

# High Fidelity

FEBRUARY

• THE MAGAZINE FOR MUSIC LISTENERS

• 50 CENTS



## THE PHILADELPHIANS

by ROLAND GELATT

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



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

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

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

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

**HOME RECORDISTS — CHURCH RECORDISTS:**

Enter Audio Devices' **BIG PRIZE CONTESTS** for the best articles on "How I Use My Tape Recorder."

**WIN** a V-M "tape-o-matic" recorder, plus \$100 cash, plus 20 7-inch reels of Audiotape. Ten other valuable awards, too!

Contest closes April 1, 1955. See your Audiotape dealer, or write to Audio Devices today for complete details. There's nothing to buy!

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

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

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

	Yield Strength	Breaking Strength
1 mil Acetate	1.8 lb.	2.5 lb.
0.9 mil "Mylar"	4.1 lb.	7.6 lb.
1.45 mil Acetate	3.0 lb.	4.1 lb.

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

\*Dupont Trade Mark

**AUDIO DEVICES, Inc.**

444 Madison Avenue, New York 22, N. Y.  
 Offices in Hollywood • Chicago  
 Export Dept., 13 E. 40th St., N. Y. 16, N. Y., Cables "ARLAB"



*attuned to Modern Living...*

Living in today's smaller home is even more sumptuous than in spacious Victorian mansions—especially when the living room is filled with high fidelity music from the new Concerto by Jensen.

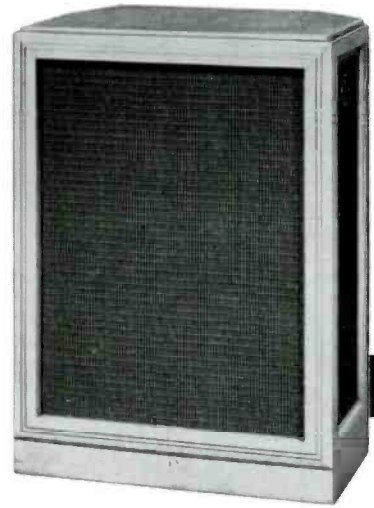
**Tech-notes:** New P12-NL L-F 12-inch "woofer" speaker gives full bass response—designed especially for the Bass-Ultraflex cabinet. The RP-102 H-F "tweeter" affords exceptionally smooth handling of frequencies above 2,000 cycles approaching the upper limits of audibility. High-frequency balance control on right side of cabinet. Impedance, 16 ohms. Power rating, 25 watts.

*Your Jensen Concerto is fully assembled and carefully tested at the factory.*

**MODEL CT-100 "CONCERTO" 2-WAY REPRODUCER**

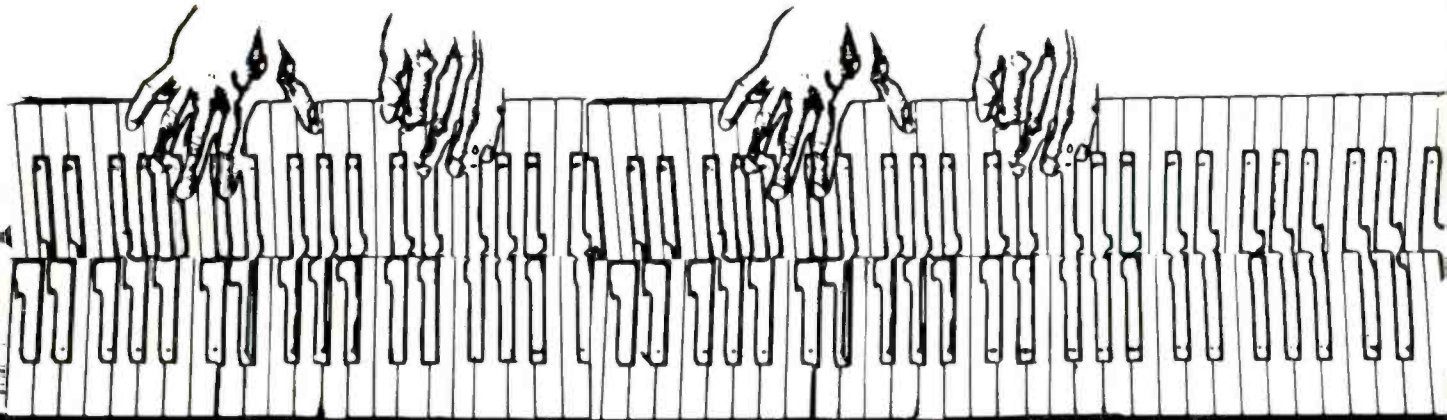
ST-915. Selected Mahogany. Net Price.....\$164.50

ST-914. Blonde Korina. Net Price..... 168.00

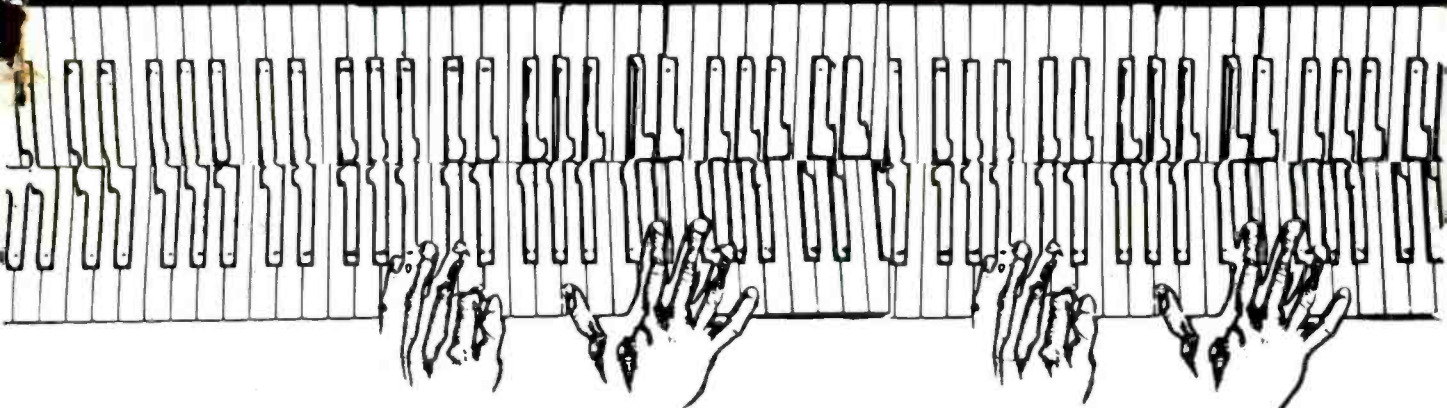


**CT-100**

Burton bronne advertising



# Concerto by Jensen



**JENSEN MANUFACTURING COMPANY**

Division of the Muter Co. • 6601 S. Laramie • Chicago 38, Ill.

In Canada: Copper Wire Products, Ltd., Licensee



**PICKERING** models **220** / cartridges  
**240**

*The Most Nearly  
 Perfect Phono Pickups  
 Ever Produced . . .*

they are sold separately for all standard arms or  
 mounted back-to-back to make up the famous  
**PICKERING 260 TURNOVER PICKUP.**

**MODEL 220**—for 78 rpm records  
 diamond or sapphire stylus



**MODEL 240**—for 33 $\frac{1}{3}$   
 and 45 rpm records  
 diamond stylus only

**MODEL 260**—turnover  
 cartridge for 78 or 33 $\frac{1}{3}$   
 and 45 rpm records  
 (the 220 and 240  
 back-to-back)



**The 220 and 240 are engineered to  
 maximize performance. By comparison they  
 are without equal . . .**

The **220** and **240** are

**Lighter—5½ grams**

**Smaller— $\frac{5}{8}$  by  $\frac{3}{4}$  by  $\frac{3}{8}$  inches**

The **220** and **240** have

**Highest Output—30 millivolts/10cm/sec.**

**More Compliance with Less Tracking Force**

**Lower Overall Distortion**

**Less Moving Mass**

**Wider Frequency Response**

**Mu-Metal Shielding for Less Hum**

*These characteristics have real meaning to those who understand that  
 maximum performance depends upon components which meet professional  
 standards. If you want the best that high fidelity can offer, ask your dealer  
 to demonstrate the 220, 240 and 260 Pickering cartridges . . .*

*The Most Nearly Perfect Phono Pickups Ever Produced*

**PICKERING** and company incorporated • Oceanside, L. I., New York



**PICKERING COMPONENTS ARE PROFESSIONAL QUALITY**

*“For those who can hear the difference”*

. . . Demonstrated and sold by Leading Radio Parts Distributors everywhere. For the one nearest you and for detailed literature, write Dept. H7





# High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

Volume 4 Number 12

February 1955

The Cover. Keen-eyed citizens of the City of Brotherly Love will note with interest and amusement the third film-strip from the top in the cover design, which illustrates one of the hardships of magazine-publishing. It depicts William Kincaid, flute, and Marcel Tabuteau, oboe—and between the taking of the photographs and their appearance in print, M. Tabuteau left Philadelphia Orchestra. All the pictures, incidentally, were taken at Columbia recording sessions in the Academy of Music.

This Issue. The austere angular ultra-modern living room, perhaps featuring picture-windows or glass bricks, presents its audiophile-dweller a tough acoustic problem—but not a decorative one. He has plenty of austere angular blonde Korina cabinets to choose among. It's the others of us, who may happen to live in a Colonial or Federal décor, who are faced with a dearth of phono-furniture. All of which gives a particularly welcome flavor to Edward Maged's how-to-do-it piece on housing audio-equipment in period American furniture. It starts on page 46.

Next Issue. From the most sumptuous in symphonic fare, the Philadelphia Orchestra, our next lead article takes us to some of the subtlest and supplest of today's *avant-garde* jazz—that of the Modern Jazz Quartet. Portraitist of the Quartet will be Nat Hentoff.

CHARLES FOWLER, *Publisher*

JOHN M. CONLY, *Editor*

ROY H. HOOPES, JR., *Managing Editor*

ROY F. ALLISON, *Associate Editor*

ROY LINDSTROM, *Art Director*

*Editorial Assistants*

Miriam D. Manning, Cora R. Hoopes

ROLAND GELATT, *New York Editor*

*Contributing Editors*

C. G. BURKE

JAMES G. DEANE

JAMES HINTON, JR.

MANSFIELD E. PICKETT, *Director of Advertising Sales*

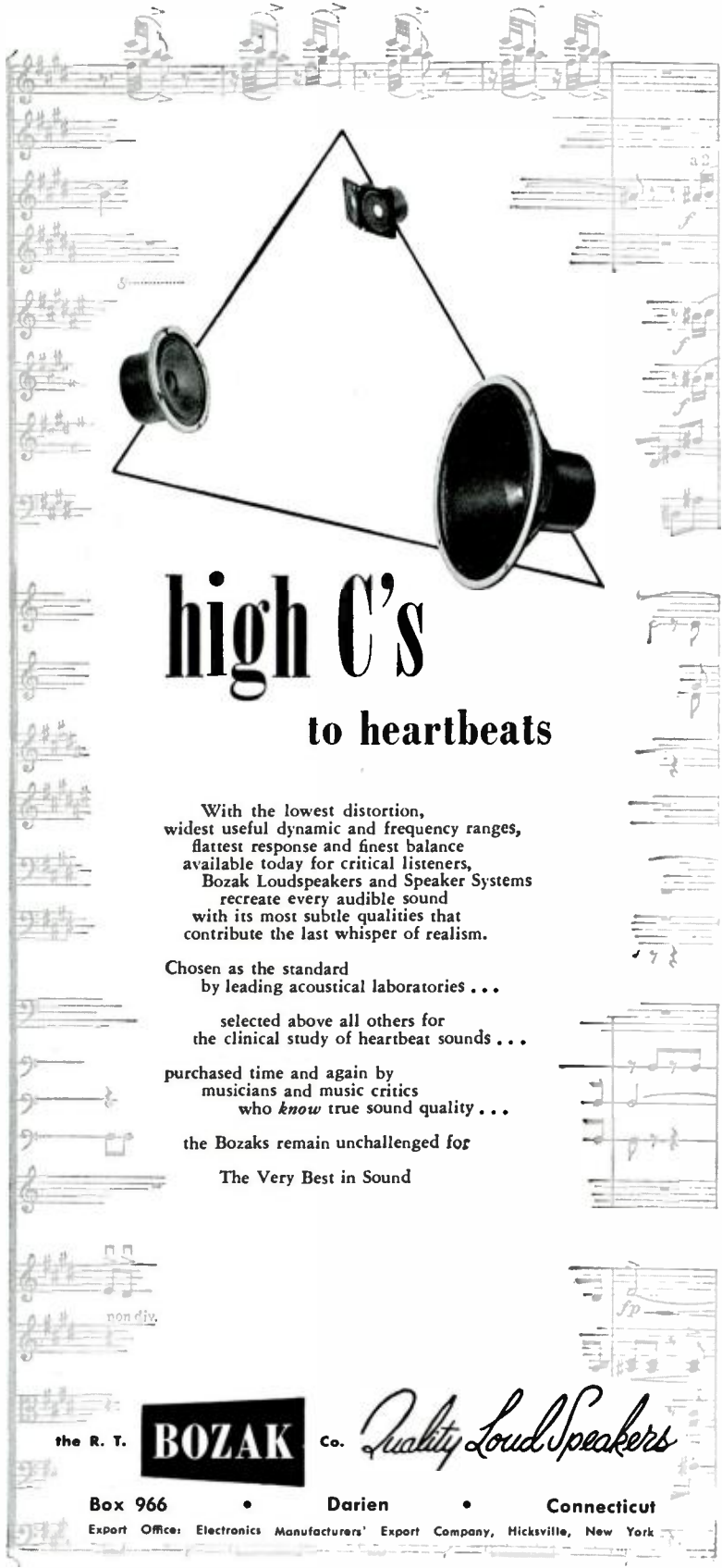
WARREN B. SYER, *Business Manager*

FRANK R. WRIGHT, *Circulation Manager*

AUTHORitatively Speaking.....	4
Noted With Interest.....	9
Letters .....	22
As The Editors See It.....	35
The Philadelphians, by Roland Gelatt.....	36
<i>A portrait in print of one of our times' greatest musical organizations.</i>	
Living With Music, by Louis Untermeyer.....	39
<i>First in a series of essays on personal reactions to music.</i>	
Is There an Edison in the House?.....	41
<i>Can you think of an audio device you wish someone would invent?</i>	
Conductors in Caricature, by Frederic Grunfeld.....	43
An Old Look For Your New Sound, by Edward Maged.....	46
<i>A welcome disquisition on the use of antiques—or reproductions—to house home-music equipment.</i>	
Music Makers, by Roland Gelatt.....	51
Record Section.....	53-92
<i>Records In Review—Building Your Record Library—Dialing Your Disks—Toscanini on Records, Part III.</i>	
An Audio Lexicon, by Roy F. Allison.....	95
Tested In the Home.....	97
<i>The National Line; R-J Wharfedale; Fisher Mixer-Fader; Fisher 50-PRC Preamp Equalizer; Wall Trig-R-Heat Solder Gun; Brociner Mark 12; Ampex 620 Amplifier-Speaker; Audax Arm &amp; HiQ7 Cart-ridge; Ingalls Acousti-Pads; Craftsmen C1000 Tuner; Ampro Hi-Impedance Adaptor; Staticmaster Record Brush; Sargent-Rayment SR-808 Tuner and 98B Amplifier.</i>	
Books In Review.....	129
Audio Forum.....	134
Professional Directory.....	136
Traders' Marketplace.....	139
Advertising Index.....	143

High Fidelity Magazine is published monthly by Audiocom, Inc., at Great Barrington, Mass. Telephone: Great Barrington 1300. Editorial publication, and circulation offices at: The Publishing House, Great Barrington, Mass. Subscriptions: \$6.00 per year in the United States and Canada. Single copies: 50 cents each. Editorial contributions will be welcomed by the editor. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage. Entered as second-class matter April 27, 1951 at the post office at Great Barrington, Mass., under the act of March 3, 1879. Additional entries at the post office, Pittsfield, Mass., and Albany, N. Y. Member Audit Bureau of Circulation. Printed in the U. S. A. by the Ben Franklin Press, Pittsfield, Mass. Copyright 1955 by Audiocom, Inc. The cover design and contents of High Fidelity magazine are fully protected by copyrights and must not be reproduced in any manner.

