Fi (Emarcy MG 30674); Ann Gilbert, in The Many Moods of Ann (Groove, LG 872); Vera Lynn, on London LL 1510). The best examples are the Misses Stafford and Clooney. Both have absolute assurance in the stult of suffocating a room in contentment. Miss Stafford, I think, could have tried a bit for humor in Baby, It's Cold Outside, and Miss Clooney could learn from jazz singers to get a touch of the blues in Sophisticated Lady. The former is supported by Paul Weston's orchestra and the latter by Duke Ellington's gifted group, both richly recorded.

The war between men and women is well represented this month by Eartha Kitt, on Thursday's Child (RCA Victor, LPM 1300); Sarah Vaughan, on Sassy Sarah Vaughan (Emarcy MG 36089); and Anita Ellis, on I Wonder What Became of Me (Epic LN 3280). I think Miss Kitt, though exciting in the manner of some neon spectacles, misses true emotion. Her style seems to commingle the American folk singer, French chanteuse, and night club star. Depending on the song, I keep thinking of her as a second-rate Aime, an imitation Pearl Bailey, or a female Harry Belafonte. Miss Vaughan, despite a horrible tremolo, tosses in such clever vocal gimmicks that at times she sounds almost artistic.

Oddly, Miss Ellis, who excited me most of this group, was also the most experiment- ary. She has the voice, the musical style, and provocative style to become a fine pop artist. In her Wait Till You See Me, for instance, there is extraordinary know- how. If only she would forget some of the tricks that probably went well when she was a vocal "ghost" for Rita Hayworth she might become something memorable.
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Ives' unanswerable question is the riddle of existence. The trumpet propounds it; flutes struggle with it; but throughout the entire score the strings sustain a quiet, mysterious background because they are 'the Druids, who know, see, and hear nothing'—or perhaps everything. This is not Ives' most important work, but it is significant of the transcendentalist streak in his make-up which often came to the fore in his music but which has in the music so far recorded been overlooked.

The Milhaud is not the Fourth Symphony, or Te Deum, for big orchestra and chorus, written to celebrate the liberation of Paris from the Nazis, but the fourth in the series of six little symphonies for chamber ensemble composed in the early Twenties. Because of their brevity and their rather violent polytonality these works were regarded as jokes when they were new, and the literature on Milhaud continues to treat them in a light vein. But the Fourth Symphony is no joke. Its Chorale is one of the most powerful things Milhaud has ever written, and so is its fugal finale. A grand piece, previously unavailable on records.

Nikos Skalkottas, the Greek disciple of Schoenberg, who died in 1942, makes his debut on records with the Little Suite, which proves how well the twelve-tone system can adapt itself to a Mediterranean temperament and an essentially lyrical point of view.

The famous Diversitimento of Bartók calls for no comment. It is available in four other recordings, but this is one of the best.

R.E.

More Briefly Noted

The Budapest Quartet's offering of Budapest Quartet Encores is a record to wax lyrical over. Containing single movements from string music by Tchaikovsky, Haydn, Schubert, Debussy, and Wolf— together with others—it forms a near-perfect introductory sampler for the chamber-music novice, while at the same time its performances must afford exquisite pleasure to the serious lover of the art. This we owe to Columbia (ML 9116).

Less inspiring, but expertly performed and brilliantly recorded (by Capitol on P 8351), are a collection of familiar tunes— Fanciful, Fanciful: Perpetual Motion: Barcarolle from the Tales of Hoffmann; Finale from Tchaikovsky's Capriccio Italian; etc. —played by the Hollywood Bowl Symphony Orchestra under Carmen Dragon and more or less appropriately entitled L'Italia. Distinctly for the specialized taste is Marcel Mule's The Saxophone, Vol. VI, in which this past master of the art of the saxophone (accompanies by Solange Robin at the piano) plays some very ordinary music. Paul Creston's sonata, however, is pleasant, and the disk as a whole (excellently recorded) certainly affords opportunity for the full study of Mule's technique.

THE BEST OF JAZZ

by John S. Wilson

THE PAUL DESMOND QUARTET

Jazzabelle: A Watchman's Carroll; Everything Happens to Me; Let's Get Away from It All; Look for the Silver Lining; Sacred Blues; You Go to My Head; Line for Lyon.

Paul Desmond, alto saxophone; Don Elliott, mellophone, tromper; Norman Bates, bass; Joe Dodge, drums.

FANTASY 3235. 12-in. 42 min. $3.98.

A couple of months ago, on Brubeck Plays Brubeck, Dave Brubeck proved himself a
much more interesting performer when he got away from his quartet and played solo. It would be going a little far to say that Paul Desmond, Brubeck’s saxophonist, is also a more interesting performer when he, too, gets away from the Brubeck quartet — his consistently excellent work has often been the saving grace of that group — but it is pleasant to hear him in surrounding in which there is no danger of an intrusion of Brubeck’s Gotterdammerung fetish. Desmond is one of the very few jazzmen who can work out a really valid solo at some length, a talent which he shows repeatedly on most of these selections (the too slow, too tedious You Go to My Head is the major exception). Don Elliott’s mellophone is a fascinating complement to Desmond’s alto in their passages together and he manages some convincingly swinging solos. But he is tripped by his versatility when, on two occasions, he makes unfortunate switches to trumpet.

DIZZY GILLESPIE AND HIS ORCHESTRA: Dizzy Gillespie: World Statesman

Dizzy’s Business; Jessica’s Day; Tour de Force; I Can’t Get Started; Doodlin’; Night in Tunisia; Stella by Starlight; The Champ; My Reverie; Dizzy’s Blues.

NORGRAN MG-N-1084. 12-in. 40 min. $4.98.

This is the band with which Gillespie made his tour of the Middle East under the auspices of the State Department. It is solidly in the tradition of the great ones among the big jazz bands of the past — powerful, flexible, capable of rich sonorities and subtle delicacy, a band that has both a variety of solo stars and strong group feeling. Most of the selections are rooted in a rocking, swinging beat, but occasionally there is a shift to a legato rhythm — I Can’t Get Started, on which the band creates a rich, smooth sauce for Gillespie’s tart trumpet, and My Reverie, a showcase for Melba Liston’s surprisingly masculine, slightly Kentonish trombone. Gillespie’s playing, often dazzling but never exhibitionistic, is a soundly conceived but highly imaginative extension of whatever basic material is being dealt with. Touched as it is by Gillespie’s piquant personality, this is a band that is reminiscent of no other big band, a band which is carving out its own directions instead of poking around in the dead wood of the past.

HISTORY OF CLASSIC JAZZ

Backgrounds: Royal Drums of Abatutsi; Abatutsi Girls’ Songs; Loberina; Street Cries of Charleston; Shuckin’ Sugar (Blind Lemon Jefferson); I’m Going to Heaven If It Takes My Life (Rev. J. G. Gates); Slidus Tromboni (Sodero’s Military Band); Ragtime Oriele (Fred Van Eps).

Ragtime: At a Georgia Camp Meeting; The Cascades (Scott Joplin); Frog Legs Rag (James Scott); American Beauty Rag (Joseph Lamb); Perfect Rag (Jelly Roll Morton); Atlanta Rag (Cow Cow Davenport).

The Blues: Titanic Man Blues (Ma Rainey); St. Louis Blues (Bessie Smith); I’ve Got the Blues for Rampant Street (Ida Cox); Around the Clock Blues (Chippie Hill); Ritin’ High Water (Blind

CHOPIN Les Sylphides: DUKAS La Péri. Hallé Orchestra, George Weldon conducting. MG50117

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FREDERICK FENNELL conducts the music of LEROY ANDERSON. Eastman-Rochester “POPS” Orchestra, Frederick Fennell conducting. MG50130

MOZART Eine Kleine Nachtmusik; Symphony in C Major “Linz.” London Symphony Orchestra, Antal Dorati conducting. MG50121

HANSON Fantasy Variations; ROGERS Leaves from “The Tale of Pinocchio”; TRIGGS The Bright Land. Eastman-Rochester Orchestra, Howard Hanson conducting. MG50114
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4. MEYERBEER: L’Africaine: O Paradis
5. VERDI: Otello: Di Dio mi potrei servire
6. LEONCAVALLO: I Pagliacci: Un tal gioco
7. WAGNER: Die Meistersinger: Prestissimo
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5. FRESCOBALDI: Messe della Madonna: Ricercato
divi
6. ANTONIO DE CERE Dante: Diferencias en el cast del caballero
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9. That Old Black Magic
10. I Cover the Waterfront
11. You’re a Sweetheart, That’s All
12. Time on My Hands
13. Sweet Lorraine
14. Who’s Sorry Now?

Concord 3005 — Long Play 12” Recording — $9.98

LEMON JEFFERSON: Big Bill Blues (Big Bill Bronson)

New Orleans Styles: Fraggie Moore (King Oliver); The Pearls (Jelly Roll Morton); Steady Roll (Morton); Liver Stable Blues (New Orleans Rhythm Kings); Blue Gran Blue (Original Memphis Minstrels); Wakkis Babies from Home (Red Onion Jazz Babies).

Boogie Woogie: No. 29 (Wesley Wallace); The Tires (Jimmy Yancey); Blue Boogie (Gillis; Clarence Louis); Far Ago Blues (Mead Lewis Lux); South Side Shuffle (Art Hodes); Lone Star Blues (Pete Johnson).

Sonata in Chinese: Oh Daddy (Johnny Dodds and Tiny Parham); Salty Dog #1 (Freddie Keppard); Mama Stayed Out (Bartholome Five); Careless Love (Jose Street Ramblars); Jackass Blues (Lovio Austin’s Blues Serenaders); The Memphis Alabam Blues (Doc Cook’s Dreamland Orchestra).

Chicago Style: Everybody Loves M’ Baby (Stomp Six); Royal Garden Blues: The Whistle (M. J.).

Walks Down the Street (Original Wolverines); China Boy (Charles Pierce Orchestra); Friari Point Shuffle (Jungle Kings); Up the Country (Wingy Manone).

Harlem: Harlem Stroll (James P. Johnson); Mama’s Got the Blues (Fats Waller); Hock Shop Blues (Cliff Jackson); Midnight Stomp (Clarence Williams Orchestra); Rainy Night (Duke Ellington’s Washingtonians).

New York Style: Sweet Lovin’ Mama (Original Memphis Five); Sweet Man (California Ramblers); Stamped (Red and Miiff’s Stompers); Eccentric (Wild Bill Davison); Yank’s Blues (Yank Lawson); Lonesome Road (Muggsy Spanier).

New Orleans Revival: Weary Blues (Kid Ory); Make Me a Pallet on the Floor (Bunk Johnson); Careless Love (George Lewis); Antigua Blues (Lo Watters); Daun Club Joy (Bob Helm); St. James Infirmary (Dixieland Rhythm Kings).

RIVERSIDE SDP 11. Five 12-in. 185 min. $25.00.

The attempts of the past to make classic jazz readily available on records have been marked more often by good intentions than by actual releases. George Avakian’s great ground-breaking project on the Columbia label which produced three multi-disc sets — The Louis Armstrong Story, The Bestie Smith Story, and The Bix Beiderbecke Story — opened hopeful vistas; but, having made these three splendid ges-
tures, Columbia returned to the same sop-
oradic, disjointed reissue basis that also has been followed by both RCA Victor and Decca.

These three companies are mentioned because, until recently, they were the only record companies that had in their files the material with which to document early jazz. True, there were many jazz recordings made in the Twenties and Thirties, by other companies, but most of these were small outfits and have vanished, leaving the rights to the recordings scat-
tered and obscure.

However, it was to these sources that Bill Grauer, Jr. and Orrin Keepnews turned when they organized Riverside Records three years ago. By industrious investigation and determination, they acquired the rights to masters by such jazz labels of the Twenties as Gennett, Paramount, Black Swan, and Champion, as well as the more recent Solo Art and Circle. With these, Riverside began the most ambitious program of reissues carried out so far in this country. And now, as the ultimate flower of all this effort, representative ele-
ments of Riverside’s resources have been marshaled to form a magnificent History of Classic Jazz.

But, to avoid misunderstanding, let’s qualify “magnificent.” First, most of these recordings were made in the 1920s by small companies limited in both recording knowledge and equipment. Several are from the days of acoustical recording and even some of the more recent ones (a 1925 Kid Ogall example) have the slim distorted fuzziness that bespeaks an-
expert engineering. This is, therefore, a low-fidelity set, and people whose in-

terests lie with the highest highs and the lowest lows should not expect miracles.

Second, despite their corner on dead jazz labels, there were a couple of things Grauer and Keepnews were not able to get. One was Bessie Smith, who did all of her recording for Columbia. Another was the big band representation, pos-
bly because these smaller companies could not afford to record big bands. To give them credit, Grauer and Keepnews have shown ingenuity in shoe-horning in by means of a sound track from an ancient film, but it is an atroci-
ous recording. The big bands are represented by a very early (1926), archaic, but historically interesting Duke Ellington small group and a stodgy Fletcher Hen-

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Concord 2004 — Long Play 12” Recording — $19.98

CONCORD RECORD CORPORATION
Bureau 4, S19 S. Fifth Ave., Mt. Vernon, N.Y.

HIGH FIDELITY MAGAZINE

Continued on page 92
HOW TO KEEP your HI-FI HAPPY!

HI-FI systems stick their chests out with pride when they get Decca Records to play! No wonder they're so happy... these are the brilliant high fidelity choices that are demonstrated at Audio Fairs across the country. You'll be deliriously happy, too, when you play these "New World of Sound" Decca Records on your HI-FI set-up.