Branch Offices (Advertising only): New York: Room 600, 6 East 39th Street. Telephone: Murray Hill 5-6932. Fred C. Michalove, Eastern Manager. Chicago: John R. Rutherford and Associates, 230 East Ohio St., Chicago, Ill. Telephone: Whitehall 4-6715. Los Angeles: 1052 West 6th Street. Telephone: Madison 6-1371. Edward Brand, West Coast Manager.



# high C's to heartbeats

With the lowest distortion, widest useful dynamic and frequency ranges, flattest response and finest balance available today for critical listeners, Bozak Loudspeakers and Speaker Systems recreate every audible sound with its most subtle qualities that contribute the last whisper of realism.

Chosen as the standard by leading acoustical laboratories . . .

selected above all others for the clinical study of heartbeat sounds . . .

purchased time and again by musicians and music critics who know true sound quality . . .

the Bozaks remain unchallenged for

The Very Best in Sound

the R. T.

**BOZAK**

Co.

*Quality Loud Speakers*

Box 966

Darien

Connecticut

Export Office: Electronics Manufacturers' Export Company, Hicksville, New York

## AUTHORitatively Speaking

Roland Gelatt, while officially outraged at the impropriety of the New York editor's being selected as the man to profile the Philadelphia Orchestra, admits having been secretly pleased. Indeed, it comes out, the first orchestral record he ever bought was the famous Stokowski-Philadelphia version of the Bach *Tocatta and Fugue in D Minor*. And throughout his undergraduate years at Swarthmore he conscientiously commuted to Philadelphia for the Friday afternoon concerts by the PO.

Louis Untermeyer, who initiates our new series, "Living With Music," on page 39, is certainly one of the most literarily learned men in the nation today, yet he never finished high school. At 17 he entered his father's jewelry manufacturing business; loyally he stayed with it for 20 years, then quit to make his living at literature. The number of books he has written and/or edited and/or collaborated in almost defies counting, and their diversity is enormous, ranging from a scholarly biography of Heinrich Heine through a pair of American Humor anthologies to some fine serious poems. He is probably best known for his poetry anthologies — British and American — which may be the best-selling of any such collections. He has spent much of the last few years writing a sort of analytical cultural history of the last hundred years, in which he picks out the men who have contributed most strongly to the shaping of our civilization.

Edward Maged, who prescribes "An Old Look for Your New Sound" on page 46, says he was formally exposed at a tender age to electrical engineering and architecture, but soon discovered that the slide rule is nor the quickest of money-making instruments. Now he is sales manager of an industrial loudspeaker manufacturer. His favorite avocational activities are (quote) finding out what makes a nine-year-old daughter tick; unquote: advancing with the high-fidelity phenomenon (since the days of the Stromberg-Carlson 70-Series), restoring the reproducing early American furniture and campaigning against advertising terminology and claims.

Unsung collaborator on Fred Grunfeld's "Conductors in Caricature" was Dr. Otto Bettmann, proprietor of the Bettmann Archive (prints and pictures) and author of a picture-history of medicine.

Two new names you will be seeing in the Records section are Nathan Broder and Howard LaFay. Broder, who'll cover Bach and pre-Bach music, is associated editor of *Musical Quarterly*, author of a new book on *Samuel Barber* (Schirmer, \$3.50), a sometime lecturer in music at Columbia University and an alumnus (15 years) of G. Schirmer, the publishing firm. He lives in Brooklyn. LaFay lives in Washington, is associate editor of *Town Journal* and will cover folk music, which he has collected (strictly amateur) in "all the hemispheres." He served with the Marine Corps in World War II and Korea, and holds a Sorbonne degree.

# HIGH-FIDELITY MUSIC-APPRECIATION RECORDS

TO HELP YOU UNDERSTAND MUSIC BETTER AND ENJOY IT MORE



**ON ONE SIDE** there is a full performance of a great musical work, featuring orchestras and soloists of recognized distinction in this country and abroad. You listen to this performance first, or afterward, as you desire, and then . . .



**ON THE OTHER SIDE** is an illuminating analysis of the music, with the themes and other main features of the work played separately with running explanatory comment, so that you can learn *what to listen for*.

## A NEW IDEA OF THE BOOK-OF-THE-MONTH CLUB

**A**LL TOO FREQUENTLY, most of us are aware, we do not listen to good music with due understanding and appreciation. There is no doubt about the reason: we are not properly primed about *what to listen for*. MUSIC-APPRECIATION RECORDS meet this need—for a fuller understanding of music—better than any means ever devised. After hearing several of these records, all the music you listen to is transformed, because you learn in general what to listen for. This highly enjoyable form of self-education can be as thorough as the Music-Appreciation courses given in many universities.

**YOU SUBSCRIBE BUT TAKE ONLY THE RECORDS YOU WANT . . .** A new MUSIC-APPRECIATION RECORD will be issued—for subscribers only—every month. Ultimately

all the great masterpieces of music will be included. The announcement about each forthcoming record will be written by Deems Taylor. After reading this descriptive essay (presented in a form that can be kept for long use) you may take the record or not, as you decide at the time. *You are not obligated as a subscriber to take any specified number of records.* And, of course, you may stop the subscription at your pleasure—at any time!

**TWO TYPES OF RECORDS AT A RELATIVELY LOW COST . . .** All MUSIC-APPRECIATION RECORDS will be high-fidelity, long-playing records of the highest quality—33½ R.P.M. on Vinylite. They will be of two kinds: first, a so-called Standard Record—a *twelve-inch* disc—which will present the performance on one side, the analysis

on the other. This will be sold at \$3.60, to subscribers only. The other will be an Analysis-Only Record—a *ten-inch* disc—priced at \$2.40. The latter will be made available each month for any subscriber who may already have a satisfactory long-playing record of the work being presented. (A small charge will be added to the prices above to cover postage and handling.)

**TRY A ONE-MONTH SUBSCRIPTION—NO OBLIGATION TO CONTINUE . . .** Why not make a simple trial, to see if these records are as pleasurable and as enlightening as you may anticipate? The first record, BEETHOVEN'S FIFTH SYMPHONY, will be sent to you at once—at no charge. You may end the subscription immediately after hearing this record, or you may cancel any time thereafter.

*As a demonstration*  
**WILL YOU ACCEPT  
WITHOUT CHARGE**



## Beethoven's Fifth Symphony

A NEW HIGH FIDELITY RECORDING BY THE LONDON SYMPHONY ORCHESTRA  
Norman Del Mar, Conductor  
Analysis by Thomas Scherman

**Y**OU HAVE HEARD this great work countless times—what have you heard in it? And what may you have failed to hear? This demonstration will show you what you may have been missing in listening to great music.

PLEASE RETURN ONLY IF YOU HAVE A RECORD PLAYER WHICH CAN PLAY 33½ R.P.M. LONG-PLAYING RECORDS

MUSIC-APPRECIATION RECORDS R10-2  
c/o Book-of-the-Month Club, Inc.  
345 Hudson Street, New York 14, N. Y.

Please send me at once the first MUSIC-APPRECIATION RECORD, Beethoven's Fifth Symphony, without charge, and enter my name in a Trial Subscription to MUSIC-APPRECIATION RECORDS, under the conditions stated above. It is understood that, as a subscriber, I am not obligated to buy any specified number of records, but may take only those I want. Also, I may cancel this subscription after hearing the first record, or any time thereafter at my pleasure, but the introductory record is free in any case.

Mr. }  
Mrs. }  
Miss } (Please Print)  
Address .....  
City ..... Zone ..... State .....

MAR 1



Full electronic remote controlled

## custom television



Fleetwood's two-chassis television system is quality matched to your Hi Fi equipment and, like it, is designed for custom installation. It supplies power for your speaker and has *high fidelity output* to connect to your sound system. The picture is the same professional quality as that on TV station monitors—also made by Fleetwood.

The separate remote tuning unit may be operated 40 feet or more from the picture chassis. It's readily adaptable to U.H.F. Both remote (2 chassis) and non-remote Fleetwood systems are available for 21", 24" and 27" rectangular picture tubes.

Fleetwood professional performance is available in models starting at \$199.50. Write for complete information and name of dealer nearest you.

*True audio-video  
fidelity*



# Fleetwood

**CUSTOM TELEVISION**

manufactured by CONRAC, Inc.  
Dept. A • Glendora, California

A few dealer franchises still available

Conrac is the  
Canadian name  
for Fleetwood Television.

Export Division — Frazer & Hansen, Ltd., 301 Clay Street, San Francisco 11, California, U. S. A.



Here's  
Where  
to find an  
authorized  
Fleetwood  
Television Dealer

#### ARIZONA

##### ELECTRICAL COMMUNICATION CO.

202 East Fillmore, Phoenix  
Phone: Alpine 2-8248

#### CALIFORNIA

##### MITCHELL'S EL RANCHO TELEVISION

1119B W. Huntington Dr., Arcadia  
Phone: Douglas 7-4092

##### TALK-O COMMUNICATION

407-J Commercial Center St., Beverly Hills  
Phone: Crestview 1-4548

##### VALLEY ELECTRONIC SUPPLY CO.

1302 W. Magnolia Blvd., Burbank  
Phone: Thornwall 4-1521

##### ENCINO HI FI COMPANY

17616 Ventura Blvd., Encino  
Phone: State 4-2147

##### TURNTABLE HI-FI

116 West Wilshire, Fullerton  
Phone: Lambert 5-0811

##### CALIFORNIA SOUND PRODUCTS, INC.

7264 Melrose Ave., Hollywood 46  
Phone: Webster 1-1557

##### PACIFIC RADIO EXCHANGE

1407 Cahuenga Blvd., Hollywood 28  
Phone: Hollywood 2-1393

##### ACORN RADIO & ELECTRONICS

4736 W. Century Blvd., Inglewood  
Phone: Oregon 8-5344

##### CUSTOM SOUND

3687 Atlantic Ave., Long Beach 7  
Phone: Long Beach 404813

##### ARCO ELECTRONICS, INC.

103 South Vermont, Los Angeles 4  
Phone: Dunkirk 8-0634

##### BUSHNELL ELECTRONICS

12026 Wilshire Blvd., Los Angeles 25  
Phone: Brodshaw 2-7534

##### CRENSHAW HI-FI CENTER

3857 1/2 Santa Rosalia, Los Angeles 8  
Phone: Axminster 4-1110

##### FIGART'S SOUND UN-LTD.

6320 Commodore Sloat Dr., Los Angeles 48  
Phone YO. 6218

##### HENRY RADIO

11240 W. Olympic Blvd., Los Angeles 64  
Phone: Bradshaw 2-1440, Arizona 3-0518

##### KIERULFF SOUND CORPORATION

820 W. Olympic Blvd., Los Angeles  
Phone: Richmond 7-0271

##### MIDWAY ELECTRONIC SUPPLY

2817 South Crenshaw, Los Angeles 16  
Phone: Republic 1-2451

##### UNIVERSAL RADIO SUPPLY CO.

1729 S. Los Angeles St., Los Angeles 15  
Phone: Prospect 5241

##### WEINGARTEN ELECTRONICS

7556 Melrose Ave., Los Angeles 46  
Phone: Webster 5-5405

##### CUSTOM AUDIO SALES

413 — 29th St., Newport Beach  
Phone: Harbor 1506

##### NO. HOLLYWOOD RADIO & TV SUPPLY

4333 Lankershim Blvd., North Hollywood  
Phone: Stanley 7-3063

##### DOW RADIO

1759 E. Colorado Blvd., Pasadena 4  
Phone: Ryan 1-6683

#### CALIFORNIA — Cont.

##### HIGH-FIDELITY HOUSE

536 S. Fair Oaks Ave., Pasadena 1  
Phone: Ryan 1-8171

##### BREIER SOUND CENTER

3781 Fifth Ave., San Diego  
Phone: Cypress 5-6646

##### HOUSE OF SOUND

155 Ninth St., San Francisco 3  
Phone: Underhill 3-5860

##### SANTA MONICA RADIO PARTS

117 Santa Monica Blvd., Santa Monica  
Phone: Exbrook 3-8231

##### HOUSE OF SIGHT & SOUND

14513 Victory Blvd., Van Nuys  
Phone: State 0-6321

##### VALLEY ELECTRONIC SUPPLY CO.

17647 Sherman Way, Van Nuys  
Phone: Dickens 2-5143

##### WHITTIER HI FI

1342 Carnell St., Whittier  
Phone: Oxford 6-4682

#### CONNECTICUT

##### DAVID DEAN SMITH

262 Elm St., New Haven  
Phone: University 5-1101

##### METTLER PIANO SHOWROOM

Westfair Center, Post Rd., Westport

#### ILLINOIS

##### AUDIO WORKSHOP, INC.

2734 West Touhy Avenue, Chicago 45  
Phone: Sheldrake 3-3264

##### VOICE & VISION, INC.

53 E. Walton Place, Chicago 11  
Phone: Whitehall 3-1166

#### MASSACHUSETTS

##### LAFAYETTE RADIO

110 Federal St., Boston 10

##### STEDMAN RADIO LABORATORIES

360 Boylston St., Brookline  
Phone: Longwood 6-5882

#### MICHIGAN

##### WEST MICHIGAN SOUND CO.

1932 Peck Street, Muskegon  
Phone: 2-5910

#### NEW JERSEY

##### JOHN J. CASEY CO.

856 Lincoln Place, Teaneck  
Phone: TE 6-7761

##### THE JABBERWOCK

104 Somerset St., New Brunswick  
Phone: Charter 9-1900

##### LAFAYETTE RADIO CORP.

24 Central Ave., Newark 2  
Phone: Market 2-1661

##### LAFAYETTE RADIO CORP.

139 West 2nd St., Plainfield  
Phone: Plainfield 6-4718

#### NEW YORK

##### BROOKLYN HI-FI CENTER

2128 Caton Avenue, Brooklyn  
Phone: Buckminster 2-5300

##### ISLAND RADIO DISTRIBUTORS, INC.

412 Fulton Ave., Hempstead, L. I.  
Phone: Ivanhoe 1-8160

##### ELECTRONIC SUPPLY CORP.

41-08 Greenpoint Ave., Long Island City 4  
Phone: Stillwell 6-2730

##### CUSTOM TELEVISION COMPANY

1947 Broadway, New York 23  
Phone: Trafalgor 7-9047

##### GRAND CENTRAL RADIO, INC.

124 E. 44th at Lexington Ave., New York 17  
Phone: Murray Hill 2-3869-3870

##### HARVEY RADIO COMPANY, INC.

103 West 43rd St., New York 36  
Phone: Judson 2-1500

##### LAFAYETTE RADIO CORP.

100 Sixth Ave., New York  
Phone: Rector 2-8600

#### NEW YORK — Cont.

##### LEONARD RADIO, INC. "AUDIO MART"

69 Cortlandt St., New York 7  
Phone: Co. 7-0315

##### SUN RADIO & ELECTRONICS CORP.

650 Sixth Avenue, New York  
Phone: Oregon 5-8600

##### SUTTON AUDIO SYSTEMS

970 First Avenue, New York 22  
Phone: Pl. 3-7224

##### TERMINAL RADIO CORPORATION

85 Cortlandt St., New York 7  
Phone: Worth 4-3311

##### JULIUS WEIKERS & CO.

307 Audubon Avenue, New York 33  
Phone: Tompkins 7-2971

##### WESTLAB

2475 Central Ave., Yonkers  
Phone: Spencer 9-6400

#### OHIO

##### CUSTOM CLASSICS

13421 Euclid Ave., East Cleveland 12  
Phone: GL. 1-4868

##### PIONEER ELECTRONIC SUPPLY CO.

2115 Prospect Ave., Cleveland 15  
Phone: Su. 1-9410

#### OREGON

##### SIGHT & SOUND

4325 S.W. 96th Ave., Beaverton  
Phone: MI. 4-6416 (Portland)

##### HAWTHORNE ELECTRONICS

700 S.E. Hawthorne Blvd., Portland  
Phone: Filmore 9375

##### OTT'S RADIO, TV & HI FI

3760 S.E. Hawthorne Blvd., Portland  
Phone: Filmore 5341

#### PENNSYLVANIA

##### HI FIDELITY ELECTRONIC SOUND CORP.

368 Montgomery Ave., Merion  
Phone: We. 4-3404, Gr. 3-6767

##### DANBY RADIO CORP.

19 S. 21st St., Philadelphia 3  
Phone: Rittenhouse 6-5686

##### RADIO ELECTRIC SERVICE CO.

HIGH FIDELITY SOUND STUDIO  
709 Arch Street, Philadelphia 6  
Phone: Lombard 3-7390

#### RHODE ISLAND

##### LEO MILLER HI-FI STUDIO

790 N. Main St., Providence  
Phone: Dexter 1-4242

#### TENNESSEE

##### BLUFF CITY DISTRIBUTING CO.

234 East Street, Memphis 12  
Phone: 36-4501

#### TEXAS

##### CRABTREE'S

2608 Ross Avenue, Dallas  
Phone: Sterling 5361

##### TOWN NORTH MUSIC CORP.

5328 W. Lovers Lane, Dallas 9  
CLIFFORD HERRING SOUND EQUIP. CO.  
W. Lancaster at Burnet St., Fort Worth 3  
Phone: Fa. 4877

##### GULF COAST ELECTRONICS

1110 Winbern St., Houston 4  
Phone: Justin 1551

##### STERLING RADIO PRODUCTS CO.

1616 McKinney Ave., Houston

#### WASHINGTON

##### UNIVERSITY HI-FI SHOP

4111 University Way, Seattle 5  
Phone: Me. 6000

#### WISCONSIN

##### VALLEY RADIO DISTRIBUTORS

518 N. Appleton St., Appleton  
Phone: 3-6012

##### THE AUDIO SHACK

1208 Milwaukee Ave., Janesville  
Phone: 7657

# "Why I bought a Stan White Speaker"



Duke Ellington was crowned "Mr. Hi-Fi" at both the Chicago and New York Audio Fairs, 1954

Stan White, of Stan White, Inc., with Mr. Ellington. Photo taken at Chicago Audio Fair.

**"Stan White Speakers are the most!**

**We use them exclusively in all our reproduction work."**

*Duke Ellington*

(MR. HI-FI)

**Featuring** curled, not folded, exponential horn (1% of formula)  
 • Multiple flare formula (patent applied for) • Passive phasing chambers • 24db/octave acoustical crossover • Distributed throat characteristic (not found elsewhere).

## Complete Line of Cabinet Speakers

**Esquire** (Illustrated)—28 x 22 x 18",  
 Frequency Response: 30 to 16,000 cycles.....**194.00**  
**Le Sabre**—24 x 15 x 12",  
 Frequency Response: 40 to 16,000 cycles..... **79.50**  
**Le Petite**—19 x 12 x 9",  
 Frequency Response: 60 to 16,000 cycles..... **49.50**  
**4-D**—5' x 3' x 2',  
 Frequency Response: 15 to 16,000 cycles.....**994.00**

## Famous Powrtron Amplifiers

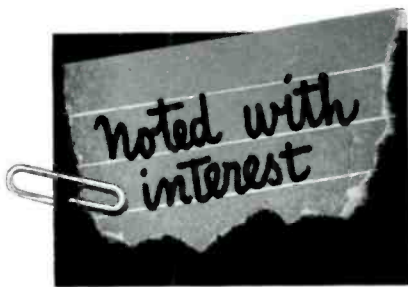
**Model W10**, 10 watt amplifier.....**119.50**  
**Model W20**, 20 watt amplifier.....**174.50**  
**Model W2010**, Crossover Amplifier System .....**299.50**

See your high fidelity dealer or write

*Stan White* INC.

Dept. H-1, 727 South La Salle Street, Chicago 5, Illinois  
 A DIVISION OF EDDIE BRACKEN ENTERPRISES





### This Month's Mystery

Mr. Edward Hill of New York wrote us a frantic little note recently to ask if we had changed our editorial policy. Seems he spotted the familiar HIGH FIDELITY wrapper in his mailbox. When he sat down to read his latest copy, the magazine he pulled out was a well-known children's publication!

Be calm, Mr. Hill; HF is as ever . . . and if you think *you* were upset by the shock, just turn your thoughts to the poor child who got HIGH FIDELITY!

### Cooperative Spirit

It was nice of NBC and its New England affiliate, Station WBZ in Boston, to work out an arrangement with non-commercial Boston station WGBH . . . . When NBC had Toscanini, WGBH had the Boston Symphony. Then the great maestro retired, NBC picked up the Boston orchestra, and WGBH was half out in the cold: they were silent during the first half of the Boston concerts, came on at intermission when NBC left off. This was confusing, to say the least, particularly when WBZ's FM side was put off the air by a hurricane; about 40% of New England's radio families have FM. So-o-o, to wind up this complicated story, both WGBH and WBZ now carry the Boston Symphony programs, in a fine spirit of cooperation.

### Multiple Speakers

Every now and then we hear about someone who's gone berserk and installed a panel of 34 or 79 speakers or something. We're not saying (far be it!) whether or not the idea has merit in itself; it's just that we foresee a numbers race, so that the only way to hold your head up in

*Continued on page 10*

free

send for

## ALLIED'S SPECIAL NEW 64-PAGE HI-FI CATALOG



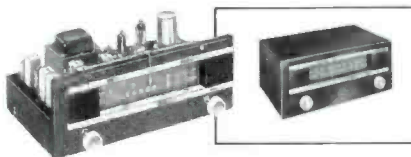
### A Typical ALLIED System Value



#### "Space Saver II" Hi-Fi Phono System

Here's authentic Hi-Fi performance that fits in the smallest available space. No cabinets required. Carefully matched components just plug in. System includes: Knight 12-Watt Amplifier (featuring 3-position record compensation, bass and treble controls, loudness-volume control, response  $\pm 0.75$  db, 20-20,000 cps at 12 watts) in handsome metal case only  $3\frac{1}{2} \times 13 \times 10\frac{1}{4}$ "; Webcor 1127-270 3-Speed Changer ( $9 \times 14 \times 14$ " in Russet and Beige or Burgundy and Beige) with G.E. RPX-050 magnetic cartridge and dual-tip sapphire stylus; Electro-Voice "Baronet" folded horn enclosure with SP8-B speaker in mahogany or blonde finish ( $22\frac{1}{8} \times 14\frac{1}{2} \times 13\frac{3}{4}$ "). Complete, ready to plug in. Hi-Fi record included. Specify colors.

94 PA 159. Net only. . . . . \$167.25  
93 SX 312. Knight 12-Watt "Space Saver" Amplifier only. Shpg. wt., 14 lbs. Net only. . . . . \$59.50



#### New Knight 728 FM-AM Tuner—Our Top Value

Designed to ALLIED's highest specifications—equals the best at incomparably low cost. Maximum AM reception, thrilling on FM. Features: AFC on FM—"locks in" the station; two simple controls; sensitivity—FM, 5 mv for 20 db quieting, AM, 5 mv for 1 volt output; response, 50-15,000 cps,  $\pm 1$  db; tunes FM, 88-108 mc, AM, 530-1650 kc; output level—FM, 4 volts high imp., AM, 1 volt high imp.; hum. 60 db below output; outputs for amplifier and tape recorder; 300 ohm FM antenna input, AM, high imp. loop or antenna. Only  $5\frac{1}{2} \times 13\frac{3}{8} \times 7\frac{1}{2}$ " deep. Complete with FM-AM antenna.  
94 SX 728. Net only. . . . . \$89.50  
94 SX 729. Tuner as above in handsome black and gold finished metal cabinet.  $6 \times 13\frac{3}{8} \times 8\frac{3}{8}$ ". Net. . . . . \$95.50

Your guide to a complete understanding of Hi-Fi—plus the world's largest selection of Hi-Fi systems and components

This 64-page book shows you how to select a High Fidelity music system at lowest cost. Tells you simply and clearly what to look for in each unit. Shows many handsome, practical do-it-yourself installation ideas. Offers you the world's largest selection of complete systems and individual units (amplifiers, tuners, speakers, enclosures, changers, recorders and accessories) from which to make your money-saving choice. To understand Hi-Fi, to own the best for less, you'll want this FREE book. Write for it today.

### EXPERT HI-FI HELP

Our Hi-Fi consultants are always available to help you select components and systems to satisfy your listening desires at the lowest possible cost to you.

### EASY TERMS

Hi-Fi is available from ALLIED or easy payments: only 10% down, 12 full months to pay. Write for details

**ALLIED RADIO**  
America's Hi-Fi Center

ALLIED RADIO CORP., Dept. 49-B-5  
100 N. Western Ave., Chicago 80, Ill.

Send FREE 64-Page Hi-Fi Catalog

Ship the following: \_\_\_\_\_

\_\_\_\_\_ \$ \_\_\_\_\_ enclosed

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Send for **FREE**  
**HI-FI CATALOG!**

## a new experience in INTEGRATED SOUND



### THE FAIRCHILD 240 Balanced-Bar PREAMPLIFIER

This amazing preamplifier lets you custom-tailor sound to fit the exact acoustical characteristics of your own listening room!

Just recently perfected by Fairchild, this brand-new Balanced-Bar 240 brings professional quality, and outstanding adaptability to home systems. Balance-Bar control integrates the tonal quality of your high fidelity systems with the particular require-

ments of your home. You can be sure that your records will receive the most accurate, most satisfying equalization possible.

Also, the Fairchild 240 features an extraordinary Listening Level Control. Operating independently of volume control, the LLC provides pleasant low-level listening and *correctly balanced* normal listening levels—all easily, without complex adjustments.

**\$98.50**

**LOOK**  
at these  
additional  
features . . .

**HIGHEST LEVEL — LOWEST NOISE:** Fairchild 240 is capable of higher gain than any other preamplifier designed for home use. Voltage gain of 68 db drives your power amplifier to full output with one millivolt input signal! The famous Cascode design, in use in radar and television, offers an inherently quieter circuit.

**ATTRACTIVE DESIGN:** Graceful and fashion wise, this exciting cabinet matches any decor, any interior styling.

**SIMPLICITY OF OPERATION:** The Fairchild 240 performs every function of the high quality preamplifier-equalizer, using only two control knobs in normal operation. Yet, it features a complete range of controls with flexibility to satisfy the most avid audio fan.

## Performance guaranteed!

FAIRCHILD

### 50 watt AUDIO AMPLIFIER

Fairchild's new 260 Power Amplifier is so stable that it is unconditionally guaranteed not to ring at any loading condition!