Thrill to the magic and sweep of strings in HI-FI; 'Lisbon Antiqua', 'Spanish Violins', 'Monte Carlo Melodie', 'Bistro', 'Gaminillo', etc. DL 8321

Caterina Valente makes every HI-FI happy: 'The Breeze And I', 'Begin The Beguine', 'Temptation', 'If Hearts Could Talk', etc. DL 8203

The award-winning Westlake College Quintet creates way out jazz; 'Billy Boy', 'La Paz', 'Softly As In A Morning Sunrise', etc. DL 8393

Dr. William D. Revelli raises band music to a new HI-FI; 'On The Esplanade', 'The Showman-March', 'Ballet Of Pleasure', etc. DL 8204

Hi-Fi Organ Solos With a Beat; Lenny Dee makes the organ jump in 'Charmaine', 'I'm Beginning To See The Light', 'Coquette', etc. DL 8185

José Greco—Ballet; Orquesta Zarzuela De Madrid; 'Viva Castilla', 'El Baile de Luis Alonso', etc. DL 9757

"DL" indicates 331/2 RPM Long Play. *Available on Extended Play 45. †Recorded in Europe by Deutsche Grammophon

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Here’s an album that has everything! The great talent of The Three Suns combines with the world’s largest pipe organ, setting a new mood in mood music. Electrically recorded, this organ sound makes this an adventure in Hi Fi you can’t afford to miss... all at a special low, low price!

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Name Address City State Phone, on Can., service;
85 Bond St., Toronto 2, Ont.

High Fidelity Magazine

From every point of view, this is Lewis’ best disk. The recording is certainly the best his band has received, and the program, for a change, is not made up of material which it has recorded repeatedly. But the most important differences are the changes which have been made in the personnel of the band. Thomas Jefferson gives the group a more certain, stronger trumpet lead than did his predecessor, Kid Howard, and he adds colors with such things as his biting growl chorus on Four or Five Times. Bob Thomas, replacing Jim Robinson, has all of Robinson’s gruff strength plus a more lyrical quality. Along with Lewis himself, whose form never seems to vary, they make an exceptionally strong front line. The departure of banjoist Lawrence Marrero has lessened the rhythm section and this, along with the good recording, allows the strong drive of the sixty-eight-year-old bassist, Alcide Pavageau, to become evident. Considering the physical requirements for playing the bass, particularly in a band like this which features a lot of long, fast numbers, Pavageau stands as one of the most amazing men in jazz.

The Lucky Thompson Quintet
Thin ice: Blues for Frank; A Minor Delight; Takin’ Care O’ Business; Sophisticated Lady: These Foolish Things: When Cool Night.

Lucky Thompson, tenor saxophone; Emmett Berry, trumpet; Henri Renaud, piano; Benoist Quersin, bass; Dave Pochonet, drums.

London DTL 93098 10-in 28 min. $2.98.

There is a good presentation of Lucky Thompson’s easy, smooth tenor saxophone throughout this disk, recorded in Paris last year. With each of his recent appearances on records, Thompson has strengthened the impression that he has,

work on Froggie Moore; Art Hodes’ angular and very Chicago piano on South Side Shuffle; the rich earthiness of the Barrelhouse Five; Lovy Austin’s relaxed jackets; Blues, Bix playing with sublime sweetness of tone on Royal Garden Blues, Fats Waller tearing up a piano roll with Mama’s Got the Blues and on down a long and fascinating list.

This set is essential to any comprehensive jazz collection. It will be a well of nostalgia for the gaffers who lived through it and an eye-opener for jazz Redglings. To anyone interested in jazz, now or in the future, it is—and seems bound to remain—a work of tremendous importance in concise, accurate, intelligent, and witty documentation of the beginnings and establishment of jazz.

George Lewis in Hi-Fi

Original Dixieland One Step: Four or Five Times; Stratin’ With Some Barbecue; Satty Dog; That’s a Plenty; Move the Body Over; Don’t Give Up the Ship; Didn’t He Ramble; She’s Crying for Me; Tiskamino.

George Lewis, clarinet; Thomas Jefferson, trumpet; Bob Thomas, trombone; Alton Purnell, piano; Alcide “Slow Drag” Pavageau, bass; Joe Watkins, drums.

Cavalier 4004. 12-in. 45 min. $3.98.

www.americanradiohistory.com
LEONARD BERNSTEIN here sets out to elucidate the mysteries of jazz; and to those of us who have long suffered from an acute sense of inferiority before them, what a benevolent act of charity this is. I don't recall exactly when all the bright young men of one's acquaintance stopped talking one to hear the latest Pole / transmit the Preludes through his hair and fingertips / and substituted instead an evening with the late Art Tatum; or when every "little magazine" began to feel a moral obligation to publish learned essays on such then intellectual parallels between pop and Existentialism; or when so many people never previously interested in cultural anthropology started suddenly to discourse on the Afro-Cuban heritage of Dixieland. In any case, all this has been going on for some years now—and perhaps the music has been blunted by the talk.

Mr. Bernstein has determined to rectify this situation by a labor of love, cleverly conceived to seduce both those who would genuinely like to share in a "uniquely original kind of emotional expression" characterized by the real humor of "play" (in the literal sense of that term) and those who might derive pleasure from joining in a musical avant-garde. In fulfillment of his self-appointed task, he provides a lecture demonstration in which the various components of jazz are isolated, explained verbally, and illustrated by various leading jazz performers. Melody, rhythm, tonal coloration, form, and harmony are all treated; and particular emphasis is given to analysis of blue notes and syncopation. Improvisation, that sacred ideal of jazzmen, is given due consideration, with Mozartean variations on "Twinkle, twinkle little star" being offered as examples of its classic respectability. The various forms of jazz are demonstrated in brief excerpts, and blues receive a particularly enlightening interpretation.

To state the contents of the record thus bluntly is, however, to consider its pedagogical function only. Mr. Bernstein lacks the high seriousness of the pedantic schoolmaster and the wearying intensity of the crusader in a righteous cause. He simply likes jazz, all kinds, and something of his own responsiveness is communicated to his listeners. Furthermore, his disk conveys its own intrinsic pleasures. The rendition of an African Swahili tune (in Leonard Bernstein's own "horrid voice") may or may not adequately illustrate the note for which the jazz pianist is constantly searching; but it surely has its own grotesque humor. "I woke up this morning with an awful aching head," sung in conventional tenth-rate prima donna fashion, achieves the fine art of parody, whatever it demonstrates about jazz. And when Birnam wood comes down on nation in blues style, the barriers of alienation among the arts are completely undone. The listener is undone too.

I don't know how many postulants will come knocking at the rather formidable doors of jazz as a result of this record; but certainly any hostility must give place, if not to the open heart, at least to the listening ear and the potentially understanding mind.

JOAN GRIFFITHS

LEONARD BERNSTEIN: What Is Jazz

COLUMBIA CL 919. 12-in. 48 min. $3.98.

LEONARD BERNSTEIN: What Is Jazz

COLUMBIA CL 149. 12-in. 48 min. $3.98.

JOAN GRIFFITHS

JANUARY 1957

of all the full-voiced, masculine, essentially pre-bop tenors, most fully realized his talents. No other tenor but Coleman Hawkins has improvised with such a steady development of ideas as Thompson consistently shows, and Thompson's playing today has a definite edge over much of Hawkins' current routine work. Thompson's improvisations, if they are at peak form on the superb Thin Ice on this disk. On this selection, he plays with only bass and drum accompaniment (a format with which he showed himself to be very happy on his recent ABC-Paramount disk) evolving a long, uninterrupted solo that never fails into banality. The other originals are mostly swinging, medium-tempo riffs on which Emmett Berry as a cellist for Thompson, and Henri Renaud contributes several plausible piano passages.

OTHER JANUARY JAZZ

CONCERT JAZZ: In addition to the two disks made at the American Jazz Festival featuring Buck Clayton and the Ellington tenor (q.v.), two further disks were taped there, Louis Armstrong and Eddie Condon at Newport (Columbia CL 931, 12-in. 44 min. $3.98) and Dave Brubeck and Jay and Kai at Newport (Columbia CL 932, 12-in. 43 min. $3.98). Armstrong holds to his policy of playing only things which he has already played to death, while Condon's bither boys (Wild Bill Davison, Peanuts Hucko, Bud Freeman, etc.) under-scores the point by riding lightly through tunes made famous by an earlier, less startling Armstrong. There is no better-than-average Brubeck on his disk along with consistently good playing by Paul Desmond. The J. J. Johnson-Kai Winding Quinter finishes out one side of this disk with three typically slick, rhythmic but unemotional performances.

A New Orleans appearance by George Girard and His New Orleans Five, Stomping at the Famous Door (Vik LX 1063, 12-in. 49 min. $3.98) brings the sad intelligence that Girard, a young trumpeter who has shown flashes of promise in the past, is now missing the mark woefully. His playing here is mass of careless fláshiness. Two excerpts

Initiate and Uninitiate React to Bernstein's Jazz Lesson

WHEN Leonard Bernstein undertook to explain jazz on the Omnibus television program last year, there seemed to be general agreement among his jazz-oriented listeners that he had pulled off a difficult trick with impressive success. However, there was similar agreement that, when he wound up his discussion by playing a jazz composition of his own, he was pressing both his gifts and his luck too far. On this recorded adaptation of his Omnibus talk, Bernstein has allowed discretion to prevail. His own performances are limited to brief illustrative piano and vocal passages. Armstrong's delightfully rowdy rendition as a blues of a few lines from Macbeth to point up the iambically pentametric nature of blues lyrics. Without his own composition tagging along to raise anticlimactic doubts, he comes through on the disk as a man who knows his subject well and has an unusual ability for discussing it with lucidity, discernment, and wit.

His explanation of the blues and the specifically jazz elements found in the blues, is as clear and comprehensive as anything I have heard or read on a subject that is often misunderstood even by relatively sophisticated listeners. Although there is a good deal of showmanly humor in the purposefully exaggerated stiffness of his piano version of Empty Blues as it might sound without blue tonality and of Sherry Ostrus' "straight" singing of this Besse Smith classic, it is not really necessary to go to comic license to make the point. A difference can be heard in almost any classically trained singer's attempts at the blues or, as the particularly pat illustration, in Paul Robeson's efforts on a 1941 Count Basie record, King Cole.

On the second side, with Stomping at the Famous Door, Bernstein takes to the base of operations. Bernstein is somewhat less successful here than on the first side, largely because he directs his attention to recounting developments in jazz instead of explaining them. This is especially apparent when he gets to modern jazz which—simply because it is newer and stranger than anything else in jazz, once the basic elements have been assimilated—needs the kind of explicit description that Bernstein has just given to those basic elements. As Bernstein says, the line between serious music and jazz is growing less and less clear; but when he tells us that a performance of Sweet Sue by the Don Butterfield Sextet, which "borders on serious concert music," is really jazz because it is played on brass instruments by jazzmen and has roots "in the soil of jazz," he leaves more things unexplained than he explains. What, for instance, is a jazz instrument? How does one distinguish a "jazzman"? And how does one recognize the jazz roots in a performance in which they are not readily apparent?

This leaves ample room for a sequel which might be called What Is Modern Jazz? If Bernstein can explain with that same simple, direct clarity with which he has handled basic jazz, nothing less than a statue in his honor at the entrance to Birdland would be adequate recognition of his achievement.

JOHN S. WILSON
an unusual recording offers an amazing audio treat, no woodwind, no strings—instead sixty-nine trees of brass (with percussion) provide an exciting, different kind of high sound than you’ve ever heard before.

CHRIS HAMILTON

Dizzy Fingers, Tempestation Rag, Canadian Carriers, Honky Tonk Rag, Tinkle Box Rag, South Rampart Street Parade, Teench Trance Polka, Cavaquinino, Whistling Rufus, Thunder and Lightning Polka, Amour Amour, Mexican Madness.

No previous recording has harnessed the wide range and multiple sound colors of the organ as successfully as does HI-FI with Hamilton.

It’s acoustical brilliance and crystal clarity will amaze you. Listen especially to band one, side one also band four, side two.

TED HEATH SWINGS IN HI-FI


Here are fourteen selections chosen especially to demonstrate the scope of band sound. The exceptional drive of the Heath band highlights the sound of each instrument and makes this a must for hi-fi addicts.

CHRIS HAMILTON IN HI-FI


This unusual recording offers an amazing audio treat, no woodwind, no strings—instead sixty-nine trees of brass (with percussion) provide an exciting, different kind of high sound than you’ve ever heard before.

MEN OF BRASS

Pipe and Drum of the Edinburgh City Police Pipe Band.

The Road to the Isles Angus MacKinnon, Wade’s Welcome to Inverness, Miss Elspeth Campbell, Shepherd’s Crook, Rejector Suitor, Bonnie Dundee, Royal Scots Polka, and 26 others. LL 1484 32 min.

For years, the bagpipe, with its simultaneous high and low and sudden variations of both, has challenged laudable recording by audio engineers.

Now, for the first time, this high recording of this ancient musical instrument, with the percussion of many drums thrown in for good measure.

from a 1955 "Jazz at the Philharmonic" concert are available, Jazz at the Philharmonic (American Recording Society 416, 12-in. 44 min. By subscription) and Jazz at the Philharmonic, Vol. 11. (Cleef 8G Vol. 11 Two 12-in. 114 min. $9.98).

These are primarily for that special audience which responds to the long, empty solos which are a JATP hallmark, although there is relief in the more rationally developed work of Oscar Peterson’s trio, represented by three identical selections on both disks.

Big Bands: Pete Rugolo’s Music for Hi-Fi Bugs (Emarcy 35683, 12-in. 37 min. $5.98) is quite definitely that and at times it is interesting big band jazz, too, although the band is heavier than a good jazz band ought to be. Something closer to the optimum level is provided by Eliot Lawrence’s band on Swingin’ at the Steel Pier (Fantasy 1396, 12-in. 30 min. $3.98), a collection of finger-snapping Al Cohn arrangements highlighted by one of the best Cohn solo performances I know of, a broad, brooding tenor saxophone development of Alone Together.

Ted Heath’s band continues its explorations of popular composers with Rodgers for Moderns (London L.L. 1506, 12-in. 32 min. $5.98), a fine collection on Ted Heath Swings in HI-FI (London L.L. 1475, 12-in. 32 min. $3.98). Both disks have the bright precision, the showmanly qualities, and the superior recording that are usually present on Heath disks, but they also have that bland, anonymous quality that dogs most of his work. This feeling also permeates a pair of Heath offerings, English Jazz by Johnny Keating’s All-Stars (Bally 12001, 12-in. 35 min. $3.98) and Swing Me High by Reg Owen and his orchestra (Bally 12006, 12-in. 29 min. $3.98). Keating and Owen are both Heath arrangers. Their bands are made up mostly of Heath sidemen and, with a more careful adjustment of recording balance and some judicious pruning, much of what they play might as well be Heath.