Full 50 watts of undistorted power is continuously available to accommodate crescendos and peaks which overload ordinary amplifiers. Yet, this compact Fairchild 260 is a single unit easy to install almost anywhere. **\$149.50**

- No ringing at any level
- Output unaffected by load power factor
- Exceptional stability
- Exclusive distortion-cancelling adjustment



**FAIRCHILD RECORDING EQUIPMENT**

10th AVENUE AND 154th STREET, WHITESTONE, NEW YORK

## NOTED WITH INTEREST

*Continued from page 9*

hi-fi-dom is to have more speakers than anyone else.

We are going to stop this right now by telling you about a speaker system which we are planning. It will be located in a doorway between two rooms; outside dimensions of the speaker panel will be 2'8" by 6'8". Thanks to Telex, who has recently developed the special speakers we shall use, it will contain 2,560 loudspeakers.

We are asking the M.I.T. acoustics lab to cooperate with us in two aspects of this undertaking: 1) the computation of the nominal impedance of the system, should we decide to connect the 2,560 speakers in parallel, and 2) in the design of an amplifier without output transformer, should we decide to connect in series. We shall keep you advised of our progress, much of which depends on how soon Telex decides to send us all these speakers (without charge, of course!).

And in case you have any disparaging remarks to make, be careful. These tiny speakers can, by a flip of a switch, be changed to microphones, with which to record what you say. So—we shall have not only the world's biggest speaker system, but also the world's largest microphone . . . or something.

Nertz Dept., Cont'd.

Quite a number of readers have sent in clippings of an advertisement which apparently appeared all over the country and which had to do with a high fidelity (sic) portable radio-phonograph which "reproduces all instruments faithfully from 50 to 15,000 C.P.S.," had twin speakers, base (sic) reflex hi-fi, and a lifetime osmium needle, all for "half-price" or \$49.95. Nertz, naturally; particularly to that lifetime osmium needle.

Reader Walker of Danville, N. Y., said the ad appeared in the comic section of his local paper, "which I thought was quite appropriate." Shake on that, brother!

International Spirit

Remember the item a few issues ago about the music lover in Hungary

*Continued on page 12*

HIGH FIDELITY MAGAZINE

# PRECEDENT



- Love at first sight is something that happens between men and women and PRECEDENT. One glimpse of this frankly glamorous radio tuner, and you'll visualize the way its luxurious simplicity of styling can distinguish your own living room.*
- PRECEDENT beauty is not veneer-deep, but instead is evident throughout its superb components and matchless hand craftsmanship.*
- As the only truly professional FM tuner, PRECEDENT provides perfection of reception that no imitation can ever approach. Prices begin at \$325 in a handsome metal cover. Visit a dealer (below) today, and make PRECEDENT yours.*

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

## Hear the superlative new PRECEDENT at these high fidelity specialists:

### CALIFORNIA

Beverly Hills: Crawford's, 456 N. Rodeo Dr.  
Hollywood: Hollywood Electronics, 7460 Melrose Ave.  
Pacific Radio Exchange, 1407 Cahuenga Blvd.  
Los Angeles: Henry Radio, 11240 W. Olympic Blvd.  
Menlo Park: High Fidelity Unlimited, 935 El Camino Real  
Pasadena: High-Fidelity House, 536 S. Fair Oaks  
San Francisco: Audio Engineering Assoc., 3525 California St.

### CONNECTICUT

Gulford: Philip C. Kelsey & Assoc., White Birch Dr.  
Milford: Milford Tool Co., 108 Gulf St.

### DELAWARE

Wilmington: Radio Electric Service Co., Third & Tatnall Sts.

### DISTRICT OF COLUMBIA

Washington: Shrader Manufacturing Co., 2803 M Street, N.W.

### FLORIDA

Miami: East Coast Radio & TV, 1932 N. W. Miami Ct.  
Pensacola: Grice Radio & Electric Supplies, 300 E. Wright St.

### ILLINOIS

Chicago: Newark Electric Co., 223 W. Madison St.  
Voice & Vision, Inc., 53 E. Walton  
Oak Park: Brewer Engineering Co., 229 N. Ridgeland Ave.

### MASSACHUSETTS

Boston: DeMambo Radio Supply Co., 1111 Commonwealth Ave.  
Radio Shack Corp., 167 Washington St.  
The Listening Post, Inc., 161 Newberry St.

### MICHIGAN

Ann Arbor: Ann Arbor Music Center, Inc., 300 S. Thayer  
Detroit: Radio Electronic Supply Co., 1112 Warren Street, W.

### MINNESOTA

Duluth: Northwest Radio, 123 E. First St.  
Minneapolis: Lew Bonn Co., 1211 LaSalle Ave.

### NORTH CAROLINA

Raleigh: Allied Electronics, Inc., 413 Hillsboro St

### NEW JERSEY

Montclair: Perdue Radio Co., 8 S. Park St.  
Paramus: Music Age, Inc., 171 Route Four

### NEW YORK

Buffalo: Genesee Radio & Parts Co., 2550 Delaware Ave.  
New York City: Harvey Radio Co., 103 W. 43 St.  
Sonocrat Corp., 115 W. 45 St.  
Terminal Radio Corp., 85 Cortlandt St.

### OHIO

Canton: Custom Classics, 13421 Euclid Ave.  
Cleveland: Audio Craft Co., 2915 Prospect Ave.  
Columbus: Electronic Supply Corp., 134 E. Long  
Hubbard: Siefert Sound Service, 548 S. Beechwood  
Lima: Lima Radio Parts Co., 600 N. Main St.  
Massillon: M. H. Martin Co., 1118 Lincoln Way, E.

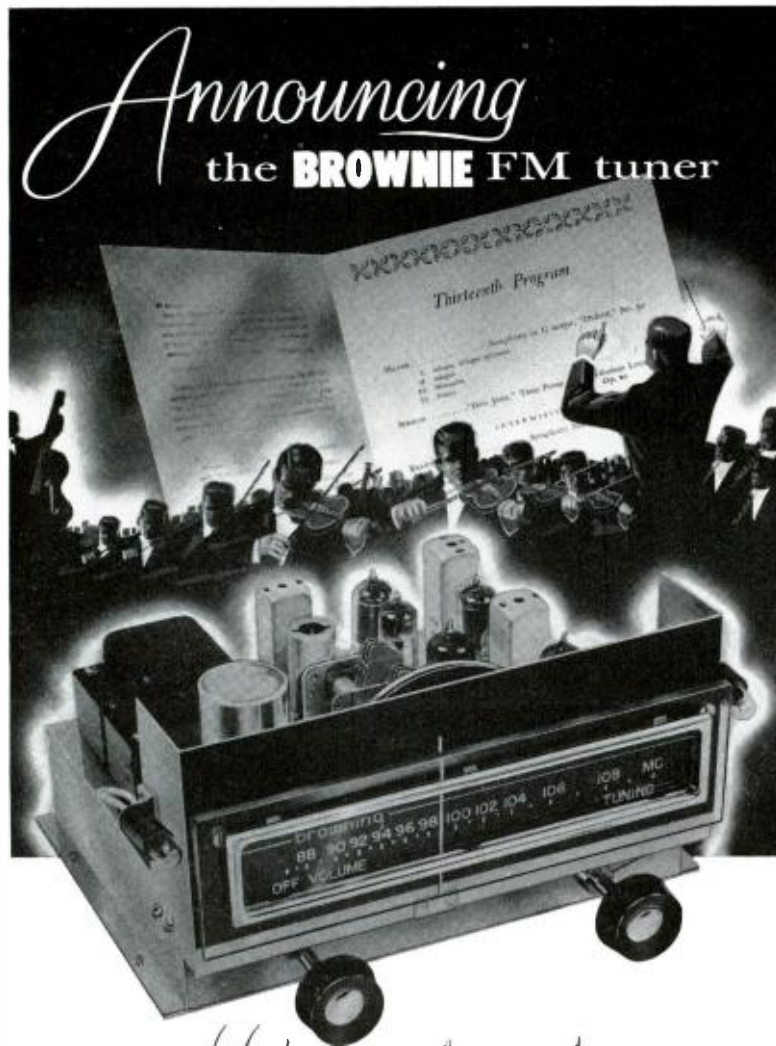
### PENNSYLVANIA

Bethlehem: The Audio Laboratory, 729 Delaware Ave.  
Philadelphia: Radio Electric Service Co., 701 Arch St.  
Ten Cate Associates, 6128 Morton St.  
Reading: George D. Barbey Co., Inc., Second & Penn Sts.

### WISCONSIN

LaCrosse: Terry's Music Store, Inc., 307 Main St.





**NOW** — *Highest quality performance*  
at a reasonable price

Now, for the first time, a quality hi-fidelity FM tuner has been designed that is priced to fit your pocketbook. By utilizing new circuit techniques and the latest miniature tubes, Browning Laboratories have been able to maintain their traditional standards of highest quality at a greatly reduced cost. The "Brownie" is extremely compact, yet has all the features of larger models. It gives you undistorted, noise-free reception, can be used with the most expensive amplifiers and speakers, and opens the door to many new, exciting installation ideas.



Buy the "Brownie" — superb, high-priced performance for only **\$8750**



THE WORLD'S OLDEST AND LARGEST EXCLUSIVE MANUFACTURER OF HI-FI TUNERS

check these design features

High sensitivity — 3.5 microvolts for 20 db quieting —  $\pm 22.5$  KC at 400 cps in accordance with I.R.E. standards · Overall frequency response — 20 to 20,000 cycles · Smooth Automatic Frequency Control · High gain 6BQ7A cascode RF amplifier · Cathode follower output · Full vision, illuminated easy-to-read slide rule dial · Armstrong circuit · Velvet tuning control · Low interstation noise · Front panel volume control · Tape recorder output · Compact size: 9" wide x 4 1/4" high x 8" deep.

For more information see your local hi-fi dealer, or write the Browning Laboratories, Inc.

NOTED WITH INTEREST

*Continued from page 10*

who wanted to swap stamps for copies of HIGH FIDELITY? He couldn't, of course, get the necessary U.S. dollars to pay for a regular subscription.

Within three days of mailing that issue to subscribers, we had received from a reader in Tennessee a check covering a three-year subscription for our Hungarian friend!

Think we ought to pass this item along to the Voice of America . . . it certainly makes you stop and realize that the spirit of friendly understanding and the love of music are not aware of political boundaries.

Hi-Fi Continues to Grow

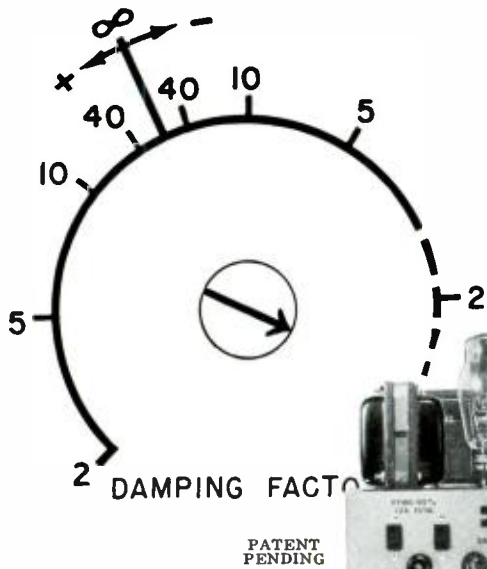
From time to time we list openings of new high fidelity show rooms, but three such items deserve special attention. Two have to do with long-established dealers expanding (always a wonderful sign). Lowe Associates of Brookline, Mass., has moved to larger quarters at 65 Kent Street . . . and Boston's Radio Shack has opened a new branch in New Haven, at 230 Crown St.

And from Victoria, British Columbia, comes word from Henry Stubbings that he and his wife have taken the big step and opened a store and show room at 823 Broughton St. He writes, "We have both poured our hearts into this venture and, after six weeks of hammering and painting, I have lost (without dieting) fourteen pounds!" His description of the listening facilities sound very interesting; lines carried are excellent. Best of success to you, Mr. (and Mrs.) Stubbings!

Apologia

If this issue is late, or contains inexplicable peculiarities here and there, please address your complaints to HIGH FIDELITY's art director, Roy Lindstrom. He completely disrupted work around the office for several days by appearing one morning in a brand new Volkswagon . . . cutest item you ever saw. Everyone had to have a ride, and of course, one at a time. Figure half an hour apiece for about 36 people, plus plenty of time to discuss the whole situation, and you can see what has happened to

*Continued on page 16*



# Did you know you can reduce speaker distortion\* by 76% with an amplifier?



## Meet Bogen's new amplifiers with 'ultimate damping'

Now you can enjoy more hours of perfect listening without fatigue. The famous Bogen DB20 and DO30 amplifiers are now available with the exclusive BOGEN VARIABLE DAMPING FACTOR CONTROL (VDFC) which permits you to minimize speaker distortion and eliminate system resonances.

The Bogen control is the first to offer a range from +2 through infinity to -1... which is that magical point, we call it "Ultimate Damping", at which the speaker resistance is negated and distortion reduced to an imperceptible value.

Yes, now you can get *true bass with any speaker!*

It is easy to set your Bogen VDFC for Ultimate Damping... no instruments are needed. As you can see from the enlarged control shown above, you merely turn the slotted shaft with a screwdriver to the desired setting when you install your system. No later adjustment is required.

*\*Acoustical measurements by an independent laboratory using a quality hi-fi speaker system operating at 5 watts and 25 cycles showed 96% distortion with damping factor of 10 (typical amplifier), and only 20% with Bogen Ultimate Damping. (Amplifier distortion itself was well under 0.5%.)*

### THE DB20DF AMPLIFIER



This is our famous Bogen DB20 amplifier, rated as having "Best Overall Quality" by a leading consumer testing organization, with the added feature of the Variable Damping Factor Control. This amplifier gives you 20 watts of power at

0.3% distortion with a 5-position Loudness Contour Selector, a 10-position input selector-phonograph equalizer, output jack for tape recorder and non-resonant, separate bass & treble tone controls. *With Variable Damping Factor:* \$108.00 (DB20 without VDFC: \$99.00.)

### BOGEN DO30A POWER AMPLIFIER



This brilliant unit now features the exclusive Bogen variable damping factor control as standard equipment... which adds to its stature as the perfect companion to the all-control tuners—such as the Bogen R750 FM-AM Tuner where

tuning, volume, bass tone, treble tone and selector controls are all on the tuner panel. The DO30A amplifies all frequencies uniformly from 10 to 20,000 cycles within 0.2 db at rated output of 30 watts. Variable Damping Factor Control is the same as that on DB20DF. \$99.00

### SECOND PRINTING:

"Understanding High Fidelity" is fast becoming a standard manual of hi-fi theory and application. Clearly and concisely, this new enlarged 56 page edition presents invaluable practical information to help you get more out of any sound system. "For the Audiophile first seeking his way... a surprising introductory work," says the Saturday Review. Send 25¢ for your copy.



**Bogen**  
HIGH FIDELITY  
BECAUSE IT SOUNDS BETTER

David Bogen Co., Inc. Dept. WB  
29 Ninth Ave., New York 14, N. Y.

Send "Understanding High Fidelity" (25¢ enclosed).

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Send only free catalog and where-to-buy-it guide.

# A. H. Scott

TUNERS  
TURNTABLES

Professional-quality Audio Components, by one of the world's leading makers of laboratory instruments for sound measurement.



#### 310 FM BROADCAST MONITOR TUNER

Most important new development in tuner design — 2-megacycle wide-band circuitry for outstanding reception quality even on weak signals. Convenient single-sweep tuning. DYNAURAL interstation noise suppressor. Automatic gain control. Tuning and signal-strength meter. Three IF's, three limiters. Sensitivity: A true 2 microvolts on 300-ohm input for 20 db quieting. Your comparison will prove the 310 outperforms any tuner at any price. Capture ratio better than 2.5 db. \$149.50 net\*.

#### 710-A STROBOSCOPIC TURNTABLE

Radically new torsional and dual-stage mechanical filtering reduces rumble by more than 60 db, "wow" to less than 0.1%. Built-in optical stroboscope visible with record in place. Push-button selection of 33 $\frac{1}{3}$ , 45, and 78 rpm speeds, each vernier-adjustable  $\pm 5\%$  for pitch control. Acoustic feed-back eliminated by a basic new pickup-arm mounting system. \$102.00 net\*.

Optional base \$14.95 net\*.



#### 265-A 70-watt POWER AMPLIFIER

A distinguished amplifier for the perfectionist. Exclusive adjustable "Dynamic Power Monitor" control allows full output on music, with maximum speaker protection. Damping factor continuously adjustable from 30/1 to 0.5/1. Class A circuitry throughout. Flat from 12 to 80,000 cps. Intermodulation distortion less than 0.1%; harmonic distortion less than 0.5% at full output. \$200.00 net\*.

#### 121-A DYNAURAL EQUALIZER-PREAMPLIFIER

The most versatile control and compensation unit ever offered, the 121-A affords the music connoisseur adjustment for any recording curve and record quality. Patented DYNAURAL dynamic noise suppressor and unique record-distortion filter. Roll-off equalization as well as turnover frequency and maximum "boost" are continuously variable. The 121-A incorporates all refinements known at this stage of the art.

\$162.75 net\*.



#### AMAZING DYNAURAL Dynamic Noise Suppressor

The DYNAURAL Noise Suppressor is an exclusive, patented H. H. SCOTT feature. It virtually eliminates record surface noise and rumble, but without losing audible music, as contrasted to non-dynamic filters which impair wide-range fidelity. The DYNAURAL protects record library invest-

ments by extending the useful life of precious records, both new and old. For example, music lover Roger Dakin, Editor of COLLIER'S, says: "Your Noise Suppressor is simply a wonder . . . it does all the work asked of it, without ever obtruding itself upon the listener's notice."



## AMPLIFIERS

## EQUALIZERS

### Engineering Awards and Leadership

A product and its performance are but reflections of the maker's competence and integrity — advertising superlatives cannot make it otherwise. HERMON HOSMER SCOTT, Inc., a leading manufacturer of laboratory instruments for sound measurement and analysis, has consistently been accorded preeminent engineering recognition for technical leadership. This recognition includes:

- "Electrical Manufacturing" Award for outstanding laboratory instrument design.
- The Audio Engineering Society's award of the John H. Potts Memorial Medal to H. H. Scott for outstanding contributions to audio science.
- Two A.I.M. Merit Awards for outstanding instruments and audio components.
- The Medal of Merit at the International Sight and Sound Exposition.
- H. H. Scott amplifiers were rated "first choice" by C. G. Burke in the "Saturday Review Home Book of Recorded Music and Sound Reproduction."
- H. H. Scott amplifiers are rated "finest on the market" by expert Harold Weiler, author of "High Fidelity Simplified."

#### 210-C 23-watt COMPLETE AMPLIFIER

Incorporating the best features developed by H. H. Scott, the 210-C offers an outstanding combination of styling, performance, and price. Patented DYNAURAL noise suppressor, record-distortion filter, 8-position equalizer, 3-channel tone controls, loudness control, and provision for convenient tape recording. Flat from 19 to 35,000 cps. Intermodulation distortion less than 0.1% at full output. \$172.50 net\*.



#### 232-A 32-watt POWER AMPLIFIER

Outstanding listenability makes the 232-A a most practical choice and "best-buy" among power amplifiers. Its specifications include: 12 to 80,000 cps flat frequency response, noise and hum down by more than 85 db, distortion less than 0.1% at full output. Circuitry is Class A throughout for clean distortionless reproduction at all listening levels. Low output impedance provides less than 1 db regulation and optimum speaker damping. \$102.00 net\*.



#### 99-A 12-watt COMPLETE AMPLIFIER

The 99-A offers control and compensation versatility matched by few amplifiers at any price. Nine equalization curves. Input selector. Wide-range tone controls and loudness control. Twelve-watt output with clean, symmetrical clipping gives output audibly equal to much higher ratings. Provision for easy attachment of accessory 114-A DYNAURAL noise suppressor. The 99 is the "best-buy" and outstanding performer in its price field, by actual "A-B" listening comparisons. \$99.95 net\*.



# H. H. SCOTT inc.

385 PUTNAM AVENUE  
CAMBRIDGE, MASSACHUSETTS

\*Prices slightly higher west of Rockies.  
Prices and specifications subject to  
change without notice.

FREE BOOKLET HF-552

Hear all Crestwood models  
at the Los Angeles Audio  
Fair, Room 584



## Crestwood goes to the heart of sound

At the great Hi-Fi Shows in Chicago, Boston and New York . . . in homes and offices across the country . . . in critical tests made by experts . . . CRESTWOOD 303 rates as a truly exceptional tape recorder.

Used with Hi-Fi Systems, CRESTWOOD 303 offers smooth, wide-range frequency response . . . separate bass and treble controls . . . professional type recorder "red heads" . . . an all-important monitor jack ahead of power output and speaker for easy connection into Hi-Fi Systems.

For all-round tape recorder use, CRESTWOOD 303 is a self-contained package . . . ready to record and play back with breathtaking realism. Simple connections permit professional quality recording from microphone, TV, radio or phonograph. Tone touch controls allow nine response characteristics. But the heart of CRESTWOOD 303 popularity is performance. Sounds come through with lifelike fidelity—so crystal-clear that only hearing is believing. Ask for, and insist upon, a CRESTWOOD demonstration at your dealer's store—or write for the address of your nearest CRESTWOOD dealer.

For copies of "High Fidelity Magazine" reports on CRESTWOOD, plus complete specifications on all CRESTWOOD models, clip and send coupon.



**Hi-Fi Crestwood 400's**  
Model 401 (Recorder) \$199.50  
(Frequency response: 50 to  
15,000 cycles + or - 2db at  
7½" per second tape-speed)

Model 402 (Power Amplifier  
and Speaker) \$100.00

**Crestwood Model 303**

Tape Recorder \$199.50

(Slightly higher in Denver and West.)

*Crestwood*  
BY DAYSTROM

Daystrom Electric Corp.  
Dept. 20 B  
837 Main Street, Poughkeepsie, New York

I am interested in:

- High Fidelity Magazine Report  
 Dealer's Address

Name \_\_\_\_\_

Street \_\_\_\_\_

Town \_\_\_\_\_ State \_\_\_\_\_

## NOTED WITH INTEREST

*Continued from page 12*

office routine. — The car has bright red leatherette upholstery . . . even a radio. Roy is delighted with it, except for the radio, which he says talks German.

### FM Here and There

Reader Metalitz of College Park, Md., says to put this in a black box: Washington's WCFM, one of the two good music stations there, gave up and went off the air not long ago.

And Dr. John Stern of Utica says that, anent the Rural Radio Network, WRUN has dropped the WQXR programs but is doing a "reasonably good job transmitting semi-classical and classical music from RRN headquarters in Ithaca."

Duane Pemberton of Evansville, Indiana, writes: "Since Evansville College's policy does not permit commercial advertising, I'm writing you to pass on some information which your readers might be interested in. EC owns and operates educational radio station WEVC-FM . . . operates on 91.5 mc . . . with a power of 1,900 watts, giving it a range of about 100 miles . . . thus covering the entire Ohio River Valley." Mr. Pemberton, who is the college's music director, listed the station's classical music programs. Abbreviated (by us) they run Mondays through Fridays from 3 to 3:30 and from 6:30 to 7:30 plus Tuesdays and Wednesdays to 8; Sundays 3 to 5:30.

Finally, Malcolm Hall of Raeford, N. C., calls our attention to station WEWO-FM at Laurinburg on 96.5 mc, which airs a whole lot of good music programs.

Thanks to all of you for passing along this information. Reports from readers provide the only practical way of keeping track of what's going on with FM.

### Red Face Dept.

One of our subscription renewal letters, which we use from time to time, mentions Cadillac cars in a couple of places, prattling on about how we think HF, even without a Cadillac, is sufficiently exciting to warrant an immediate renewal, etc.

One of these letters came back to us a while ago, with every mention

## NOTED WITH INTEREST

*Continued from page 16*

of Cadillac circled in red and the comment, "Well, we'll renew, but would prefer a Lincoln."

And in whose name do you think the subscription was listed? Of course—the Ford Motor Co. Scientific Lab., at Dearborn!

Having read that Lincoln again swept the Mexican road race deal, we think maybe we'd prefer a Lincoln. And if anyone offers us one, instead of those 2,560 Telex speakers, we're going to be in a tough spot.

Thanks, by the way, to Lorraine Phillips, of the Ford Motor Co., for a sense of humor. If we use this letter again, we'll switch to Lincolns.

### Still Blushing

In the Records-In-Review section of the December issue we proudly presented a review of the Obernkirchen Children's Choir singing on a recent Angel release. Being in the Christmas spirit and needing a picture just so big, we dropped in what we thought was a photo of the Obernkirchen children in action. Ahem. The picture turned out to be that of the St. Paul Choirboys of London, also Angel artists. No particular harm done, I suppose, unless there is a bit of intramural competition between the two groups. Nonetheless, our apologies to all concerned—including Angel.

### Edison Cylinder Repairs

It's been brought to our attention that James Riley, 44 Church St., Norwich, Conn., makes a speciality of repairing old phonograph equipment, such as Edison cylinder machines. Handy to know about, if this is one of your problems.

### Hidebound

That's what we are . . . stuffy and all the rest. But once we write an obituary, we're going to stay obited.

Back a few issues ago, we wrote an obituary to "Tested in the Home" reports on microphones, since the home is no place in which to test, with any degree of accuracy, a microphone. While that issue was on the presses, Frank Capps Co. sent us one of their fine units for a TITH report, and we

*Continued on page 18*

*Imagine!* YOU CAN OWN THE HIGHEST QUALITY IMPORTED HOME AUDIO SYSTEM FOR THE BARGAIN PRICE OF ONLY **\$173<sup>90</sup>**



*You Get*

#### 1 Fentone MOTEK TRANSPORT MECHANISM

- Driven by three individual AC motors.
- Speed 7½ I.P.S., dual tracks.
- All electrical push button switching and braking.
- Hi-Fi record/playback and erase heads.
- Frequency response better than 50 - 10,000 C.P.S.
- WOW and FLUTTER less than .3%
- Accommodates 7" reels (1200').

#### 2 Fentone EAP 2 AUDIO AMPLIFIER

- (TAPE & AUDIO)
- Output 6 watts, 3 - 5 ohms impedance.
  - Separate power pack for remote installation to avoid HUM.
  - Record frequency range 50 - 10 000 C.P.S. Erase and Bias frequency 45 kc/s.
  - Controls — record, play-back and amplifier selector switch, tone volume, phono, master volume, magic eye record indicator.
  - Input — for microphone, phono, radio and telephone pick-up with provision for mixing, special Hi Fi preamp output socket to feed into a Hi Fi audio amplifier (same socket may serve also as input for a 2,000 ohms monitor headphone).

• Total price will be \$154.15 by substituting Model TPR-1 for Model EAP-2.

#### 3 Fentone PE REX CHANGERS

- The only truly automatic and foolproof changer (patented), playing ten intermixed records, without pre-setting, in any odd size between 6" and 12".
- Precision built: free from rumble and acoustic feedback.
- Automatic muting switch. Automatic shut-off. Built in 3-stage tone filter. Spring mounted chassis.
- Price includes famous PE8 dual cartridge with sapphire stylus. (45 spindle + \$3.50)

#### AND, FOR THOSE WISHING TO SPEND UNDER \$100, WE OFFER:

- 1: Motek Tape Transport Mechanism (described above) \$59.50
- 2: The new Fen-Tone TPR-1 tape preamplifier. \$39.75

TPR-1 Specifications: Power Supply on separate chassis.  
 Tubes: 6X5GTA 5879 Shock-mounted  
 6AQ5 6E5 Magic Eye  
 12AT7 Shock-mounted

Erase and Bias Frequency 50 kc/s.  
 Special hum balancing control.  
 One low level and one high level input  
 Signal to noise ratio 55 db



Audiophile Net  
\$379<sup>50</sup>

At Your Nearest Hi-Fi Center.

## VORTEXION PROFESSIONAL QUALITY TAPE RECORDER

### Featuring:

- ★ Three individual motors.
- ★ Speed: 7½ and 3¼ I.P.S., dual tracks.
- ★ WOW and FLUTTER less than .2%. Frequency 50—12,000 C.P.S.
- ★ Accommodates 1750' reels (8").