Small and Modern Jazz: Paul Chambers, a young bassist, is tremendously impressive on Chambers’ Jazz (Jazz West 7, 12-in. 33 min. $3.98), leading a quartet including John Coltrane, tenor saxophone, Kenny Drew, piano, and Philly Joe Jones, drums. Chambers here joins the exclusive company of Jimmy Blanton and Oscar Pettiford as a bassist who can make a solo something to listen to. His facility and grace with the bow is astounding on a relatively fast version of Easy to Love, and his plucked passages are clean, definitive, and full of melodic imagination. His colleagues are not on the same level. The Jazz Messengers (Columbia CL 809, 12-in. 47 min. $3.98) is attractive when pianist Horace Silver is playing or providing the composition, but at other times it is simply a series of long solos produced by Art Blakey’s impecable drumming.

On Musically Yours — Sam Most (Bethlehem 6008, 12-in. 42 min. $4.98), Most concentrates on flute although his occasional appearances on clarinet are far superior. Another clarinetist, Tony Scott (billed as A. J. Sicca) is the saving element on A Message from Garcia (Dawn 1106, 12-in. 36 min. $3.98), played by several different groups led by the guitarist, Dick Garcia.
ANY CRITICISM reflects the aesthetic prejudices of its author, and a discography expresses in large measure the prejudices of some author's phonograph. Neither may be completely trusted, but the intelligent reader can by interpreting the prejudices find some usefulness in discographies. Trustworthy or not, they are indispensable.

Every record noted here was newly compared and estimated, not to establish a championship fundamentally illusory, but to provide a guide for people who would like the most prepossessing editions of the Beethoven Symphonies. Here the writer's favorite is at the top of each list, but brief characterizations are affixed to other versions which may easily be more highly esteemed by other prejudices. The line dividing a list into two parts is meant to show that the versions below are less desirable than those above, and patently. These divisions are not absolute but relative to each other, and many of the versions below the line are good versions. Records officially withdrawn are listed because many of them will be restored to circulation, because many are good records, and because owners of such records may be helped in their wish to have the best by observing the listed position of their present property. Naturally, however, there is no exactitude of comparison in the relative position of the poorer records. A jury might find that number 23 is in fact better than number 17, number 23 containing something poisonous to the discographer but not to the jury; but who cares?

A few changes in relative position since the time of two previous surveys may be noted. Almost all of these reflect changes in the reproducing equipment of the discographer. The more sensitive apparatus discloses defects previously hidden, and brings out of obscurity positive values as well. To be thrifty of space a few common, self-explanatory abbreviations have been used. The preferences expressed or implied refer only to the symphony under discussion and not to other material on the same record. Absence of discussion is a space-saver denoting only that the slighted record, good or bad, is unimportant in comparison with the first five or six in a list.

No complete edition — there are five — by one conductor is recommended in toto for exclusive presentation of the nine symphonies. The great Weingartner performances in their old sound* are for students, and the others, made over a period of years, naturally cannot maintain even values throughout. The basis of judgment for the Toscanini records was the complete edition of seven in RCA Victor LM 6901, which appeared in the spring of 1936. These disks are from revised and improved masters, but for sale separately they bear the same numbers as earlier disks sonically inferior. Collectors should insist upon receiving the latest pressings.

*At press time these were scheduled by Columbia for reissue on the Engine label as a seven-disc, $14 album.

The Beethoven Symphonies Reconsidered
by C. G. Burke
HIGH FIDELITY DISCOGRAPHY NO. 31

JANUARY 1957

95
THE NINE SYMPHONIES

No. 1, IN C, OP. 21 (21 Versions)

The peculiarities of four versions thwart an objective evaluation. Three are unusual concentrates of style, and the other has a sound to stir the vitals even of those who do not like it. This last is the André, a plain, competent performance from an orchestra with every instrument close to the hearer, giving some impression of a freshly painted billboard within touching range. With volume up and treble down the enveloping sound will not leave a listener indifferent, and the proximity of orchestra with a concentration of style, and their proximity of style, and the sweet romantic song of the Andante is austere in the short phrasing given to it by the Italian conductor—hurtfully, if the movement is regarded as an absolute to be enjoyed without reference to the rest; harmoniously, when it is observed how neatly this cool Andante slips into the inclusive symphonic pattern. The version with the NBC Symphonic, originally shallow and dry in reproduction, has had for the last pressings injections of bass, color transusions, and applications of heat from the RCA doctors, and is now highly satisfactory although not strong in sound, notable in its revelation of the fineness of the instrumental adjustments. The BBC record, not bad, now shows definite inferiority in the new light thrown by the NBC.

Alone in its concept, the Friese disk proffers opera buffa, quick and breezy in short bouncing strokes and imperious irsorari, a succession of shining epigrams in shining and exhilarating sound. Like the Toscanini records, this one can by the decision of its style provoke strong attraction or repulsion.

Two versions of prime merit do not risk incurring abuse. The Karajan, forceful but with a fine lift and smooth nicety of shading, capped by a finale of unusual strength, matches the bland and sunny Scherchen record in all respects. The latter, whose fluency may cover the delicacy of the workmanship at first bearing, has a particularly engaging naturalness of motion. Both have suave and powerful sound of higher inclusive quality than that attained by any other edition. They would be challenged by the lively, imaginative, and gossipy achievement of Mr. Munch, the Boston orchestra molding beautiful blocks of tone, if the very agreeable sound bestowed on that performance included more bite. Closer to them sonically is the big, juicy, uncontrived sort of sound bearing the breezy and cheerful essay of Mr. Pritchard, a record with lots of appeal and no particular refinement. Jolly is the word for it.

Sharply less interesting in performance or sound or both, but serviceable are the versions conducted by Walter, Schuricht, Anon, for Vox, Ansermet, Goehr, and Weingartner, although the sound of the last would bar a lesser interpretation. The rest are decided poor.

The order of the first three below is alphabetical, in the absence of a preponderance of superiorities for any. The fourth in its lightheadedness ought to be ashamed of so high a place, but where it does not affront too strait an antipathy, it does give a tingling pleasure.

—H. von Karajan, Philharmonia Orch. ANGEL 35097 (with Overtures: Egmont, Leonore No. 5). $3.98 (or $3.48).

—F. Scherchen, Vienna Staatsoper Orch. WESTMINSTER 18358 (with Sym. No. 2). $3.98. (5 other couplings.)

—A. Toscanini, NBC Sym. RCA VICTOR LM6009 (with Sym. No. 9). Two 12-in. $7.96.

—F. Friesay, Berlin Philharmonic Orch. DECCA 9626 (with Sym. No. 8). $3.98.

—Munch, Boston Symphony Orch. RCA VICTOR LM1260 (with Haydn: Sym. No. 103), retired.

—J. Pritchard, Vienna Symphony Orch. EPIC 1005 (with Sym. No. 8). $3.98.

—E. André, Belgian National Radio Orch. TELEFUNKEN LGX 66042 (with Schubert: Sym. No. 8). $4.98.


NO. 2. IN D. OP. 36 (11 Versions)

Some of the most inviting performances are badly compromised by inferior sound. The ailments of sonic senescence obscure or coarsen the infectious, lively spontaneity of these recordings, the mannered, tellingly refined playing of the Kleiber, the affable simplicity of the Weingartner, and the disciplined exuberance of the Koussevitzky. A more satisfactory product than these four, which better than they sound, is the Monteux edition, hearty, rather rough and unconcerned in a cheerful performance whose reproduction is still functional. It displays for the Eroica a natural clarity that suits the registers of the orchestra without ill effects of its own. The Koussevitzky edition, still fair and rather rough, is perceptibly more refined in the violins but at high volume imposing. The weakness of the record delays its advent until the finale is well under way, when we slowly realize that there is no culmination but merely a conclusion, that the incipientness of this movement is not tempestuous but rapid.

The remaining record, Scherchen, is free of aberration anywhere and offers no Achilles’ heel or Siegfried back to invite the stab of criticism. It follows a natural and a steady course with a kind of spry refinement, the orchestra organized to radiate brightness, and adroitly responsive to episodic nities inside the substantial scheme. The sound, best of all in bite and discrimination, is decidedly appropriate for a performance so explicit in details. The writer’s strong conviction gives first preference to this version, by a wider separation from the best of the rest than any version of any other Beethoven symphony can demonstrate.

H. Scherchen, Philharmonic-Symphonic Orch. of London. WESTMINSTER 18308; 18312, 18313, or 18314 (with Sym. No. 1, 4, 5, or 8, respectively). 3. $5.98.

Orch. CAME 157 (with Sym. No. 8). $1.98. P. Schubert, Hamburg Symphony Orch. REGENT 5010, 10-in., retired.

NO. 3. IN E-FLAT, “EROICA,” OP. 25 (25 Versions)

A number of records in this towering pile are admirable and others are admirable in part. The distinction of many is its badness, and if the last are disposed of quickly, appraisal of the good and the part good is facilitated. These are fit for quick disposal:

Both by Koussevitzky, terrorsome monotonity, with temps in dull reproduction. Schubert, flabby accent, moribund spirit. Ledermann, yes. With Schubert, sound and shapeless, exaggerated dynamics, the orchestra not up to the special demands made on it. The sound is strong and echoic, unrefined but stirring. Some very big episodes have more intensity than the whole. These last three disks all split the Funeral March for the turn of sides. Neumark, despondent performance and confusing echo. Mengelberg, fancy performance alternating spicy and barbary, in musty reproduction. Albert, unsteady orchestra and unbalanced reproduction.

Aspiring upward from that unpropitious octet, we find a group not susceptible to dogmatic classification. Here are the basically good ravaged by the incidentally bad and the generally bad transfigured in part by superb interludes or superb aspects. Here are the comatose ones neither touched by high glory nor marred by deep error.

Weingartner died too soon for the wonderful Eroica he conducted to sound right on records. Columbia’s resuscitation of the twenty-year-old sound has a certain corrupt effectiveness, but is overbroad, thick and distorted, unfair to the quick, clear vitality of an impetuous performance that never loses grace. Mr. Bernstein gives a well-proportioned statement, naturally phrased and even in tempi, but weak and rather colorless in a form that will be adequate only at high volume, when collateral noises become too apparent. An older Decca conducted by Carl Schuricht piles up too many little sonic dissonances — in the cymbals, the body and force — not to produce a sonic total dissonating for the Eroica. This version and the Busch split the Funeral March, and the latter suffers from a sound only occasionally compelling and usually inclined to roughness. The performance is honorable and smooth, less forceful than most.

The Beecham record and both Furtwängler records are burdened by sad affects of tempo and force, but are in part redeemed by supple orchestral obedience and good reproduction, especially of the deep, dark canyons of the Royal Philharmonic Orchestra for the baritone. The Urania sound for Furtwängler is brighter and less commanding than the rich sonorities of the HMV for Furtwängler, and the latter amid its tortured tempos presents the complication of a Finale in its best moments electrifying beyond that of any other edition. The Digital March is split by the articulation, unimpeachable to its conclusion on Urania.
where the first two movements are a little less deliberate.

Establishing an indubitable absolute of disjunctivity in his staccato, Mr. van Kempen evicts joy from the Scherzo and declares a record in other respects but this could be a feature of the sonoristic method, and in no event ought polish to be overemphasized in this symphony.

Now objectivity must cede place to proclivity. Some rhetorical investivness could compose a tidy brief for any of the nine versions as leader, but the conclusion of sensory response has the virtues of cardinal and human; yet this could be contrived. The viscera conclude for the Leinsdorf record, more strongly moved by the brusque urgency of that performance in its breezy sound than by the rauher, nearer urgency of the smoother Reiner disk of the immaculate vitality of the Toscanini performance in reproduction less seizing. After those opinion wavers, except for the Karajan record relegated to ninth position by its not-quite-real sound. For the moment, the Walter version, a warm heroism somehow more human than the rest, follows immediately after the first three. Kleiber is not helped by a divided Funeral March.

—E. Leinsdorf, Rochester Philharmonic Orch. COLUMBIA ML 3069. $1.98.
—F. Reiner, Chicago Symphony Orch. RCA LM 1042. $3.98.
—A. Toscanini, NBC Sym. RCA VICTOR LM 1042. $3.98.
—B. Walter, New York Philharmonic-Symphony Orch. /COLUMBIA ML 4428. $3.98.
—O. Kleiner, Philharmonia Orch. ANGEL 15328. $4.98 (or $3.48).
—W. Steinberg, Pittsburgh Symphony Orch. CAPITOL P 8199. $3.98.
—H. Scherchen, Vienna Straussopera Orch. WESTMINSTER 18315. $3.98.
—E. Kleiber, Concertgebouw Orch. LONDON LL 239. $3.98.
—L. von Karajan, Berlin Philharmonic Orch. ANGEL 35000. $4.98 (or $3.48).


A few days after this study was completed, a new version from Decca arrived.
and transpired its superiority over most of the others. A preliminary hearing suggests that this is the best Erotica. Confirmation or disproof will be found elsewhere in this issue. The disk is Decca DL 9865, entrusted to Eugen Jochum and the Berlin Philharmonic Orchestra.

A number of these have poor sound by present standards, among them several satisfactory according to the standards of a previous survey. The attempt at technical improvements to records is no doubt a doleful thing to waller owners, but like the marrys in the lions' jaws they may take a brief comfort in the knowledge that their immolations is a requisite of progress. Here are the records whose sonics are ailing:

Weingartner: Fluid grace and regulated force in a performance of consummate naturalness, inadequately expressed in a reproduction tolerable at best, fair in the tutti but inexact and foggy for the individual voices. Szell: A lively and commanding presentation—one of the best—by orchestra and orchestra, in a thoroughly, lusty sound whose harshness is more conspicuous and less venial than it was eight years ago. Beecham: The registration is too sober to permit more than dull illusion to the refinement in the playing. Harry: This disk revives the first electric recording of the Fourth Symphony, made in 1926. It is something of a marvel that it is as good as it is, though of course it is not good, without a true piano, with acid colors and incoherent noise. It has the merit of distinctness and the singing appeal of the performance is evident. Furtwängler: A Vox production from a dreadful public performance in the dreadful Germany of 1945, the strange recording seems focused on the timpani. Singer: Clear and substantial, but obdurately scratchy violins are fatiguing. Abendroth: Painful violins.