**FENTON COMPANY**

15 MOORE STREET • NEW YORK 4, N. Y.

See us in Room 540 of the Audio Fair in Los Angeles, Feb. 10-13





*Build it  
YOURSELF*

# HEATHKIT High Fidelity "BUILD IT YOURSELF" amplifier kits

## Heathkit WILLIAMSON TYPE (ACROSOUND TRANSFORMER)

This dual-chassis high fidelity amplifier kit provides installation flexibility. It features the Acrosound "ultra-linear" output transformer, and has a frequency response within 1 db from 10 cps to 100,000 cps. Harmonic distortion and intermodulation distortion are less than .5% at 5 watts, and maximum power output is well over 20 watts. A truly outstanding performer. W-3M consists of main amplifier and power supply. Shpg. Wt. 29 lbs., Express **\$49.75** only.  
Model W-3 consists of W-3M plus WA-P2 Preamplifier listed on this page. Shpg. Wt. 37 lbs., Express **\$69.50** only.



## Heathkit WILLIAMSON TYPE (CHICAGO TRANSFORMER)

This hi-fi amplifier is constructed on a single chassis, thereby affecting a reduction in cost. Uses new Chicago high fidelity output transformer and provides the same high performance as Model W-3 listed above. An unbeatable dollar value. The lowest price ever quoted for a complete Williamson Type Amplifier circuit.  
Model W-4M consists of main amplifier and power supply on single chassis. Shpg. Wt. 28 lbs., Express **\$39.75** only.  
Model W-4 consists of W-4M plus WA-P2 Preamplifier. Shpg. Wt. 35 lbs., Express only. **\$59.50**



## Heathkit HIGH FIDELITY PREAMPLIFIER



MODEL WA-P2

Here is the complete preamplifier. Designed specifically for use with the Williamson Type circuit, it provides equalization for LP, RIAA, AES, and early 78 records, 5 switch-selected inputs with individually preset level controls, separate bass and treble tone controls, special hum control, etc. Outstanding in performance and most attractive in appearance. Fulfills every requirement for true high fidelity performance. Shpg. Wt. 7 lbs. **\$19.75**

## Heathkit WILLIAMSON TYPE (PEERLESS TRANSFORMER)

This latest and most advanced Heathkit hi-fi amplifier has all the extras so important to the super-critical listener. Featuring KT-66 tubes, special Peerless output transformer, and new circuit design, it offers brilliant performance by any standard.

Bass response is extended more than a full octave below other Heathkit Williamson circuits, along with higher power output, reduced intermodulation and harmonic distortion, better phase shift characteristics and extended high frequency response. A new type balancing circuit makes balancing easier, and at the same time permits a closer "dynamic" balance between tubes.

Aside from these outstanding engineering features, the W-5 manifests new physical design as well. A protective cover fits over all above-chassis components, forming a most attractive assembly—suitable for mounting in or out of a cabinet. All connectors are brought out to the front chassis apron for convenience of connection.

Model W-5M consists of main amplifier and power supply on single chassis with protective cover. Shpg. Wt. 31 lbs. Express only. **\$59.75**  
Model W-5 consists of W-5M, plus WA-P2 Preamplifier shown on this page. Shpg. Wt. 38 lbs. Express only. **\$79.50**

COMBINATION  
W-5M and WA-P2



## Heathkit HIGH FIDELITY 20 WATT AMPLIFIER

This particular 20 watt Amplifier combines high fidelity with economy. Single chassis construction provides preamplifier, main amplifier and power supply function. True hi-fi performance  $\pm 1$  db, 20 cps to 20,000 cps. Preamplifier affords 4 switch-selected compensated inputs. Push-pull 6L6 tubes used for surprisingly clean output signal with excellent response characteristics and adequate power reserve. Full tone control action. Extremely low cost for real high fidelity performance. Shpg. Wt. 18 lbs. **\$35.50**



MODEL A-9B



BENTON HARBOR 8,  
MICHIGAN

## NOTED WITH INTEREST

*Continued from page 17*

had to say "Sorry, too late." But we do want to point out that the absence of a TITH report on the Capps microphone (or on any other, for that matter) has nothing to do with the qualifications of the unit as high or low fidelity; Capps manufactures a very fine microphone . . . but we're stubborn!

## Do-It-Yourself

New wrinkle in the hi-fi field is Shryock's (of Ardmore, Pa.) come-in-and-do-it-yourself evenings. Nice idea; see ad in this issue for complete details.

## Back Copies

F. J. Miletiz, 1010 W. Madison St., Ottawa, Illinois, wants a complete set of HIGH FIDELITY Magazine . . . and Gerald Winn, 6200 N. Kenmore Ave., Chicago 40, Illinois, has extra copies of Nos. 6 through 10 inclusive.

. . . George Wentz, box 26, San Marcos, Texas, wants a copy of No. 4, but has extra copies of Nos. 1, 2, 3, & 5.

## Cabinet Makers' List

Fred I. Sutton, Jr., of Kinston, N. C., writes that the "John Tyndall Fixture Co. of this city paneled my library in walnut and built the enclosures for my high fidelity equipment. Their craftsmanship couldn't be improved upon; they have since made installations for others which are beautiful also."

## Hold It!

This, as far as we know, has nothing to do with high fidelity, unless you stretch things a bit and include guying antennas. Anyway, every once in a while something crosses our desk which we think is of such general interest that we drop it in this column.

So—seems to us you'd all be glad to know about a doodad called a "Keep-Stake," manufactured by the A. B. Chance Co., 210 North Allen St., Centrali, Mo. It's a rod 30 in. long 7/16 in. in diameter, eye on one end, and a sort of single, corkscrew plate on the other. Poke it in the ground, twist, and you've got a firm anchoring device.

Write FOR FREE CATALOG AND SCHEMATICS

# The Greatest Reward is BUYER APPROVAL

## The NEW *Rondine*

### 12-INCH TURNTABLES

. . . were received by you with the kind of enthusiasm that is every manufacturer's dream. Your acceptance and approval of these products have confirmed our confidence in their quality and justified the years of work devoted to their development.

We are both gratified and encouraged. We shall continue to give our best talents and efforts to the cause of high quality sound reproduction — moving always nearer the ultimate. And one day, we shall be able to give you 'the perfect turntable'.

Until then, we offer you the Rondine Turntables, representing the closest approach to such perfection.

*If you are not yet familiar with the Rondine Turntables,  
write for a complete description to Dept. YB-2*

### REK-O-KUT COMPANY

Makers of Fine Recording and Playback Equipment  
Engineered for the Studio • Designed for the Home  
38-01 Queens Blvd., Long Island City 1, N. Y.

Sold by Leading  
Sound Dealers



The RONDINE . . . \$6995



The RONDINE Deluxe . . . \$11995



The RONDINE Jr. . . . \$4995

# Klipschorn

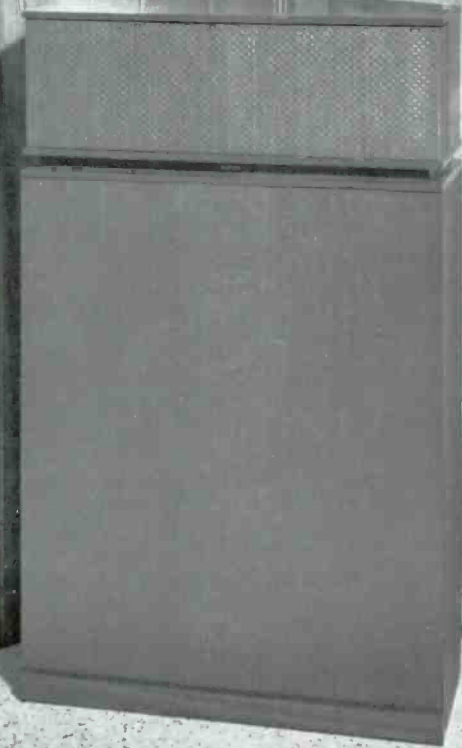
## FOR DISCRIMINATING LISTENERS

THE AUTHENTIC KLIPSCHORN, created for those who demand authentic sound reproduction, is the culmination of fourteen years intensive research.

Its three horn-loaded speakers give you over nine octaves of faithful music re-production, true to the tone quality of the original instruments. They have been selected only after exhaustive laboratory and listening tests of every important foreign and domestic model.

The bass driver is mounted in an exclusive Klipsch-developed horn with an air column adequate to reproduce the largest organ pipes. Yet the entire speaker system fits unobtrusively into any average size room.

Write for our newest brochure on the Klipschorn and the name of your Klipsch dealer.



**KLIPSCH & ASSOCIATES**

**HOPE, ARKANSAS**

TELEPHONES:

Prospect 7-3395

Prospect 7-4538

Prospect 7-5575

Prospect 7-5514

## LETTERS



SIR:

While browsing through *The New Yorker*, I find that Abercrombie & Fitch is selling pocket radios, both AM and FM. So now it is possible to walk down the street with the correct plug in each ear, and listen to binaural!

The units are \$30 FM, and \$50 AM.

Robert Fabris

Hagerstown, Md.

SIR:

Peter Bartók's fine article (November 1954) not only gives a learned explanation why records sound like records — it also shows why Bartók records sound less like records than some others! A fellow who combines Bartók's technical knowledge with his musical background ought to be able to do a superlative job.

There is one statement, however, which I don't feel quite happy about: P. B. says that, for all we know, supersonic frequencies up to 100,000 cps might set up some distortions in the auditory organ which influence the perception of audible frequencies. This is an interesting speculation, but I cannot admit that it is based on physiological facts. The anatomical structure of the sound-transmitting units in the middle ear has, to my knowledge, never been shown to allow response to frequencies above the upper limit of hearing, nor has the sound receptive system — the cochlea in the inner ear — a receptive resonance above it. Even if supersonic frequencies would create a certain state of tension in either of the structures involved, they would be of negligible importance as the energy of those frequencies is incomparably smaller than that of the audible ones.

I have a very strong feeling that the musical instruments of mankind are empirically or, to use a biological term, phylogenetically, made so that they cover, but hardly spread outside, the spectrum of the human ear. If

*Continued on page 22*



# Regency

## **RIVER EDGE CABINETS** designed expressly for **REGENCY HIGH FIDELITY COMPONENTS**

Day by day more and more people are making High Fidelity a part of their everyday life. These handsome River Edge cabinets have been designed to make it effortless to assimilate High Fidelity equipment into any home decor.



*Model TM Table model cabinet for HF-80 or HF-150 amplifiers or any Regency tuner.*



*Model CTC Console cabinet for combination of changer, AF-220 tuner and HF-80 or HF-150 amplifiers.*



*Model TMC Table model or a chairside console for changer and HF-80 or HF-150 amplifiers or AF-220 tuner.*

River Edge cabinets are priced from \$17.50 to \$85.55. Pre-cut, pre-drilled panels are available to specifications at nominal charge.

**Regency Division, I.D.E.A., Inc.**  
7900 Pendleton Pike  
Indianapolis 26, Indiana

Exciting High Fidelity Firsts!

# INTERELECTRONICS

Now . . . in these superb matched instruments . . . enjoy the foremost advances in High Fidelity . . . startling realism, greater power, lowest distortion, precision craftsmanship.



**INTERELECTRONICS**  
"Coronation 100"

**40 WATT Amplifier \$99.50**

Greatest amplifier buy today and here's why. **RESERVE POWER** — 80 watt peak. **EXCLUSIVE NOVALOOP CIRCUITRY** — completely new, non-ringing multiple path feedback design, over 50 DB feedback. **40 WATT HIGH EFFICIENCY, WIDE RANGE OUTPUT TRANSFORMER** — sealed multiple-section windings, thin strip core. **FOOLPROOF DAMPING CONTROL** — continuously variable, exactly matches loudspeaker for startling performance. **5 to 200,000 cycle response. DISTORTION FREE** — less than 0.05% at 30 watt level, ex-

ceeds FCC requirements for FM broadcasting. **POWER RESPONSE** — at 30 watts  $\pm 0.1$  DB from 16 to 30,000 cycles. **HUM AND NOISE LEVEL** — virtually non-measurable. **DESIGNED FOR THE FUTURE** — finest sealed components mounted on Bakelite terminal board for decades of trouble-free listening pleasure. Plug-in filter capacitor. Critical networks of precision components, lifetime encapsulated. **BUILT-IN PREAMPLIFIER POWER SUPPLY. BUILT-IN POWER FOR NEWEST ELECTRO-STATIC TWEETERS.** Other firsts.



**INTERELECTRONICS**  
"Coronation"

**\$79.50 CONSOLETTA PREAMPLIFIER-EQUALIZER**

Worthy companion to the incomparable "Coronation 100" 40 watt amplifier. **ADVANCED EXCLUSIVE CIRCUITRY** — the only preamplifier-equalizer operating entirely thru negative feedback. **REVOLUTIONARY NEW INPUT TUBE, Z-729**, phenomenal low noise followed by premium 12AY7 tube. **HUM INAUDIBLE** with all controls on full. **DISTORTION FREE** — virtually non-measurable, exceeds FCC requirements for FM broadcasting. **5 to 200,000 cycle response. HIGHEST GAIN** — no transformers required with all present phono cartridges. **LOUDNESS CONTROL** — continuously variable to your exact pref-

erence. **MAXIMUM BASS AND TREBLE COMPENSATION** — over 20 DB distortion-free boost and attenuation. **FIVE INPUT SELECTIONS. 16 PRECISION PLAYBACK CURVES** — lifetime encapsulated precision plug-in networks, instantly replaceable if equalization curves change. **ULTRA COMPACT, EASY MOUNTING.** Built-in power for Weathers cartridge, film projector photocells, condenser microphones. Distinguished satin-gold LUCITE front panel. Custom finished table cabinets available. Many extras.

For the hi-fi thrill of your life, hear the Coronation Twins today! Some dealerships still available.

**INTERELECTRONICS**  
2432 Grand Concourse  
New York 58, New York

## LETTERS

Continued from page 20

we could detect in any way frequencies above, say, 20,000 cps, there would be musical instruments producing them, exactly as organ builders would build 32-foot pipes going below 32 or even 16 cps if those "infra-bass" notes could be heard as musical sounds.

I don't think a comparison of music and painting is out of place here. There must be pigments in many paintings which reflect "color" beyond the visible spectrum — ultraviolet and infrared. Yet, nobody will suggest that frequencies of those wavelengths influence the visible colors of the painting, and no painter will intentionally mix pigments with these reflecting powers into his colors.

Finally, another thought occurs: we know that the upper limit of our hearing becomes more and more drastically curtailed as we grow older. At 45, nobody is able to discern frequencies above 14 or 15,000 cps. This means that, by the time the average music lover is economically in a position to afford an expensive 20 to 20,000 cps-type high-fidelity system, he is too old to appreciate it. This is a sad reflection on a biological injustice not limited to high fidelity.

*John J. Stern, M. D.*  
Utica, N. Y.

We would like to refer Dr. Stern to page 582 of the July, 1954 issue of the "Journal of the Acoustical Society of America." In a brief note, it is reported that high intensity under water sounds at a frequency of 50,000 cycles have been heard by research workers at the Bureau of Ships. The authors point out that "hearing" was apparently by bone conduction. Moral: for real hi-fi, keep your head under water!

SIR:

In the November issue of HIGH FIDELITY, D. A. Koss, of Chicago, stated in the letter section, "The Chicago Symphony is the most phonogenic orchestra in the world." He is completely wrong.

For my money, and from my knowledge of orchestras, I'll take the Philadelphia Orchestra and the Concertgebouw Orchestra of Amster-

Continued on page 26

REVOLUTIONARY NEW CIRCUITRY!

# listen!



The Ampex 600 monitor selector switch lets you make an instantaneous listening comparison between what is fed to the tape and what the tape plays back to you. (Ask your local Ampex distributor for this demonstration\*)

... and you will hear how perfect a tape recorder can be

On the Ampex 600 it takes the most perceptive listening to hear even the slightest difference between what goes into the recorder and what the tape plays back.

Listen again . . . after an Ampex has run for thousands of hours. The comparison will still be equally favorable. This sustained performance is something that specifications do not show. But this is the reason why Ampex has become a magic name.

For recording from F-M radio, copying of valuable records, playing of pre-recorded tapes or the making of personal or professional recordings, the Ampex 600 is a permanent investment in satisfaction.

## ARTHUR FIEDLER *listens...*

"A studio Ampex is a cherished part of my home high fidelity system. But hearing this new Ampex 600 was a real surprise. It's such a convenient size, yet like my big Ampex it is a superb recording and reproducing instrument."

(NOTED CONDUCTOR OF THE BOSTON POPS ORCHESTRA)

### AMPEX 600 PORTABLE MAGNETIC RECORDER

- 40 to 15,000 cycles response at 7½ in./sec. ( $\pm 2$  db from 40 to 10,000 cycles; down no more than 4 db at 15,000 cycles).
- Over 55 db signal-to-noise ratio.
- Flutter and wow under 0.25% rms.
- Prices — \$498 unmounted, \$545 in portable case.

### AMPEX 620 PORTABLE AMPLIFIER-SPEAKER UNIT

- Matches the Ampex 600 in appearance and quality.
- Price — \$149.50 in portable case.

For full specifications, write today to Dept. F-1887



*Signature of Perfection in Sound*

**AMPEX**  
CORPORATION

934 CHARTER STREET  
REDWOOD CITY, CALIFORNIA

\*Distributors in principal cities (see your local telephone directory under "Recording Equipment"). Canadian distribution by Canadian General Electric Company.



*self-powered...  
new convenience!*

*the McIntosh professional*  
**AUDIO COMPENSATOR  
 AND PRE-AMPLIFIER**

McINTOSH alone provides the complete flexibility of tone control required to bring out the finest, or even the hidden qualities in an audio system. It's now so easy to bring laboratory standard performance to your home. You can quickly connect the McIntosh self-powered C-8P to your present system.

The C-8P brings to your fingertips the most advanced in high fidelity compensation techniques, yet operation, as well as installation, is surprisingly easy. Abundant control is made possible by five Bass (turnover) and five Treble (roll-off) switches, an Aural Compensator, a Rumble Filter, separate wide-range Bass and Treble controls, and a five program-source selector control for Tuner, Tape Recorder, Microphone, and two phonograph cartridges.

The C-8P makes any record or system sound better. Enjoy the supreme satisfaction of *complete* and *uncompromising* audio control, with the marvelous McIntosh. There's nothing else like it. Hear it at your dealer's.

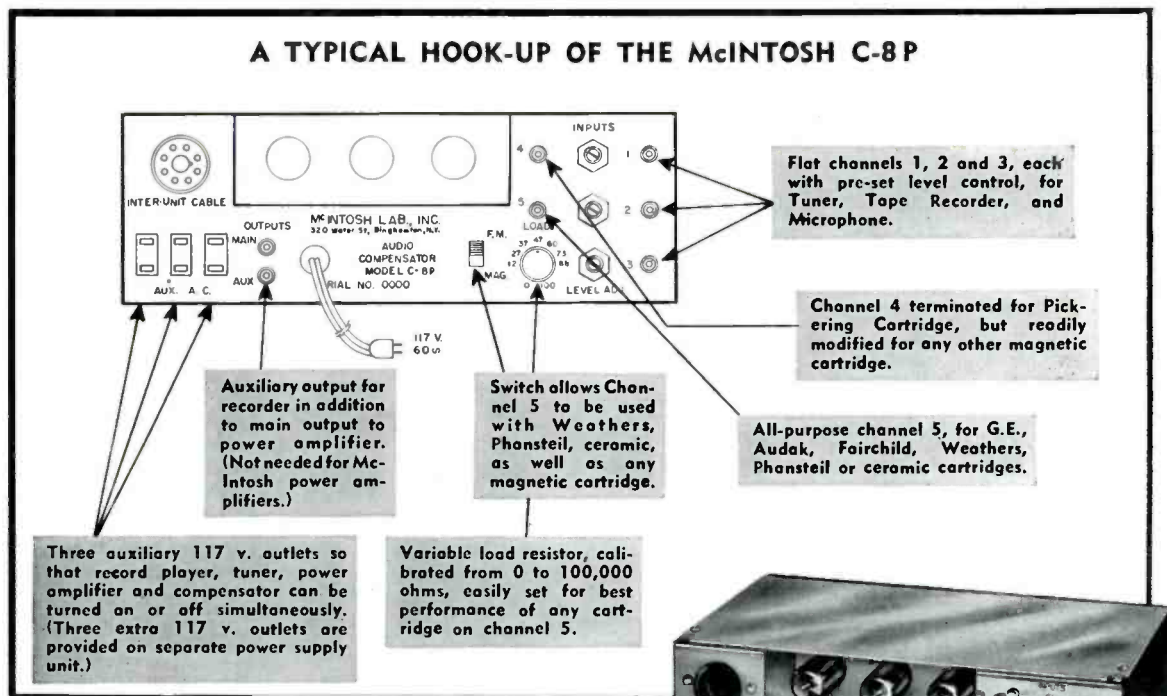


**\$99<sup>50</sup>**

Model C-8P  
 (without wooden cabinet)  
 With Mahogany cabinet  
 (Illustrated)  
 Model C-8PM \$107.50  
 Model C-8, powered  
 by McIntosh amplifiers,  
 without cabinet  
 \$88.50.  
 Model C-8M, with Ma-  
 hogony cabinet \$96.50.

The McIntosh provides stability, adequate frequency response, and lowest distortion—features as important in the pre-amplifier as in the power amplifier. Distortion less than .3% at full 4 volts, 20-20,000 cycles. Hum level (inaudible) — 110 db. All controls silently operated.

## A TYPICAL HOOK-UP OF THE McINTOSH C-8P



The McINTOSH C-8P Professional Audio Compensator is a complete control center for your entire system. Its extreme versatility simplifies your audio installation, yet expands its usefulness.

Inadequate compensation may cause changed or clouded reproduced sound, which cannot be overcome through even the most expensive audio installation. With the McIntosh compensation switches, exact tone balancing is obtained for any possible recording curve. The true, transparent qualities of the original sound are therefore faithfully re-created. Annoying high frequency record hiss, surface static, and noisy radio reception, are also filtered out with a welcome effectiveness. Precise audio control is at your command to match the natural sensitivity of high fidelity reproduction, exactly as your keenest listening taste may dictate.

You'll be proud to own a McIntosh, world-honored for outstanding performance, built with superb craftsmanship—truly a masterpiece in high fidelity sound.



Separate power supply, 5½" x 4¾" x 2¾", allows smaller main control unit for maximum convenience of installation—prevents any possible induced hum problem from associated equipment.

Send for FREE McIntosh Record Compensation Guide for finest playback results.

# McIntosh

**LABORATORY, INC.**

322 Water Street • Binghamton, N. Y.  
Export Division: 25 Warren St., New York 7, N. Y.

CABLE: SIMONTRICE NEW YORK All Codes



# Now! Micro-Tuning!

THE   
FISHER

FM TUNER MODEL FM-80

*World's Best by I. R. E. Standards*

**N**EVER before in the history of Frequency Modulation has there been a tuner to match the remarkable, new FISHER FM-80. Equipped with TWO meters, it will outperform any existing FM tuner, *regardless of price!* The FM-80 combines extreme sensitivity, flexibility, and micro-accurate tuning. It has an unusually *compact*, beautifully designed chassis. Like its renowned companions, the FISHER FM-AM Tuners, Models 50-R and 70-RT, we predict the FM-80 will be widely imitated, but never equalled. Be sure; buy THE FISHER. **Only \$139.50**

#### Outstanding Features of THE FISHER FM-80

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

*Price Slightly Higher West of the Rockies*

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

## LETTERS

*Continued from page 22*

dam. These two are the musical giants of today . . .

I have heard Mercury's version of Tchaikovsky's Sixth . . . and Kubelik's tempi do not have the assurance that Ormandy has. Ormandy's performance shines with brilliance, and the first and third movements are unsurpassable . . .

Mr. Koss has the presumption to call Ormandy a sloppy conductor. If this term "sloppy" is what I've been hearing at the weekly Saturday night concerts or on Columbia records, I'd better see an ear specialist . . .

I'm positive that J. F. Indcox of HIGH FIDELITY, Irving Kolodin of *Saturday Review*, and Olin Downes of the *New York Times* can't all be wrong in saying that Philadelphia has the greatest sounding orchestra in the world.

Harry Roth  
Philadelphia, Pa.

SIR:

. . . A moderately adequate record library represents a sizable investment, and even a masterpiece too often repeated can pall, while many agreeable trifles just don't seem to be worth the price of a top-notch modern LP. For the impatient collector whose appetite is bigger than his pocket-book Camden records offer a very welcome solution, I feel. Though they are remakes of old 78s, most of them were originally highly esteemed interpretations in excellent recording for their not-too-far-past period. For the most part, they have been transformed into LPs skillfully, and their surfaces are among the best . . .

Ralph E. Whitney  
Washington, D. C.

SIR:

Mr. Kramer, in his article on record reviewers and reviews (December 1954), has said enough to goad me, and I imagine many others, into expressing a few divergent opinions on the subject.

Since the earliest days of record reviews, I have been following what the critics have to say with considerable interest and sometimes amusement at the diversity of opinions expressed about one and the same recording. I have learned by experience to trust most of them to



tell me the quality of the recording though even here they do disagree but I never expect them to be unanimous. These record critics are just as human as you and I—well, almost—and are entitled to their likes and dislikes the same as we are.

Mr. Kramer is expecting too much. No one can be as objective in his "duty to the public" as he would have him: I, for one, enjoy a literary flair in reviews and if a given reviewer is dictating taste, I for one can take it or leave it. If he doesn't agree with what I believe, I dismiss him. I have learned by a process of trial and error, perhaps, just which publications and critics generally agree with me or I with them. For me, these writers then are the most dependable. I suggest that Mr. Kramer try my system and with little difficulty he can find which critic will usually be "en rapport" (pardon me, Mr. Kramer) with his tastes. He will soon discover the Toscaniniophiles, the Modernists, the Purists, the Anti-Stokowskites and the Baroques, among others. But they are all sincere, honest and skillful, as they see it. I suggest a more trusting attitude but no expectation of consistency of opinion, except in a very few cases.

Mr. Kramer is singularly inconsistent in his language for one who doesn't enjoy a literary flavor, with such expressions as "guide the impressionable," "outrage the intractable," and "disillusion the discerning." That sounds like a "whiplashed asseveration" if I ever heard one. Find your reviewer who likes the kind of music and performance you do and his opinions will reinsure you again and again.

I shall look forward to your proposed article on the reviewer and his functions.

Arthur J. Sherburne  
Coshocton, Ohio

SIR:

(Re Mr. Kramer's article), why should a critic hesitate to try to improve his reader's taste? This seems to me to be the difference between a critic and an ordinary reviewer. The former will try to bring out the fine points of good music and performances and thus encourage his readers to expect more than just another good *Scheberazade* or *Eroica*. Unless the record is being bought purely as a

*Continued on page 28*



MODEL 70-RT

# World's Finest

BY I. R. E.  
STANDARDS

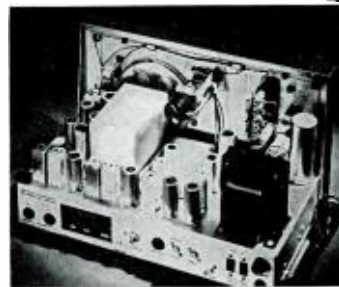
# FISHER

## Professional FM-AM TUNERS

THE truest index to the quality of FISHER Tuners is the roster of its exacting users. An Eastern FM station chose the FISHER to pick up selected New York and Washington programs *direct*, for rebroadcast to its own community. Reception of FM stations over 150 miles distant, terrain permitting, is a regular occurrence, if you own a FISHER Professional FM-AM Tuner, 70-RT or 50-R.

### MODEL 70-RT

■ Features *extreme sensitivity* (1.5 mv for 20 db of quieting); works where others fail. Armstrong system, *adjustable* AFC on switch. *adjustable* AM selectivity, separate FM and AM front ends. Complete shielding and shock-mounting on main and subchassis. Distortion below 0.04% for 1 volt output. Hum level: better than 90 db below 2 volts output on radio, better than 62 db below output with 10 mv input on phono. Two inputs. Two cathode follower outputs. Self-powered. Exceptional phono preamplifier with enough gain for even lowest-level magnetic pickup. Full phono equalization facilities. 15 tubes. Six controls, including Bass, Treble, Volume, Channel/Phono-Equalization, Tuning and Loudness Balance. Beautiful Control Panel. SIZE: 14 3/4" wide, 8 1/2" high, 9 1/4" deep.