- Jumping from the negative sonic extreme to the positive, we find salient production in three versions far above the standard for this symphony and for records in general: André, Scherchen, and Krips. The first has sensational vitality in a compound of high output, nearness, and strong reverberation, the two final features remarkably compatible in effecting the startling synthesis of depth, spaciousness, and transparent discrimination. The performance is many cubits lower than its vehicle: this is playing of hasty, energetic competence, serviceable, but short of grace.

Dr. Scherchen benefits from the fine etching, the exactitude of detail, bestowed on his splendid orchestra. The pp's are something to note here, and the transparent representation of subordinate currents in the symphony attests the delicacy of the delineation and the engraving. It is less a cause of satisfaction that the fine embroidery tends to obscure the chaste line of the Adagio, which seems overworked and less natural than the other movements in this projection. Compared to this edition—and to the fiery Solti, the exquisite Toscanini, these four being certainly the champions—the Krips record can evoke no praise for extraordinary aspects or effects, but in the easy ride of its rich choirs in beautiful interadornment through grooves polished by evenly excellent sound, full and incisive, it exposes a minimum of weaknesses.

The Solti version, constantly fluid in shape and color, is sportive and muscular, rougher than its outstanding competitors, unanswerable in the foam and bluster of its Finale. Good standard sound in this, not disgraced three are better. Carefully reworked sound in the late pressings gives new value to the crystalline construction of Mr. Toscanini's wizardry with line and light. The sound is not arresting but is clear, strong enough, and very kind to the violins. It is appropriate to the unconstrained classicism that keeps each movement a pure abstraction, even the seraphic felicity of the Adagio, here an infinitely serene and perfect concours. The last Trio, less marvelous or attractive in itself when allowed to relax, nevertheless slips gracefully into the Toscanini scheme of lightness. The consolidated poise of the orchestra baffles ordinary praise.

The Walter and Monteux records are commendable, the former strong and steady, its Adagio a little fleshy, the latter bland and pleasant, underworked to avoid hazard and gentry. The Walter sound is brighter, but both disks are satisfactory. Good sound, although not Mercury's best, lifts the undistinguished Dorati effort up several rungs. The Perlea performance has no elan and gives no lift, while very good reproduction bares cruelly the stuffy pretentiousness of the Karajan and Furtwängler (HMV) leadership.

- G. Solti, London Philharmonic Orch. LONDON LL 316. $3.98.
- J. Krips, Concertgebouw Orch. LONDON LL 915. $3.98.
- H. Scherchen, Philharmonisch-Symphonic Orch. of the WESTMINSTER 18309, 18312, 18316, or 18317 (with Sym. No. 1, 2, 5, or 8, respectively). $3.98 each.
- B. Walter, New York Philharmonic-Symphonic Orch. COLUMBIA ML 4596 (with Sym. No. 2). $3.98.

The wariness of the Fifth Symphony has always been compressed and reduced by the phonograph since the first version in 1914. It is not a question of loudness but of depth: the Fifth in good public concert suggests the oceans, mountains, multitudes—and the groove is unable to absorb them. The groove gives back shallower waters, sailiuettes of a mountain range, and a crowd. Certain places in the score from fear to sound thin on records: the ff exordium as a very bignfu sion, bars 1-5, entrusted to strings and clarinet tones alone, an asseveration of inexhaustible strength and determination; the imperious outburst of horns after the development, and the horns again, ff, roaring an insistence on the four-nature pattern at bars 19-25 of the scherzo, fighting back at the menace of the oozing, insidious pp theme that opens the movement. But none of this is recorded, none of the records. Only four of the disks in the heap devoted to the Fifth Symphony manage to give out a fairly continuous semblance of three dimensions, and by ill luck all four have one or more points of insecurity. These are Page binaural, best in meeting the requirements of sonic depth, and awfully far from the best in musical persuasive ness. Jochum, huge rolling sound befuddled with boldly colored detail, but with the bass emphasized beyond probability and to distraction; Kleiber, the sturdiest master, overlaid with a valetudinary, indisputably electronic vehicle ("monaural") best fitted for its Herculean freight; and finally Furtwängler, where the imposing weight is in part the contribution of echo, the time to sound, Klement's indentifying chords far from each other in a performance of astonishing sluggishness.

Anyone who can put out of ear the ex cess in the Epic bass will find the Jochum presentation a more nearly complete Fifth than any other, not only for its grand canopy of brass, its fat and forward wood, but in the varied, galvanic leadership and authoritative play. The Kleiber version, free of large fault, would normally be given precedence, but the reviewer confesses both an indifference to that interpretation and an inability to analyze the cause of the indifference.

Estimable performances abound, several carried by estimable sonicists. In general merit the Karajan (Angel) and Szell editions lead a larger group by a discernible margin, with the Bachmann here, because of the quickness of the latter's Finale, which is not, however, nearly so hasty as the dash with which the otherwise very beautiful Scherzende record terminates. Two reliable editions are the Ackermann, a foursquare performance supported by big sound a little too echoic, and the Steinberg, well equipped with everything needed except sonic bulk. The Mercury is initially effective with its brilliant treble and deep bass, but the torso between them is frail. Three notable and notably different performances, by Messrs. Klem perer, Von Karajan (Columbia), and Kowitnichy, ought not to be denied honor because of outmoded sound.

Three versions—Munch, Page, and Wolf—knock themselves out by the omission of the repeat of the exposition in the first movement, one of the few in symphonic literature absolutely indispensable to establish proportion. The Ormandy record has moments of trouble, but the Finale is impressive. Sir John Barbirolli's is an honest product without flash. Both Toscanini records are dry in reproduction and perfunctory in leadership. There is no pleasure in the workaround old sound given to Weingartner and Koussevitzky (Camen), and the others are variously faulty.

The ordination of the first four in the following list reflects their relative magnetism for this writer, who has a hasty enthusiasm for any of them is well under control. Their superiority over the field is more evident than over all superiorities among themselves:

1. Jochum, Berlin Philharmonic Orch. EPIC 5002. $3.98.
2. H. von Karajan, Philharmonia Orch. ANGEL 53321 (with Fidelio: "Abbecht iifer"). $4.98 (or $3.48).
3. E. Kleiber, Concertgebouw Orch. LON DON LL 912. $3.98.
4. G. Szell, Cleveland Orch. EPIC 3195 (with Schubert: Sym. No. 8). $3.98.

The Klemperer edition is a marchless sentimental expressiveness in the first two movements, and equalled, not surpassed—the conductor’s part of it—is in the eloquent statement of the last two. Only Mr. Klemperer makes much point of the parody in the central scherzo, the others giving expert assurance to the rustic band.

...as in the first two movements is the luminous warmth of the Toscanini-NBC record in much better sound, although not strong enough on Side 1 to do justice to the delicacies of the playing. The last three movements are stunning in performance and sound, just a bit below the splendor of the Szell and Kleiber recordings. The mossy scherzo is Szell property, the most tempestuous Storm is Kleeber’s. Three—Kleiber, Szell, and Cluytens—have continuously the best sonics, and very good they are, a trifle cleaner, with the bass, with strong bass and lucent woodwinds, to be found in the excellent Van Oterloo version. This and the Cluytens impress by the ease and simplicity of their delivery, more contentedly pastoral by the book than the Szell and Kleiber. The Steinberg disk is excellent in every particular and outstanding in none. The Karajan refuse to be ensnared by the sentimentality required in the first two movements but is splendid in the remaining three.

Thereafter, sonic or interpretational quality patron loins Toscanini-BBC has pleasant but murky and unsymphonic sound. The Walter sound is far below the current Columbia standard. The friendly, unforced delivery of Mr. Goehr satisfies without being notable. The Scherchen deprives itself of fluency by artfulness. The Beecham is contrived and bumpy. The Munch is devoid of sentiment. Mr. Paray flees the countryside in an agony of gnats. Mr. Mitropoulos is inventive and interesting (and poorly recorded) but not for one minute bucolic. Dr. Stokowski, that child of nature, is laughing at us: for his Campanella brookside he gives a painting of Hours at the Bath, and with the NBC orchestra a Swooning at Schiaparelli’s.

The Klemperer disk, first in the list below, is technically weak, and its appeal is perhaps personal to this writer. Among the next three one seems as good as any other. Right below them the Kleiber-

Steinberg-Szell trio average about the same in over-all worth.

—O. Klemperer, Vienna Symphony Orch. Vox 6900. $4.98.
—A. Cluytens, Berlin Philharmonic Orch. Angel 53550. $4.98 (or $3.48).
—A. Toscanini, NBC Sym. RCA Victor LM 1755. $3.98.
—W. van Oterloo, Vienna Symphony Orch. Epic 3011. $3.98.
—E. Kleiber, Berliner Philharmonie Orch. London LL 516. $3.98.
—W. Steinberg, Pittsburgh Symphony Orch. Capitol S 8159. $3.98.
—G. Szell, New York Philharmonic-Symphony Orch. Columbia ML 5057. $3.98.
—H. von Karajan, Philharmonia Angles 55080. $4.98 or ($3.48).

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benevolent. It is more endearing than the Scherchen projection, technically above it in orchestral sophistication and musical architecture, but the endearingness is forgotten when the Westminster sound is properly reproduced. This is the most effective reproduction to be found of a Beethoven symphony, clean in huge masses of sound and in delicate interlacements of isolated timbres. The electronic responses to the musical demands are so apt that one is sure that the conductor also acted as recording director.

The Toscanini record is impressively endowed, with a performance of blazing rectitude and the most accurate sonics accorded to this conductor in a Beethoven symphony. The closely woven orchestral texture that makes a Toscanini performance always pure and often curt, and gives a finality of authority to the smallest chords, is constantly evident, and the articulation of the strings cannot be unnoticed. The sport is a little severe in the intensity of its drive and the comparative symmetry of its course, but there is a compensating virility in the obvious reminder that the Eighth is very much a classical symphony. Mr. Dorati's work is deft and flip, with a flashing brightness and clear, deep thud of sound to imply the gay tin swords and onrushing chargers in a titanic battle over a jelly bean.

Any taste, except one for (relative) tranquility, should find satisfaction in one of those four editions. The tranquil can take the Ansermet, in a registration without a sore. Nervous and alterant, comfortably resonant, the very commendable Fricsay record shows how to be urgent without being fast. The Karajan, with extremes of burliness and refinement, recorded with full value to both, is tonally a little hard. Among the acceptable but not outstanding versions it is wise not to confuse the Bruno Walter in Columbia SL 186, amazing for its origin in 1942, with an earlier ten-inch resuscitation of the same performance, inferior in sound.

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—H. Scherchen, Philharmonic Symphony Orch. of London, WESTMINSTER 1814 (with Sym. No. 22; 4 other couplings available). $3.98 per record.

—P. Monteux, San Francisco Symphony Orch. RCA VICTOR LM 1759 (with works by Bach and Berlioz). $3.98.

—A. Toscanini, NBC Sym. RCA VICTOR LM 1757 (with Sym. No. 5). $3.98.

—A. Dorati, Minneapolis Symphony Orch. MERCURY 50100 (with Sym. No. 4). $3.98.

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ties), and the Ormandy, which is nearer realism but dull in comparison with the best. Finally we drop the early Columbia Karajan because its sound is thick and reverberant and a little dangerous, in that not being repellent it can accustomed listeners to a Ninth Symphony without lively and light. None are left after this purging, and after a careful comparison it is plain that the Angel Karajan combines impact and accuracy more thoroughly than any other. The best sound is that next the Toscanini and Scherchen disks notable for cleanliness and detail. The Kleiber sound makes an immediate impression by its bigness and breadth and real grandeur in forces, but after the ear has cleared it will notice a deficiency in articulation, and a stridency of the violins when they are loud. These sonics are imposing without being first-class, and the less assiduous but seekler Furtwängler registration is better. The Walter records were admirable when they appeared and still are commendable in their lower, depth, and facility of detail. Backed by a long reverberation, the Horenstein disk imparts a great feeling of strength, but there are oddities of timbre to compromise its early attractiveness. The Genni recording also is insecure, with the winds generally excellent and the violins generally shrill. These sonic considerations have neglected the chorus, which in no edition has been captured as we would hope. However, the Karajan sonics again have the advantage here. In summary, if one chooses an edition on sonic values, the Karajan, Toscanini, Scherchen, Furtwängler, and — in a mercerious way — Kleiber versions are the ones of first appeal.

Interpretratively, Mr. Goehr has not the exigence for this music. He cannot extort cosmic snarls in the first movement, and it is impossible to be comfortable while he labors through the third. In this movement the Vox conductor too has one stumble after another — never, in fact, manages to get the cantabile going. A spectroscopic analysis of movement and vigorous scherzo cannot redeem the long subsequent inadequacy.

Furtwängler's is a consummate enterprise, a execution no one else will ever take. Beautifully organized but often incredibly slow, it is a work of awe and reverence, recorded from a ceremony of consecration, and best restricted to such usage.

The Walter performance in COLUMBIA sl 186 is for the first three movements identical with the performance in SL 150, but the finale in the later version was recorded four years later than that in the first, and is a more virile production. Both these sets are forceful, warm, and convincing, and with the still more forceful Angel Karajan which we would call the norm for the Ninth Symphony if we believed in such a thing. The late Erich Kleiber's exposition is the most diversified of all, and Mr. Toscanini's — rich, interesting, swift, and breath-taking — is the least diversified, the most classic. Dr. Scherchen's studious intellectualization depends for its proper effect on appreciation of some intricate matters which may not at first be important. Nevertheless, this is not a version that loses interest on rehearing.

—A. Toscanini, NBC Sym. RCA VICTOR

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BACH: Brandenburg Concertos. No. 1-6 (Complete). BWV 1046-51

Cento Soli "Orchestra," Hermann Scheren, cond.

OMEGATAPE OT 8006 and OT 3010. Two 7-in. $20.90.

When (in reviewing the Horenstein Phonotapes Brandenburg two months ago) I spoke of another version in preparation by the "unpredictable" Scheren, I scarcely realized how apt that adjective would prove to be. I was prepared to be startled by stylistic idiosyncrasies and unconventional tempos, but in actuality I am more startled by their absence, except for what at first seems like an indefensibly slow pace for the last movement of the Sixth — and with each reharing I'm less certain that even this is really indefensible. For the outstanding characteristic of Scheren's readings is their persuasive conviction, not so much of "rightness" perhaps, as of suitability to their prime purpose of revealing unsuspected insights into music which many of us have thought held no further surprises. Over-all, this is one of those rarely electrifying performances which reshape our whole musical thinking and reinvigorate the most jaded listening taste: a miracle all the more remarkable in that it is achieved here without recourse to such extra-musical technological aids as stereo sound.

After any such galvanic experience, I always fear that I may have been carried off my feet by the intoxicating immediacy of a reading whose weaknesses eventually may be disclosed by time and rustily. And it is on this score I must postpone my unqualified endorsement of Scheren's Brandenburgs until I've lived with them a lot longer. But meanwhile they have come closer to overshadowing, if not displacing, Münchner's LPs than I ever would have thought possible, and I'll be anxious to learn whether my initial enthusiasm is shared by other Bachian devotees. (For better or worse, though, anyone eager to check his own reactions will have to find some access to tape reproduction, for there is no immediate prospect of these recordings appearing on domestic disks.)

From the purist's point of view, Scheren doesn't hew rigidly to the line of completely authentic scoring; but rather than recorders are used (but after hearing Lucien Lavailloire's solo in the second movement of the Fifth, who can regret that?), and I'm not at all sure that Georges TESSIER doesn't play a conventional violin rather than a violino piccolo in the First. Of course a high trumpet (Roger Dalmore) is used in the Second, and a harpsichord (Ruggiero Gerlin) as soloist in the Fifth as well as in the continuo role throughout. Yet the effect of these is arrestingly novel: the brilliant trumpet is placed so far back that its tones are perfectly integrated in the over-all sonority, while the seemingly smaller-than-usual harpsichord displays a scintillating glitter rather than the usual jangling clatter. The authenticity, then, is to the spirit rather than the letter of the score: I have never been made as keenly conscious of the chamber nature of these works as by the present quite distant microphoneing of the extremely small, equably poised, and crystal-clearly articulated ensemble employed here. Perhaps stereo analysis may expose more questionable elements in Scheren's treatment, but it will be hard indeed to belittle his superb lucidity and inexpressibly communicative relish for delicately yet firmly shaping every phrasing and coloristic detail. Whatever the final verdict may be, I for one cannot imagine a more exciting new approach to the Brandenburgs.

Scheren's Haydn triumphs anew.

BEETHOVEN: Sonatas: No. 14, in G-sharp minor ("Moonlight"), Op. 27, No. 2; No. 17, in D minor ("Tempest"), Op. 31, No. 2; and No. 26, in E-flat ("Les Adieux"), Op. 81a

Guionor Novaes, piano.

PHONOTAPES-SONORE PM 117. 7-in. $8.95.

If anyone can restore the time-tarnished lyric innocence and freshness of the Moonlight, it is Novaes, and while other pianists disclose more of the passion and depth of the larger-sized Tempest and Farewell sonatas, her poetic eloquence gives them especially heart-warming appeal. More surprisingly, the two later recordings, despite their considerable age, come close to that of the more recent Moonlight in solid authenticity of piano tone and purity of sonic coloring. Originally the two Bigger sonatas were released by themselves on Vox LP PL 6270, while the Moonlight was coupled with Beethoven's Fourth Piano Concerto on PL 8930; and the same coupling also has been made available on Phonotapes-Sonore PM 121 (7-in., $8.95). The Novaes idiolator will hardly boggle at the sonata duplication in order to get the taped concerto too, but others will find it easier to pass up since, despite some delectable details in the soloist's performance, Hans Swarowsky's orchestral accompaniment lacks comparable delicacy and sweetness. (Vox PL 8930, Feb. 1955)

HAYDN: Symphony No. 100, in G ("Military")

Philharmonic Symphony Orchestra of London, Hermann Scheren, cond.

SONITAPES SW 1042. 7-in. $7.95.

It's questionable whether the thunder crashes of this work's "Turkish" passages ever again can galvanize the rapturous delight with which they assoured our ears back in 1951 when Scheren's original version (Westminster WL 5045) first burst to the top of the demonstration disk best-seller list. Indeed, it wasn't long before many of us retired this work to our historical-document collections — not so much because its great moments had become less impressive, but that other aspects of the recorded performance began to appear so much less admirable. It must have been this very reason which prompted Scheren to try again: without question it is the richer string tone, the brisker tempos of the Minuetto and Finale, and the far finer integration of the work as a whole which make the new version (Westminster WL 7024) more musically satisfactory over-all. Happily, it is this version which is taped here, and while the "Turkish" episodes are more incisively crisp and startling than ever before, they are paradoxically less overpowering in that they no longer overbalance the effectiveness of the symphony as a whole. Now the work makes not only a more valid and less sensational claim to technical-display honors, but commands a far more lasting and substantial appeal as one of the finest recorded interpretations of the whole Haydn repertory. (Oct. 1956)

• LEHAR: The Merry Widow (Highlights)

Uta Graf (s) and Kurt Herbert (t); Opera Society Orchestra, Walter Goehr, cond.

CONCERT HALL CHT/BN 17. 7-in. $11.95. Continued on page 109

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108 HIGH FIDELITY MAGAZINE
TAPE DECK
Continued from page 107

One of the unexpected minor virtues of stereo is its ability to reinvigorate routine pops materials, such as the present potpourri (or Querschnitt, in the expressive German term) of Lustige Witwe excerpts. Goehr helps out with lusty, if hardly Wiener gemütlich, readings, and the two soloists help out even more with delightfully fresh, steady, and animated voices. Yet it is primarily sparkling, champagne-charged stereo sound which gives this performance the zestful appeal of good light music heard out-of-doors on a breezy summer evening. Later recordings of similar fare probably will exploit the medium more extensively (probably by “spreading” the duettists and surely by adding ensemble and choral passages, which thrive so much better still in stereo), but this release at least clearly points the way to a new and more enlivening era in light-classical home listening.

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

!Cherubini: Concerto for Violin and Orchestra, in D, Op. 35

Ivy Gitlis, violin; Pro Musica Symphony Orchestra (Vienna), Hans Swarovsky (in the Mendelssohn) and Heinrich Hollreiser, cond.

PHONOTAPES-SONORE PM 113  7-in. $8.95.

Despite the somewhat frenzied attempts to tout the young Israeli violinist as a modern Paganini, his disk debut in the present works (Vox PL 8840) was largely ignored a couple of years ago and it was only with a later Berg concerto release (PL 8652) that Gitlis attracted favorable attention from either critics or discophiles. But while the presumed general verdict that his performances of the two popular warhorses cannot meet the severe competition is fair enough as far as it goes, a single hearing of the present tape is enough to convince me that connoisseurs of violin playing are missing some real thrills if they overlook Gitlis’ work here. His “tone,” to be sure, is rather small-scaled, if not frankly thin, but it also is exquisitely fine spun, and his playing combines effortless virtuosity with a beautifully poised and restrained expressiveness. Certainly, he demonstrates here that he has the “makings,” and I don’t know any other young violinist whose future development I shall follow with livelier interest.

PROKOFIEV: Lieutenant Kije Suite, Op. 60; Scythian Suite, Op. 29

Vienna Symphony Orchestra, Hermann Scherchen, cond.

SONOTAPE SW 3005  7-in. $9.95.


Philharmonic Symphony Orchestra of London, Artur Rodzinski, cond.

SONOTAPE SW 1038  7-in. $7.95.

Continued on next page

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TAPE DECK

Continued from preceding page

There are few of my favorite "display" disks which I’d be happier to have reissued on tape than Scherchen’s Kije (Westminster WL 5091, or currently WN 18266), for although I never dared go quite as far as C. G. Burke in boldly hailing it as "the best orchestral recording ever made," I believed from the first that it contained a number of passages which are ideal illustrations of transient-response cleanliness and sonic-detail authenticity. But in the course of time and incessant use, the disk grooves have become bally clustered up with gremlins; so it is with special relish that I now play and replay the immaculately taped transfer of the original recording — and am reassured that all the technological miracles of later years haven’t dimmed its incomparable vitality. The more heavily orchestrated barbaric terrors of the Seyhoun Suite may present an even greater challenge to the engineer, and one which has been perhaps even more triumphantly mastered, but this is a work too intense for even my long-nourished nerves to undergo except at rare intervals. (Winter 1951)

Except for the extraneous crackles of dirty grooves, I couldn’t distinguish any substantial differences between the disk and tape versions of these works, and — again in direct comparison — there were none at all between the Rodzinski recordings heard first via turntable (Westminster W-LAB 7917) and then via tape deck. (Which strikes me as controversy both the pessimists who have held that no 7-5/ips tape can match the high-frequency incandescence of the best LPs, and the optimists who automatically assume the overall superiority of the tape medium.) But while the Rodzinski works may be more sensationally brilliant in some respects than Scherchen’s, his orchestral tone qualities are by no means as admirable. And although his acidulous reading is appropriate enough for the Three Overture excerpts, his touch of pompousness and lack of zestful wit are too heavy a burden for the Classical Symphony. Even at its best, this version makes me regret all the more bitterly that Knushevitsky’s never was captured with comparable technical skill. (April 1956)

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PROKOFIEV: Romeo and Juliet.
Op. 64: Five Excerpts

Members of the NBC Symphony Orchestra, Leopold Stokowski, cond.
RCA VICTOR T-5S 18, 7-in. $1.295.

Drawn from all three of the published orchestral suites, this group of excerpts coheres more consistently than many of Stokowski’s once-famous "symphonic syntheses," and, although I’ve never seen the complete ballet either on the stage or on film, I venture to say that the quincentennial of the work is distilled here. It may be a somewhat bodiless brew, if compared with a younger Prokofiev’s lusty music, yet it commands a delicacy of fragrance, a nostalgia, and a bitter-sweet tenderness which reveal new insights into that prodigiously gifted composer’s later years. Listening to this tape with its almost ghostly
evocations of Romeo at the Fountain, Juliet, Romeo and Juliet together, Romeo at the Tomb of Juliet, and the Death of Juliet, a half-forgotten line reverberated insistently in my mind: "... a poise, a wounding, a beautiful suppression ..."

But when I searched vainly to trace it in e. e. cummings' works (where I'm sure it originates), I came across other lines which are perhaps even more apposite:

it is the autumn of a year
When through the thin air
stoooped with fear
across the harvest whitely peer
empty of surprise
death's faultless eyes

The flute of morning stilled in
noon the implacable bassoon —
now Twilight seeks the thrill of
moon,
washed with a wild and thin
despair of violin

Perhaps for all its poignance Prokofiev's Romeo and Juliet score is—in the best sense—"background" or atmosphere-setting music which for more overt drama must be experienced as an inseparable part of the danced ballet. Yet restrained and remote as it may seem when heard without the accompaniment of visual spectacle its feather-light touch quite possibly may be better remembered by some sensitivities than the more powerfully "moving" raw emotionalism of other, quite different, dramatic works. I'm sure of one thing, anyway: the sparse, open-weave tonal textures here, and the constant sense that infinitely more is implied than what is directly stated, imperatively demand the unique qualities of stereo reproduction. I'm fully aware that so perceptive a critic as Alfred Frankenstein unhesitatingly found the single-channel LP version (issued so far only as part of a larger Romeo and Juliet miscellany, RCA Victor LM 6-228) as "the finest single orchestral recording" in his entire Prokofiev discography, but I still doubt whether other listeners can ever realize the full beauty of Stokowski's performance here until they can know it in the magically expanded yet etherealized aural vistas of stereo sound. There it is; possibly Stokowski's supreme sonic masterpiece—and I haven't forgotten for a minute his great Philadelphia days!

RESPIGHI: The Pines of Rome, The Fountains of Rome
Vienna State Opera Orchestra, Argeo Quadri, cond.
SONOTAPE SW 3006. 7-in. $9.95.

Like the Scherchen Prokofiev coupling, this is another war-horse release of several years back, which LPs did much to establish the fame of Westminster engineering (WL 5167, recently reissued as WN 18271), but here the tape version clearly is more faithful to the original recording in its superior freedom from high-end shrillness, its cleaner crispness, and far more equable and better-blended sonorities.

Continued on next page
TAPE DECK
Continued from preceding page

Yet these very virtues make all the more glaring the innate sterility of the works (and perhaps the performances) themselves. I used to think there was considerable poetic atmosphere in the Fountains at least, but today I find it only somewhat less intolerable than the gaudy scene painting and bombastic emotionalism of the Pines.

- VERDI: "Requiem" Mass
Corry Blijster (s); Elizabeth Pritchard (ms); David Garen (t); Leonard Wolowsky (bs); Netherlands Philharmonic Choir and Orchestra, Walter Goehr, cond.
CONCERT HALL CHH/BN 18. Two 7-in. $23.92

At last I'm given tangible proof of my conviction that all of types music it is the large-scale choral-and-orchestral form which most imperatively demands — and profits by — the stereo medium. Perhaps operas will exploit its potentialities even more dramatically, but at least they have fared better hitherto in single-channel recordings than choral works, which never have been fully satisfactorily captured. I can't imagine why stereo-tape manufacturers are so backward in demonstrating what now can be done in freeing choral textures from the cramped bondage to which disks have condemned them in seeming perpetuity. But don't make me word for it: just compare any LP of the Massenzi Requiem with the present tape — and you'll find out for yourself what it means to add an entirely new dimension (in aesthetics as well as sonic technique) to your experience.

Granted that Goehr, for all the skillful musicianship and sincere feeling he exhibits here (more effectively than in any of his previous releases I know) can't achieve the interpretative stature of Toscanini or De Sabata. Granted too that the soloists here hardly can match many more famous singers who have essayed these roles on LP (although Pritchard's is one of the finest young voices I have come across since Ferrier's, while Blijster's is nearly as desirable and possesses more dramatic "personality"; only the tenor and bass are nondescriptly "adequate"). Nevertheless, this tape marks the first time I ever have wholeheartedly responded to Verdi's deeply moving music outside a concert hall, and I ascribe that less to the fine playing of the orchestra here and the even finer singing of its unfortunately rather small companion chorus than to the superb spaciousness and "life" with which their composite sonorities are both integrated and differentiated in stereo reproduction.

Curiously enough, it is not necessarily the most obviously dramatic passages (like the almost Polovstian pounding rhythms of the "Dies Irae") which benefit most, but the more serene moments and such lilting ones as the dance-like double fugue of the Sanctus. No attempt has been made here (rather to my regret) to capitalize further on stereo possibilities by antithetical placement of choir sections or the soloists in concerted numbers, and (even more regrettable) there is an unimaginative reliance on bringing the soloists as close as to the microphone as would be necessary in conventional recording. Hence, the latter sometimes sound disconcertingly "forward" and disengaged from the orchestral background, rather than as closely integrated in it as they can be in stereo and still maintain distinctive individual clarity.

But such quibblings are quite minor considerations, for future reference only. The vital fact is that the Requiem as a whole seems made for stereo — and stereo expressly designed to enable the Requiem to be heard and absorbed as never was possible before on records. I can't resolve the aesthetic dilemma in which a critic finds himself: caught between the choice of a Toscanini performance, say, and the aural beautitudes of Goehr's stereo sound. I can only chronicle its existence — and hope that many other listeners find themselves in a predicament as fascinatingly delicious in practice as it is perplexing in theory.

REEL MUSIC NOTES
ALPHATAPE: The difficulty of utilizing in a jazz manner a predominantly violin ensemble is indicated by the very title (Music to What By?) of a miscellany by Paul Nero and his Hi Fiddles. The liveier pieces, like Scherzo-Phenia and Just a Minuet are diverting, escapist chamber-music fare (making the most of the bright, not-too-close recording), but the slower ones, for all their desperately ingenious arrangements, are hardly satisfactory for either background listening or actual dancing (AT 24, 5-in. $3.95). Four Mood's for Orchestra is more consistent in style, but here Hewert Powlicki's attempts to emulate the glistening richness of a Kostelantz or Mantovani isn't quite within the powers of his Vienna Amusement Orchestra. However, he should satisfy the romantic yearnings of listeners who can languish to the lush strains of Drigo's Serenade, Fibich's Poeme, and the like (AT 13, 5-in. $5.95).

BEL CANTO: I don't know Dave Remington's standing among jazz cognoscenti, and to my ears his band's Chicago Jazz "Reborn" sounds more like a modernized refinement of New Orleans styles. But whatever his authority and stylistic derivations, I found this surprisingly long program (for a 5-in. reel) consistently fascinating. There is a fine perky animation throughout, achieving a really jubilant drive in China Boy and Mandy; the arrangements are imaginative, with distinctive piano, fiddle, and percussion solos, brilliantly recorded; and the combination of rambunctious spirit and sophisticated treatment is for once effectively reconciled (503, 5-in. $6.95).

CONCERT HALL: The effectiveness of a real barrelhouse piano or band used to depend — when heard in situ — as much on beer- and smoke-induced soundness in its listeners as on its practitioners' lung power and muscularity. But now, thanks to stereo, the first two pieces in Barrelhouse and Blues by Sam Price and his Kaycee Stompers can barter even the
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regular Phonotapes—same high quality tapes—available from wide range of orchestras, bands, and choirs for delicate and subtle listening. May be played in imagination and subtlety, they certainly can achieve tremendous swinging momentum. Human flesh and blood can’t maintain this pile-driving racket long, and after Jumpin’ on 57th and Jonah Whales Again the remaining two pieces slow down to a shuffle, also good of its kind, but with the blowzy-bluesy clichés showing more plainly. A terrific tape of its kind—but definitely not for delicate sensibilities or easily overloaded sound systems (•• CHT/BN 16, 7-in., $11.95).

JAZZTAPE: The box-labeling doesn’t make it clear whether The Sextet From Hunger is the program title or the performing band’s name, and there are no personnel details, but from the first rowdy bars of the music itself, no one can doubt that this is a group which clings unashamedly to the old Dixieland traditions—energetically strummed banjo, trumpeter, trombone, slide, and occasionally piano, and all. Yet staccato, shash, and raucous as the playing is throughout, even its oldest clichés are animated with honest gusto—achieving at its best (as in Harmony Rag) an infectiously exuberant lift (JT 4009, 5-in., $6.95). But after so much high spirit, it’s hard to react sympathetically to the coy attempts of the New Animal Crackers Band to reproduce (or is it satirize?) the dance styles of the Twenties in Cinématographe. A Club Français du Disque recording, and a very bright one technically, this is perhaps corny enough to remind French listeners of a very distant Dixie; but for others it is likely to arouse queasiness (JT 4015, 5-in., $6.95).

Phonotapes-Sonore: A welcome change of pace for the listener who thought he had heard almost everything, but who never before had directly encountered the “new” quasi-folk style in children’s records, is provided by Songs to Grow On Vols. 1, 2, and long immensely popular on Folkways LPs FP 5 and FP 20. I like best Woody Guthrie’s completely unmawkish songs and delivery on the first track (Nursery Days), and the Pete Seeger and Cisco Houston contributions to School Days on the second track, but perhaps the kids of today are catholic enough also to go both for Leadbelly at one extreme and Charity Bailey and Adelaide van Wey at the other. Even the last are still a long way from the meaty-mouthed Tinny Tunes for Tiny Tots of an earlier era—and a good thing too! I have never approved of “children’s” records as such, but the honest tunes and words here, however naive, are something else again: I relished my present single hearing and I can’t imagine any child likely to exhaust their fascinations even in the interminable repetitions he is sure to demand. Old as the recordings must be, the present transfers to tape are surprisingly satisfactory (if of course far from wide range) and surely should duplicate their LP successes (PM 139, 7-in., $8.95—and admirably including a leaflet of the complete song texts).

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*Price quoted for mahogany. Blonde slightly higher.
Gray AM-50 Amplifier

SPECIFICATIONS (furnished by manufacturer): a single-chassis self-powered power amplifier. Inputs: one, at high-level high-impedance. Controls: input level; bias adjust. Outputs: 8 and 16 ohms to speaker. Power rating: 50 watts continuous; 100 watts peak. 1% distortion: below 0.25% at 30 watts output; below 1.0% at 50 watts output. Power response: ±1.0 db, 20 to 20,000 cycles at 50 watts at less than 1.0% harmonic distortion. Square wave response: 20 to 20,000 cycles, essentially undistorted. Sensitivity: 1.5 volts in for 50 watts out. Damping factor: 15. Two AC convenience outlets; one switched, one unswitched. Power supply outlet socket for non-powered preamplifier. Metering terminals for bias setting located on front of chassis. Fuse receptacles located on front of chassis. Tubing: 2 – 6CA7, EL-34, or 6550; 6AN8. Dimensions: 8 in. deep by 12 wide by 10½ high. Price: $129.50. MANUFACTURER: Gray Research and Development Company, Inc., 658 Hilliard St., Manchester, Conn.

Fifty-watt amplifiers are becoming increasingly popular among perfectionists, and the Gray AM-50 is an outstanding example of why such amplifiers are gaining wide acceptance despite their cost.

A single input connection is provided, and an input level control allows the AM-50 to be used either with average low-output control units or with those that require lower-gain power amplifiers. It has two auxiliary AC outlets, one switched and the other unswitched, and the fuse receptacle is readily accessible on the side of the chassis.

Since the B+ supply voltage in the Gray amplifier is unusually high, the maker has taken the precaution of overrating some of the components, thus lengthening the expected life of these parts.

The AM-50’s sound, through my reference system, remained clean, smooth, and transparent at all volume levels up to what I deemed the limit of tolerability. Like other top-quality amplifiers I’ve heard, the AM-50 seems to add no coloration at all to the sound. Even with a heavily capacitive electrostatic tweeter connected to it (which is a very severe test of high-frequency stability), the Gray maintains its smooth listenability, and still reproduces musical timbres with remarkable accuracy.

Bass performance is equally good — deep, solid, and extremely well controlled, with a definition and body that reflects the very high stability it exhibits in instrument tests. Further evidence of its stability is the disarming ease with which it handles high-volume musical passages.

This amplifier is one I could live happily with...one cannot say “forever after” in this business, but I will say long enough to be well worth what it would cost me. — J.G.H.

MANUFACTURER’S COMMENT: This amplifier has been designed to provide exceptionally good transient response with a wide variety of output loads, as well as very low distortion. The total harmonic distortion at full 50 watts output is well below 1% to below 20 cycles.

Concert Cabinetry Turntable Base

SPECIFICATIONS (furnished by manufacturer): wooden pre-cut turntable bases for all popular transcription tables. Finish: two styles, standard and deluxe. Deluxe models have all plywood edges veneer bound; available in Mahogany, Blonde, or Walnut stains. Standard models do not have ply edge veneer, and are available only in clear lacquer on natural plywood finish. Dimensions: 20½ wide by 17½ deep; height as below. MODELS — TT-R: 4 5/8 in. high. TT-H: 6 5/8 in. high, for hysteresis motor. Prices: TT-R-DLX $70.00; TT-H-DLX $72.50; TT-H-STD $19.00. MANUFACTURER: E. and R. Scheller, 1630 W. Granville Ave., Chicago 26, Ill.

This turntable base is made by the same company which produces the sturdy equipment rack described in an earlier TITH section. It is equally sturdy; the wood is 3/4-in. thick, throughout.

The novel feature here is the felt linings used on the Professional and Deluxe models. The vertical sides of these bases are grooved along their top edges. Strips of felt, 3/8 in. wide and 3/8 in. thick, are glued into the grooves. A matching Continued on next page
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groove is cut into the top piece or motor board. This then simply rests on the strips of felt; it is not screwed down to the sides. Result: acoustic insulation to minimize the danger of acoustic or mechanical feedback. The Standard models have the motor boards fastened to the base with concealed screws, and are not felt-mounted.

Felt-covered adjustable-height feet are provided, and—at least, with the base for the Garrard 301 furnished us—a small spirit level for attachment to the motor board. The motor boards, by the way, are cut out to the specifications supplied by the manufacturer of the turntable; you order a base (and motor board) for a specific turntable, and it is delivered cut for that turntable.

This is another piece of fine cabinetry, and is a fitting companion for the Rack 55 described in the November 1966 section. — C.F.

Robins Aud-O-File


It is a long time since a really new idea in record storage has come along, but this certainly fits that description. The Robins Aud-O-File consists of a frame of wrought iron and steel rods supporting 50 heavy, clear plastic record sleeves having curved bottoms conforming to the shape of the disks. Each sleeve is threaded over two hanger rods (in the same fashion as a window curtain), and these are free to slide along the parallel rods atop the rack. Thus, disks in the Aud-O-File are stored vertically suspended in dust-proof protective sleeves and are relieved of the pressure that is exerted on them when a large stack is stored in a conventional record cabinet. They are protected from damage, while the clear plastic of the sleeves allows the labels to be read without pulling the disks from their sleeves.

Really an ingenious idea, and one of the best schemes I've seen to date for storing disks that have outlived their envelopes or whose envelopes had no pertinent information on them. — J.G.H.

Metzner Starlight Turntable

SPECIFICATIONS (furnished by manufacturer): MODEL 60—a transcription turntable having continuously-variable speed control and a built-in stroboscopic speed indicator. Speed range: 16 to 83 rpm, continuously variable within a single operating range. Wow and flutter: less than 0.2% RMS. Rumble: over 40 db below NARTB standard 7 cm/sec recording level. Drive motors: 4-pole induction.


This is one of the few turntables I have seen to date which provide completely variable speed control throughout their entire operating range. This means that it can be used not only to correct for speed inaccuracies in disks that should be 33⅓ but aren't, but that it can also provide accurate speed settings for any of the early collector's items that were disked before the 78.26 rpm speed became standard. Add to this the fact that the Starlight's speed control range extends down to that of the new 16¾-rpm talking books and we begin to get some idea of this turntable's versatility.

The heart of Metzner's variable-speed drive is a neoprene-coated flat drive disk that is driven directly by a worm gear on the motor shaft. At the bottom of the turntable spindle, a knurled aluminum wheel mounted by a spline arrangement contacts the surface of the drive disk. As the speed-change lever above the motor board is varied, the aluminum wheel is moved up or down on the turntable shaft, and the point of contact between the wheel and the drive disk changes, from the center to the outside of the disk, providing a wide range of "gear" ratios.

At the slowest speed, the idler is running near the hub of the drive disk, so the high ratio between them revolves the idler (and hence the turntable) at its slowest speed. As the speed lever is turned up, the idler moves toward the outer edge of the drive disk, increasing the speed up to its limit of about 83 rpm. To facilitate accurate speed setting,
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TESTED IN THE HOME
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the underside of the turntable is marked with three concentric rings of stroboscope dots, visible in a small mirror recessed under a cutout in the mounting plate. When the motor is switched on, the stroboscope rings are illuminated by a neon bulb, which also acts as a pilot light.

The whole idea is quite ingenious and well executed. The unit I tested had extremely good speed regulation, and was comparable in this respect to the best of the turntables I have tested. Its 40 db rumble level is not as low as that of the most expensive transcription tables, but is fairly close to the practical limit set by the rumble level on many disks. And the nature of the Starlight's drive system suggests that its rumble is not likely to increase with prolonged use; there are no critical drive surfaces to develop flat spots, and the entire drive system (including the turntable) is shock-isolated from the motor board on floating rubber mounts.

A 45-rpm spindle insert is permanently installed over the turntable spindle and is lightly spring loaded, so that it retracts to below turntable level when a 10- or 12-in. disk is placed over it. A cute idea.

The whole unit is smartly styled and is about as compact as a turntable of this type can be. All in all, an excellent buy for a medium-cost high-quality system. — J.G.H.

Norelco Speakers and Enclosures

MANUFACTURER: North American Philips Co., Inc., 100 East 42nd St., New York 17, N. Y.

These are unusual loudspeakers both in construction and performance. They are essentially single-cone units, in that they use only a single voice coil and magnet assembly, although their high-frequency response is comparable to that of many true two-way speaker systems.

In the usual large-cone speaker, the voice coil actually responds to higher frequencies than the speaker is capable of fully reproducing, because the very slight elasticity of the cone paper prevents the most rapid voice coil vibrations from being converted into cone vibrations. The voice coil is vibrating, but the motion is not fully passed on to the cone, so it is not converted into air vibrations. Philips meets this problem by the addition of a second small cone, which is attached to the perimeter of the voice coil assembly and which is light enough to respond to the rapid vibrations that the larger cone cannot follow. The result is significantly improved high-frequency range.

Five Norelco twin-cone speakers were submitted to us for testing, along with the three models of FRS enclosure. Since the enclosures were specifically designed for use with these speakers, all speaker tests were conducted in the recommended enclosures, and the comments about them which follow are based upon their performance in the FRS enclosures.

I must admit that I was taken aback by the published frequency response curves on these speakers until I realized that they represented the speakers' response without baffles. The 9762M's published curve, for instance, shows very smooth response between 2,000 and 12,000 cycles, but below 2,000 cycles the curve drops off fairly sharply, being at 1,000 cycles about 10 db below the 2,000 cycle level. From there down, it slopes off at about 4 db per octave down to around 80 cycles (where it is 25 db below the 2,000 cycle level). It then rises about 6 db at 50 cycles (the cone resonance frequency) and drops out sharply below that. On paper, these curves look unpromising, since in terms of frequency response they would show ±12 db from 35 to 18,000 cycles, but I'm glad to be able to say that they do not represent the way the speakers sound when properly baffled.

Due to their high midrange conversion efficiency (see Specifications), these speakers work best when horn-loaded or baffled in bass reflex enclosures such as the FRS units. When used in its recommended enclosure, the Model 9762M speaker (whose "unusual" response was described above) produces clean, transparent sound. On musical program material, its bass is full, deep, and well defined, and the middle range is smooth and remarkably clean (which is more unusual than it may at first seem). The high range is markedly accentuated (reflecting the 10 db rise above 1,000 cycles), but extends at that level all the way out to beyond 10,000 cycles. Thus, its brightness affects not only the so-called "presence" range, but the full range of overtones as well. This gives the 9762M, like the other Norelco speakers that were tested, a brilliant sound that many people like very much.

The 9762M's efficiency is very high for a direct radiator; comparing it with speakers with which I am very familiar, I would estimate its efficiency to be in the vicinity of 8% throughout most of its range.

The 9760M's sound is quite similar to that of the 9762M, although it is a little less clean at the low end and its highs lack some of the smoothness of the more expensive unit. It has lower efficiency than the 9762M, which is to say that its efficiency is just slightly higher than that of average high-fidelity speakers.

The cone resonance on both of the 12-inch speakers measured identically . . . 51 cycles in free air. This probably accounts

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to some extent for the fullness and definition of their bass. The 8-inch speakers tested exhibited more differences in sound than did the 12-inch units, and the main differences were observed at the low-frequency end. They have in common an over-all cleanliness that is unusual in speakers of their price and size, and their high-frequency range is remarkably broad. All of them extend to well beyond my 17,000-cycle hearing limit.

The 9710M is less bright than the 12-inches, and seems to be a little smoother at the top, even though it exhibits a rising response all the way out to about 10,000 cycles. The free-air cone resonance on this speaker was so slight that it was difficult to determine, but it seemed to occur at around 54 cycles.

The 9750M is about mid-way between the 9710M and the 12-inch units insofar as brightness is concerned, and seems to be somewhat smoother in its middle-to-treble range than the higher-priced units. Its cone resonance is higher than the other units, occurring at about 80 cycles, and while this gives its low end a slightly fuller sound, the speaker obviously does not extend as far down as the others.

The 9770M, though, was a real surprise. For a $10 loudspeaker, this is really much better than anyone has a right to expect. Despite its 90-cycle cone resonance and rather unimpressive-looking published response curve, it produces surprisingly full-bodied and wide-range sound. It has a small response peak in the middle-high-frequency vicinity which tends to accentuate the flaws in unclean recordings, but in direct comparison with the higher-priced speakers, this unit fares very well. It is, like the other Norelco speakers, quite bright-sounding, but this is nicely offset by a fairly heavy low end. Used in its recommended FRS III enclosure, this is an ideal small speaker that represents a very good dollar buy. As a matter of fact, the Norelco 9770M when used with a 4,000-cycle crossover network would probably make a fine tweeter for use with a budget-priced two-speaker system.

None of these speakers use standard American mounting centers; the 9710M and the 9750M mount by means of three holes drilled at 120-degree intervals around the perimiter of the speaker frame, while the other attaches by means of small clamps around the speaker's edge. There is, of course, no mounting problem if the speakers are used in their FRS enclosures, and since these are precisely matched to the speakers' characteristics, and are very ruggedly constructed and handsomely finished, they are the logical enclosures to use. — J.G.H.

Pedersen PCP-20 Tri-Amp Amplifier

SPECIFICATIONS (furnished by manufacturer): a single-chassis control amplifier. Rated power: 20 watts. Frequency response: ± 0.5 db, 15 to 30,000 cycles. 1% dist. below 0.05% @ 15 watts out; below 0.25% @ 10 watts out. Inputs: Tuner, TV, Mag. Phone. Controls: selector-equalizer (Radio, TV, Phone ... AFS, COL, RIAA, NAB, Microphone); volume and AC power; bass (± 15 db, 120 cycles); loudness compensation; treble (± 15 db, 10,000 cycles). Outputs: 4, 8, 16 ohms and Tape. Inverse feedback: 12 db. Excellent transient response. Two switched AC convenience outlets. Tubes: 2 - 12AX7, 12AU7, 2 - 5881, 5Y3GT. Dimensions: 4 in, high by 14½ wide by 7 deep. Price: $112.50. Cabinet: $10.00 extra. MANUFACTURER: Pedersen Electronics, 3667 Mt. Diablo Blvd., Lafayette, Calif.

In operation, the Pedersen Tri-Amp behaves much like several of the better compact amplifiers on the market, as far as freedom from noise and smoothness of tone control are concerned. The tone controls vary the bass and treble balance (variable slope) rather than affecting the frequency extremes (variable turnover or inflection), and phono equalization is quite accurate.

Hum is very low. It is the PCP-20's sound, however, that distinguishes it. Among the available compact, single-chassis amplifiers this is one of the very sweetest-sounding I have heard. The bass is full and solid, and the over-all sound is pleasantly unforced and uncolored at all levels up to its overload point. In this respect also it behaves very well, having excellent overload recovery characteristics and a high degree of bass and treble stability on a wide variety of loads. These are probably some of the reasons why, despite its rating of 1½ IM distortion at 15 watts, the PCP-20 sounds like a much higher-powered amplifier than it actually is.

Three input receptacles on the Tri-Amp amplifier accept four input facilities. Two switched high-level inputs are for a tuner and TV sound (or tape recorder); the third input is for a magnetic pickup cartridge or a high-impedance microphone.

The selector-equalizer switch provides four equalization positions for the magnetic phono input, while the fifth high-gain position removes the bass boost and treble rolloff so a microphone can be fed into the high-gain input. The phono input receptacle is terminated in 47,000 ohms resistance, which is optimum for most cartridges, although the load resistor is readily accessible should another value be called for.

Two front panel volume controls are provided, one of which functions as a regular level-set control and the other as a loudness contour control. With the contour control set in its full "up" position, the volume control alone can be used for uncompensated level adjustment; if loudness compensation is desired, the volume control and loudness compensator are used together, with the setting of the loudness control determining the degree of compensation and the volume control determining the over-all listening level. The volume control then operates exactly as would a rear-chassis input level-set control.

A glance at the chassis construction of the Tri-Amp suggests that real thought was devoted to ease of servicing. The entire rear of the chassis is detachable, exposing the underside of the tube sockets along with all the internal components. Since the two output tubes on the unit are mounted very close together, one above the other, care should be taken when installing the Tri-Amp to insure adequate ventilation; otherwise excessive heat may shorten the life of the upper tube and the electrolytic capacitor mounted next to it.

The Tri-Amp would be a good buy at a higher price. At $112.50, it is an ideal starting point for a moderately-priced system designed to sound like an expensive one. — J.G.H.
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Of this book, Eric Bentley wrote: "I can only say I had dreamed of writing such a book myself, and contemplate Mr. Kerman's fine work with a sweet, painful blend of envy and admiration."

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**January 1957**
HIGHLAND BAGPIPE
Continued from page 36

"Hiundratatereiri" of the closing section. Canntaireachd is now obsolete, but the fact that it existed not only ensured the survival of the piobhroch during the period after the 45 when Highlanders were forbidden sword and bagpipe, but also makes it safe to assume that we hear the older piobrochs — and some date back to about 1500 — very much as they were originally played. The eighteenth-century habit among singers and instrumentalists of adding their own forsiure to the music they performed did not, it appears, extend to the Highlands, though no doubt it was known in Edinburgh.

The Middle Music of the pipes is a difficult category to determine. It might be defined as abridged piobroch, denoting music of similar serious character but without its length or form. Among laments, those usually heard at civil and military ceremonies of burial or commemoration are Lochaber No More and The Flowers of the Forest. The former dates from the days when Jacobites found themselves obliged to take exile knowing that they would not again see Lochaber, the area about Fort William and Glenfinnan. In the Seaforth Collection the tune is described as a funeral salute and the volleys of the firing party are indicated in conjunction with it.

Finally, the Little Music. Strathspeys and Reels are the basis of Scottish national dances, and the traditional, intricate steps have their equivalent in the gay, nimble music to which they are danced. In city and hamlet, wherever there are Scotsmen, dancing takes place. One finds the same care in the execution of the prescribed steps at a ball, where the men wear formal Highland dress, complete with lace jabot and buckled shoes, and the ladies sashes of clan tartan across their gowns; and in the village hall where Big Tam sports shirtsleeves with his kilt and Wee Jean a jumper and tartan skirt. Your foreigner, meanwhile, is conspicuous in tails or gray flannels.

The accompanying music needs to be correctly accented and, for this reason, fiddle and accordion bands, with a rhythm section to emphasize the beat, are commonly found instead of a solo piper, whose tapping foot is a metronome for himself and not for

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the dancers. Jimmy Shand of Dundee and Tim Wright of Edinburgh are two who have achieved well-merited fame with their Scottish country dance bands. But let Captain Topham, an English visitor to Scotland in the early eighteenth century, have the last word: "When the company tired of conversation they began to dance reels. They will sit totally unmoved at the most sprightly airs of an English country dance but the moment one of these tunes is played, which is liquid laudanum to my spirits, up they start . . . and you would imagine they had been bit by a tarantula."

And the March—ever since kilted warriors strode in broken file across the hills to settle, with broadsword and shield, a difference with another clan, the bagpipe has been the surest means of lightening exhausted limbs for extra, impossible miles and for summoning the final reserves of strength and courage in war. On the battlefield it achieves mystical stave. No bugle can urge men to deeds of valor as the pipes do. In the blood and spirit of a man they sing the proud song of independence and fortitude. Perhaps the most effective of all fighting tunes is The Black Bear, which has in it pauses to be filled with shouts.

Napoleon, that archperpetrator of military maxims, remarked that in war morale was to manpower as three is to one. Many a Scot has felt the same way. For example there was Fhairshon who . . . swore a feud Against the clan M'Tavish, Marched into their land To murder and to ravish; For he did resolve To extinguite the vipers With four and twenty men And five and thirty pipes.

The poem, by W. E. Ayton, is called The Marcher of the Macpherson, who was quietly done in after his men had deserted to round up the local livestock; one supposes that M'Tavish had right on his side, or more pipers. Nevertheless, Macpherson's signal failure must be regarded as a phenomenon, for the value of the pipes in sus
Continued on next page

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HIGHLAND BAGPIPE

Continued from preceding page

taining fighting men is widely recognized.

This accounts for the special position held in Scottish (including Lowland) regiments by the Pipes and Drums. They are in a sense guardians of the regimental tradition, since their music, recalling incidents in peace as well as war, is a more tangible, personal link with the past than the battle honors on the colors. In fact, it harks back further to the clan system on which the original formation of Highland regiments was based.

To belong to the Band is a jealously guarded privilege, and no day passes in a Highland unit without the sound of the pipes. Even if there is no parade they can be heard interpreting for Scotsmen the standard camp-duty calls which punctuate the day, from reveille to lights-out. Then bring all the pipes together and give them drummers too, and the most routine parade becomes a stirring event, even in days of peace when the emotions are less vulnerable. On the order to march, the drums' beat up for eight paces while the pipers blow the bag full. As the elbow applies pressure, there is a brief wail up to the correct pitch, and suddenly the tune is launched. It is an illustration of the temperamental nature of the instrument that sometimes in winter, when the drums have started, nor a sound emerges from the pipes—the reeds have frozen in the interval between tuning in the band room and getting on parade.

On formal evenings in the Officers' Mess, music belongs as much to the occasion as the loyal toast. During dinner, three or four pipers play marches, shuffling round the table with their characteristic loping gait. They halt to introduce a strathspey and reel to their selection. From each set of pipes hangs a banner bearing the arms of the senior regimental officers present. Later the Pipe Major returns alone to give his pibroch in the silence always accorded to the Great Music. His performance ends abruptly; it is invariably so for the elbow comes sharply away from the bag at the end of any tune. The ritual is completed only when the Mess President has offered a quaich of whisky to the Pipe Major who

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drinks, salutes, and departs to take up again the military responsibilities of his rank.

One of these is the training of young pipers. Unfortunately the Pipe Major does not have the opportunity to keep his pupils under tuition for seven years as the Macrimmons did at their "college of pipers" in Skye. His preoccupation is often to push the learners as quickly as possible, to fit them in the Band, and to qualify them for sharing in the daily piping duties in a unit. But it is he who inculcates the young players the principles of breathing, of fingering, of tuning the drones, and of caring for the bag. The last may seem relatively unimportant but if the pipes are not regularly played, the bag must be treated with diluted treacle or sweet thick tea to prevent the sheepskin from splitting through dryness. The Pipe Major is often found surrounded by learners, each at a different point in his training. One will be picking out on the chanter his first tune, probably "The Nut Brown Maiden" or the most celebrated of Jacobite tunes, "The Skye Boat Song." Even at this elementary stage the teacher insists on the correct grace notes and allows none of the substitutes or omissions which make for tickle piping. Another will be playing the gusle—a bag and chanter without drones, on which the control of air pressure is first practiced. At the same time the more advanced pupil will be red in the face from his first encounter with the complete instrument.

Besides those with service connections there are hundreds of civilian bands. The post-1918 generations have been encouraged to play by fathers who in the war discovered for themselves the power and attendant symbolism of pipe music. Consequently it has spread throughout Scotland. It is paradoxical that the band which today wins more prizes in competition than any other, the Glasgow Police Pipe Band, comes from a city which is actually in the Lowlands. By now, of course, the whole world knows the pipes, and no doubt they frequently enliven the campus at the State University of Iowa, whose Scottish daughters made a great hit over here not long ago.

At this point one should mention the Dagenham Girls; unusual in being the first girls' pipe band, in being pro-

Continued on next page
HIGHLAND BAGPIPE

Continued from preceding page

fessional, and in drawing its members from an English town. It is both a band and an entertainment troupe. Immediately after they had given a first-class demonstration of concerted playing during a village fête in Hampshire, with others from the crowd I joined them in dancing Latin-Americanized reels to some highly unorthodox piping. On one of their trips across the Atlantic, the Washington Post made headline reference to "the Mad Band." Maybe "adaptable" is a more accurate description.

Following the improvement in communications over the last fifty years, there has been a marked trend towards collective playing in bands. Some anxiety is felt in case this should lower the level of individual accomplishment, and great pains are taken to keep alive solo piping competitions. Unlike the band contests, these are often part of the games which abound in August and September—Braemar is the best known. The games include other traditional Highland pastimes such as dancing, caber-tossing, and wrestling, as well as ordinary track events, and are nowadays primarily a spectacle for the entertainment of natives and visitors alike. The scene is vibrant with movement and sound. Yet the crowning glory is not the parade of massed pipes and drums which the world applauds, but the much more significant solo piping, taking place half-neglected.

Various categories exist in individual competition—march alone; march, strathclyde, and reel; and, of course, pibroch. Competitors submit a list of tunes and are called upon to play one of them. This year at the Skye Games, pipers in the pibroch class had to offer any four Macrimmon compositions, a choice as appropriate to the setting as the decision to do without massed bands. Instead, at the end, the competing pipers marched around the gathering ground together. Perhaps their music carried across the island to the western shore where a simple stone cairn commemorates the Macrimmons and, in their name, the bagpipe.
Hallowed Halls
Continued from page 54
in others in Europe, the orchestra seats have no center aisle. As a matter of fact, they have no aisle at all. If you come in late, you have to tramp over many pairs of shoes.

Every concert hall in Europe has its own flavor, no matter how similar they may be inside. There is the Concert Hall in the "promenade pavillon" of the Tivoli in Copenhagen—brand-new, ultramodern, with glass sides so that while listening to Brahms you can look out and see the merrymakers eating ice cream and flirting. There is good old Covent Garden, just a shade decrepit these days, with its strange green dome, its gloomy correctness, and its solid, spacious quality. There is the Théâtre des Champs-Elysées, with its frightful ceiling murals and unusual seats (something like plush wicker chairs). In Paris also is the Théâtre de Chaillot, the only hall in existence where you have to walk down to get to the balcony. This writer could go on and on, but suggests that the reader go on and on—on to London, Paris, and Vienna, on to Berlin, Munich, and Wiesbaden, on to Rome, Milan, Stockholm, and Copenhagen. And from beyond beckon Moscow, Leningrad, Peiping. As they say, you only live once. But get your tickets in advance, if possible.

Oblusive Melody
Continued from page 63
(9) Albert Roussel—Concerto for Small Orchestra, second movement.
(10) André Jolivet—Andante for String Orchestra.
(11) John Blow—Venus and Adonis.
(14) Albinoni—Oboe Concerto Op. 9, second movement.
(15) Carl Nielsen—Masquerade, Prelude to Act II.
(16) Jacques Stehman—Symphonie de Poche, third movement.

Continued on next page

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Now notwithstanding this, and believe it or not, there are still people who will spend hundreds, and even thousands, of dollars for prime amplifiers, tuners, etc., and then go out and buy a boom-box. Why?

A noted psychiatrist undertook to find the answer. He found that (1) some people mistake mere loudness (so-called 'augmented' bass) for true bass; (2) others are unable to tell the difference between true bass and boom; (3) some think boom is bass; (4) others think, "boom is bass because it comes from loud and/or expensive enclosures; (5) others have a fixation for exciting myths, such as, 'the bigger the box, the better the sound'; (6) some innately resist progress and never seem able to adjust themselves to better things as they come along; (7) others are impressed by expensive advertising and high-pressure sales promotion.

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OBTRUSIVE MELODY

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(17) Spohr — Violin Concerto No. 7, second movement.
(18) Schoenberg — Five Pieces for Orchestra, Op. 16 No. 3.
(19) Gabrieli — Canzone No. 2 for Double String Orchestra.
(20) Delius — North Country Sketches No. 1.
(22) Widor — Organ Symphony No. 10, third movement.
(25) Ibert — Flute Concerto, second movement.
(26) Mennin — Symphony No. 3, second movement.
(27) Alfen — The Mountain King, excerpts.
(29) J. S. Bach — Organ Fantasia in C major, Adagio.

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Mr. Benjamin has culled about sixty-five hours from the pages of composers of three centuries, which may sound like an awful lot of restful music to the ordinary, restless listener. It doesn’t sound so to Mr. Benjamin. "What are fifty or sixty hours of music?" he argued, rewinding Reel No. 6 and looking, longingly, at No. 7. "Translated into the field of opera that would be equivalent to the three popular Puccinis, three or four of the Massenets, a few Verdis and, perhaps, The Ring. It will never be enough for a lifetime. It will strangle..."
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OBRUSIVE MELODY

Continued from preceding page

introduced by the orchestra during its current season.

Being only tranquil, the piece will, of course, not be included in Mr. Benjamin's restful tapes. But it will probably be played at dinner together with Haydn, Prokofiev, Ravel, and some other restless (though tranquil) fellows. Having shared a couple of meals at Starmount Farm I can say with conviction that Virgil Thomson need have no regret nor misgivings. If his music contrives to be half as tasty, mysterious, and intriguing as the stuff they send in from the kitchen, it will be a very delicious score indeed.

Editors Note: Any one interested in a complete listing of the Restful Music contained in Mr. Benjamin's tapes (Composer, Title, and indication of the recording from which it was taken) may obtain one by writing to Edward B. Benjamin, P.O. Box 60, Greensboro, N.C. and including $1.00 for postage and preparation of the material.

GOLDEN AGE

Continued from page 61

past. "The most beautiful voices I ever heard—one of which I never heard in person, another only late in his career—were Caruso, Ruffo, Toreseilla, Journet, Selma Kurz, Medea Mei-Figner. My later favorites were Frida Leider and Mera Seinemeyer. I heard Seinemeyer, actually, very little, but I knew Leider well. Her repertoire was fantastic, a fact little known outside Germany. She was great in operas like Tosca and Trovatore. It is remarkable that she made her debut as Brinnhilde. Other recorded favorites are Sammarco, Magini-Colletti, Kruscieniukski, and the early Marconi."

As a final question I put the one uppermost in the minds of all historical collectors: When is Volume 2 coming out? The answer was given thoughtfully: "This all depends on finding a publisher willing to print it. Besides it is very hard work, and will take a long time. At present I am too busy, though I keep working at it continuously; therefore it is impossible to fix any date. The best answer I can give you is that the second volume is on the way."

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STEREOPHONY

Continued from page 59

of instrumentalists separated by a considerable distance and clustered around separate microphones.*

Sometimes — deplorably — the differential effect between the channels is further augmented by "riding" the gain controls during recording, increasing the intensity of sound in one channel at one time, that on the other channel at another.

These and other tricks are fairly regularly used to produce the strikingly "realistic" stereophonic recording that we hear in the living room. What this implies is that the "classic" stereophonic principle, according to which one simply places two microphones in the right positions, makes a straight recording, and then reproduces it over two loudspeakers in similar positions, has not proven, as a practical matter, entirely adequate (and perhaps not even wholly relevant) to the production of three-dimensional home music.

Of course, there is nothing sinful, however deceitful, about all these various tricks in recording if they give us a better listening experience. But, realizing that they are sometimes necessary to a satisfactory illusion, we look back to the cause, discussed in this article, and cannot help wondering whether there may not be a simpler method of achieving stereophonic realism, one that does not involve the use of two or three complete separate channels; something that will give us the necessary differential on the important transient effects, without bothering about incongruous phase and intensity differences on the follow-through tones, which don’t matter.

Is it absolutely certain that we must go to the trouble — and expense — of using two or three completely separate channels of recorded sound, if the recording people still feel obliged to exaggerate the effects to make them convincing, and if the effects that really matter, in the first place, are dependent only on a fractional quantity of the recorded material? I don’t know the answer, but the question, it seems to me, is food for thought.

*Mrs. Crowhurst concedes that this is not common practice, especially among major tape and disk producers, but points out that it is sometimes done, and successfully — lid.

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SIR:
I have a question regarding your “Dialing Your Disks” chart.
My amplifier has only three compensation settings, for LP, RIAA, and Eur, without separate rolloff and turnover controls. How can I use my equalizer to obtain other compensation values? For instance, can I get the AES characteristic by using one of my compensation settings and my tone controls?

Richard A. Patton
Willowick, Ohio

Your tone controls can be used in conjunction with the equalizer settings to obtain a fairly close match to any equalization characteristic.

For the AES curve, set the equalizer to Eur and turn the treble control down to give about 8 or 10 db of cut at 10,000 cycles or until the disk sounds like others of the same brand which are known to be correctly equalized with the positions you have.

Disks requiring straight 500-cycle bass rolloff and 16 db rolloff can best be matched by using the RIAA position and then introducing a slight amount (about 2 db at 10 kc) of treble cut. Early London disks can be equalized by setting your control to the LP position and then adding slight (5 db at 10,000 cycles) treble boost.

SIR:
I am bothered by too high a hum level from my system, and have thus far determined the following things:
When I disconnect the phono input to the preamp there is no change in the hum. But when I disconnect the audio input from the preamp to the main amplifier, the hum completely vanishes. Also, removal of any one tube in the preamp completely eliminates the hum.

I believe this localizes the source of hum to the control unit, which is a kit model, and to a particular section thereof. The hum, I find, exists only on the phono and mic, channels, and predominantly on phono. The arm is grounded to the turntable, and the latter to the preamp. Connecting the preamp or amplifier to a true ground (cold water pipe) makes no change in the hum when the phono input is connected, and aggravates the hum when the phono is disconnected. Disconnecting the shield of the audio input to the main amplifier at either the preamp or the amplifier brings no change. The hum control has been carefully set.

T. Gruczc
Toronto, Ont. Canada

The fact that your hum problem persists with the pickup disconnected but disappears when the preamp tube is removed indicates that the hum is originating in the preamplifier stage of your control unit. Also, your observation that it is more severe on the phono setting than on the mike input position suggests that the hum is originating before the equalization section of the preamplifier stage.

If the hum is a recent development, it is probable that the preamplifier tube in the control unit has become defective and developed a severe heater-cathode leak, or that the electrolytic capacitor in that tube’s plate supply has become open-circuited.

If, however, the hum has existed ever since the kit was assembled, the trouble may be almost anything from a ground loop around your input receptacles to a dry-soldered joint. Carefully inspect the wiring in the preamp to make sure that all soldered joints are sound and that no ground connections have been made which were not specified in the control unit’s wiring instructions.

SIR:
Can you please tell me the cause of the loud pop or crack heard through my speaker whenever the record changer switches itself off after playing the last record?

A. Edwards
Toronto, Ont. Canada

The popping noise created by a record changer or turntable when it shuts off is caused by the sudden interruption of the power supply to the motor. Continued on next page.
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AUDIO FORUM

Continued from preceding page

of the AC supply current through the drive motor.

It can be prevented by bridging a 0.05 or 0.1 mfd capacitor across the switch connections. The charge left in the capacitor when the switch contacts are opened will minimize the audible effect of the current interruption.

SIR:

I have a very fine loudspeaker system in my living room, which measures 20 by 20 feet with a 15-foot ceiling.

I am persistently bothered by a tremendous, booming bass resonance that seems to occur at about 100 cycles. No matter how I try reinforcing the cabinet or changing its location in the room, I cannot seem to get rid of the resonance. I am convinced that the trouble is due to the shape of the room, since its square shape would be expected to give standing waves of the same frequency in both directions.

What would I like to ask is, what measures can be taken to correct the resonance? Would hanging drapes or treating the walls with acoustic tile help, or am I stuck with an insoluble problem?

Karl Leicester

A member of HIGH FIDELITY’s staff has been bothered with exactly the same problem in a square listening room, and while we would like to be able to offer some help we cannot suggest anything that would affect the room’s behavior at such a low frequency, without making it look like a broadcast studio.

Drapes and acoustic tile will not efficiently absorb anything below the middle range of sounds. The only thing that might do so would be large, heavy baffles built out at an angle from two adjacent walls, or large areas of so-called peg board set along one or more walls. These may not help the décor of the room, though, and would probably be verboten in a married household. You might refer to the chapter on Room Acoustics in Charles Fowler’s book, High Fidelity.

Also, readers’ suggestions about acoustic treatment of square rooms would be welcomed.
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