MASTERPIECE OF TUNER DESIGN

### MODEL 50-R

■ Identical to the 70-RT but designed for use with an *external* preamplifier-equalizer, such as the FISHER Series 50-C.

MODEL 50-R



MODEL 70-RT

**\$184.50**

MODEL 50-R

**\$164.50**

PRICES SLIGHTLY HIGHER  
WEST OF THE ROCKIES

Write for Full Details

**FISHER RADIO CORP.**  
21-25 44th DRIVE  
LONG ISLAND CITY 1, N. Y.

# Fine Additions

TO COMPLETE YOUR  
HOME MUSIC SYSTEM

# FISHER ACCESSORIES



## MIXER-FADER • Model 50-M

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



## PREAMPLIFIER-EQUALIZER • 50-PR

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



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

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



## HI-LO FILTER SYSTEM • Model 50-F

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



## PREAMPLIFIER • Model PR-5

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

## FLASH!

At the historic High Fidelity Concert given by the National Symphony Orchestra in Constitution Hall, November 13, 1954, FISHER 50-AZ Amplifiers and a FISHER Master Audio Control were used to play back the tape recordings made on the spot for the thrilled audience. "Listeners could hardly tell the difference between real and electronic."— TIME MAGAZINE.

See next page for FISHER amplifiers. →

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

## LETTERS

Continued from page 27

hi-fi show-off, the music itself will be the most important consideration to the reader of the review, who is due some discussion of the work for its own sake.

P. L. Forstall  
Evanston, Ill.

SIR:

I agree thoroughly with Mr. Henry T. Kramer (December 1954, "Help Wanted"). I read record reviews for assistance in selecting records, not for a lesson in literary style or to be impressed by erudite musicology. If only so many pages can be devoted to reviews, then let them be lucid, concise, and consequently greater in number. Diffuse, long-winded writing has no place here.

Joe T. Herron  
Evansville, Ind.

SIR:

I have located a party who has a huge collection of old player-piano rolls. The old player piano has passed in oblivion, now an item for collectors. Player-piano rolls are no longer made — there may be one or two parties still making a few — but the one party responsible for the great share of them is very old and hardly active today.

I understand that this collection is going to be broken up and dispersed to the four winds . . . . As one who is interested in the preservation of the old music of America I wonder if some way might be found to preserve this music on tape?

It is questionable whether these have any great commercial value, but the nostalgic value is great. If some means can be found for preserving these by the collective interest of those interested, I believe the service to the future would be significant.

The time is short and action must be prompt. The party has several player pianos and I am sure would cooperate to the fullest in having them recorded.

Michael L. Byrd  
1107 Myrtle Street  
Inglewood, Calif.

SIR:

Since I have spent a number of years in the string sections of various symphony orchestras, I naturally have

HIGH FIDELITY MAGAZINE

been concerned with quality treble reproduction.

To aid any of your readers that are not satisfied with their system's treble characteristics, I am including a brief description of my solution to this problem.

I first observed that my husband seemed to be contributing very little to my installation. In fact, upon analysis, his contribution proved to be negative. I therefore decided to eliminate simultaneously this negative contribution and solve my treble reproduction problem. This was done quite simply by hollowing out my husband's head so that it was an acoustic chamber of quite high resonant frequency and by installing a compression-type super tweeter in his nose.

Specifications: My husband is 5 feet 10 inches, weighs 180 pounds (without wiring), and since his agreement to this installation underwent differing degrees of refusal, I would describe the system as one of variable reluctance.

In closing, I should add that the hollowing out process is a simple procedure involving surprisingly minute quantities, and that in the typical husband mechanism it probably is not necessary.

Ruth A. Faye  
Edgewood, Md.

SIR:

I read with appalled fascination the descriptions offered by your readers of the elaborate machines they assemble; and I shudder to think of the kind of sound the sensitive systems must provide: the highs, the lows, and the middles all bright, sharply defined, gratifyingly "present" — and all, if my experience is any criterion, inundated by a Niagara of clicks, pops and hisses that make record-listening something of an ordeal at best. Or do these fidelity fiends have some secret source of records that are free of blemishes? Living in New York, I have my choice of hundreds of record sellers, and I have yet to discover one who provides records worthy of even my modest equipment. It is true that these dealers all guarantee the quality of their merchandise, but after the second or third return trip for exchange and no noticeable improvement in record quality, I, for one, get discouraged — with the result that my collection contains a saddening proportion of sub-standard disks. As the

*Continued on page 30*

**SWEEPING THE COUNTRY!**

## The Greatest Advance

IN AMPLIFIER DESIGN

IN TWENTY YEARS!

# FISHER Z-MATIC PAT. PEND.

THE unusual, the choice — both are a regular and traditional product of our engineering laboratories. But never before have we offered a technological advance so obviously needed, so long overdue, as the exclusive FISHER Z-Matic. Regardless of the speaker system, be it a modest 8" unit or a giant assembly, the vast acoustic improvement contributed by FISHER Z-Matic is instantly apparent and truly astonishing. For Z-Matic has at one stroke eliminated the energy-wasting, distortion-producing mismatch that has prevented the *complete* union of speaker and amplifier ever since the advent of electronic sound reproduction. Z-Matic is now standard equipment on all FISHER amplifiers.

### What Z-Matic Does

- Multiplies the efficiency and effective audible range of *any* speaker system, regardless of size.
- The continuously variable Z-Matic control permits any setting, according to personal taste or the requirements of the speaker system.
- Eliminates need for oversize speaker enclosures and *automatically* corrects inherent deficiencies in speaker or speaker housing.
- Z-Matic must *not* be confused with tone, equalization, loudness balance or damping factor controls. It is an entirely new development.
- Only FISHER amplifiers have Z-Matic.

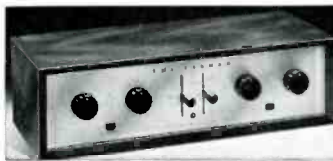
### A Word to Our Patrons

Your FISHER 50-A or 70-A amplifier can be readily equipped with Z-Matic. A complete kit of parts and easy-to-follow instructions are available at a cost of only \$2.50 to cover handling. Give serial number and model.



#### 50-Watt Amplifier • Model 50-AZ

100 watts peak! World's finest all-triode amplifier. Uniform within 1 db. 5 to 100,000 cycles. Less than 1% distortion at 50 watts. Hum and noise 96 db below full output. Oversize, quality components and finest workmanship. \$159.50



#### Master Audio Control • Series 50-C

"Finest unit yet offered." — *Radio and TV News*. 25 choices of record equalization, separate bass and treble tone controls, loudness balance control. 5 inputs and 5 independent input level controls, two cathode follower outputs. Chassis, \$89.50 • With cabinet, \$97.50



#### 25-Watt Amplifier • Model 70-AZ

50-watts peak! More clean watts per dollar. Less than 1/2% distortion at 25 watts (0.05% at 10 watts.) Response within 0.1 db. 20-20,000 cycles; 1 db. 10 to 50,000 cycles. Hum and noise virtually non-measurable! \$99.50

*Prices Slightly Higher West of the Rockies*

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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



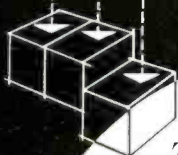
enjoy  
professional  
turntable  
performance...

plus fully  
automatic  
operation...



# THORENS audiomatic player

CBA-83



*"The Hand Never  
Touches The Tone-Arm"*

With a THORENS AUDIOMATIC, there is no possibility of record damage caused by an unsteady hand on the tone-arm. You simply press a button for 7", 10" or 12" records... and the tone-arm automatically lowers into the lead-in groove. After play, the arm returns... the motor shuts off! Because of the *direct-gear drive*, AUDIOMATIC has absolute speed regularity... and a noise level -48 db below recording level! Thus, you enjoy the advantages of automatic operation and performance *comparable to transcription turntables costing twice as much.* \$67 <sup>50</sup>/<sub>net</sub>

**THORENS**



Music Boxes  
Hi-Fi Components  
MADE IN SWITZERLAND  
Spring-Powered Shavers  
Lighters

NEW HYDE PARK

NEW YORK

SEE YOUR DEALER

Also a complete  
line of hi-fi  
record changers  
and transcription  
turntables.  
Brochure  
upon request.

## LETTERS

*Continued from page 29*

quality of my equipment improves, the surface noise from the records increases; my new Weathers pick-up works marvels for the music — when you can hear it behind the static. . . .

If manufacturers cling to material as soft and as vulnerable to New York's sooty atmosphere as vinylite, could they not be persuaded to record at higher volume levels so as to blanket some of the surface noise? The complete *Tristan* is admirably hi-fi, but I have yet to hear the opening notes of the prelude, obliterated from my copy (before I bought it) by an army of well-fanged dust particles. Where is the fidelity in this?

I, for one, await the advent of mass-produced pre-recorded tapes with impatience.

*Harold L. Geisse, Jr.*  
New York, N. Y.

SIR:

Delians among your readers may be interested to know of the chartering here at Tampa recently of the Delius Society of Florida, Incorporated.

As listed in its Charter, the aims of the Society are: 1) To promote a wider and more frequent hearing of music by Delius; 2) to acquaint the public with the influence of his stay in Florida on Delius' life and subsequent development as a composer; 3) To work for the restoration and preservation as a public monument of Solano Grove, Delius' home while in this state.

For the present the Society is confining its efforts to a certain amount of modest proselytizing in the state of Florida only. In time, however, it is hoped that the organization will grow strong enough to seek members throughout the country and sponsor a proposed annual music festival at St. Augustine, of which the works of Delius would be a feature.

*J. R. Goodman, Secretary*  
The Delius Society of Florida, Inc.  
Tampa 3, Florida

SIR:

Is there a means or service for the exchange of unwanted records in excellent condition? Since I buy most of my records by mail, I'm occasionally disappointed in my choices and would appreciate an

*Continued on page 32*

# Design for listening



## STEPHENS "CALIFORNIAN"

*strikes a new  
note in Hi Fi  
Speaker  
Enclosures*

**Enhances enjoyment  
of superlative Tru-Sonic  
speaker system**

Model 610 cabinet alone  
\$129.00 net

Shipping Weight 74 lbs.

Speaker System III, Stephens  
#105LX 15" woofer, #814H  
multicellular horn with #216  
high frequency driver and at-  
tenuator, #800 X-2 dividing  
network. \$168.75 net

Shipping Weight 31 lbs.

Californian with No. III sys-  
tem \$297.75 net

Shipping Weight 105 lbs.



**S**trong, uncluttered lines lend freshness to this classic cabinet. Scaled low to fit with modern furnishings, the Californian comes in lustrous hand rubbed blonde or mahogany finish. Random gold grille cloth highlights a masterpiece for music. A burnished lattice and beige or bronze grille cloth also available.

The Californian is specially engineered to let Stephens famous Tru-Sonic speaker systems realize the ultimate performance. The recommended Tru-Sonic system (No. III) gives rich bass response from 15" woofer. Even wide angle disperement of tingling highs is achieved through the use of a multicellular horn and low 800 cycle crossover point. Californian is 36" wide, 20" deep, only 30" high.

For name of dealer nearest you, write to:

**STEPHENS**  
**TRU-SONIC**

Stephens Manufacturing Corporation  
8538 Warner Drive • Culver City, California

Cable Address "Morhanex" Export Address, 458 Broadway • New York 13, New York



**BUY DIRECT...  
SAVE MONEY!**

**Hi-Fi and  
Binaural units...  
wired or kits!**

**New** Imperial V—  
12-tube AM-FM  
Tuner Kit

- Band width — 200 kc • Tuned RF stage • Tuning Range 88-108 mc • Sensitivity 5-10 u/v, 20-30 db
- Iron core tuned I.F. disc. trans. • 6CB6 RF amplifier • 6AB4 mixer • 6AB4 oscillator • 6AU6 1st I.F. amplifier • 6AU6 2nd I.F. amplifier • 6AU6 1st limiter • 6AU6 2nd limiter • 6AL5 detector • 6C4 cathode follower output • AM tuning range 530-1650 kc • 6BA6 RF amplifier • 6BE6 converter • 6BA6 1st I.F. amplifier • 1N34 or 1N60 crystal diode detector • Tuned RF stage • Chassis dimensions: 9 3/4" long, 5" high, 8" W.

Complete kit of parts including tubes, \$3750 pictorial and schematic diagrams

Frequency Response (FM) 20 — 20,000 CPS ± .5 DB  
Frequency Response (AM) 20 — 7,500 CPS ± 3 DB

**New** V-9 FM  
Receiver Kit

- Self-contained AC Power Supply
- 3 section variable condenser • Tuning range 88-108 mc • Band width 200 kc • Sensitivity 10 microvolts 20 db • Tuned RF stage • Iron core tuned I.F.—disc. trans. • 6CB6 R.F. amplifier • 6AB4 mixer • 6AB4 oscillator (temp. compensated) • 6AU6 1st I.F. amplifier • 6AU6 2nd I.F. amplifier • 6AU6 1st limiter • 6AU6 2nd limiter • 6AL5 detector • 6C4 cathode follower output • 265 selenium rectifier • Dimensions 9 3/4" x 5" x 5 7/8"

Complete kit of parts including AC power supply, tubes, pictorial and schematic diagrams \$2950

Frequency response 20—20,000 CPS ± .5 DB  
Wired & Tested extra \$5.00

**New** V-5 AM  
Receiver Kit

- Self-contained AC power supply
- Tuning range 530-1650 kc • 6BA6 RF Amplifier • 6BE6 converter • 6BA6 1st I.F. amplifier • 6AL5 detector • 6C4 cathode follower output • 265 selenium rectifier • 3 section variable cond. • Tuned RF stage • Sensitivity 5 microvolts • Iron core tuned coils throughout • Dimensions 9 3/4" x 5" x 5 7/8"

Complete kit of parts, including AC power supply, tubes, pictorial and schematic diagrams \$2490

Frequency Response 20—7,500 CPS ± 3 db  
Wired & Tested extra \$4.25

**FREE CATALOG OFFER!**

Write today for free complete Approved catalog!  
Dist. H

ORDER DIRECT FROM

**APPROVED**  
ELECTRONIC INSTRUMENT CORP.  
528 BROADWAY NEW YORK 10, N. Y.

## LETTERS

*Continued from page 30*

opportunity to make trades or get credit (even at a significant loss to me) so that I could salvage some of my initial cost toward new disks.

*Nelson L. Walker  
Findlay, Ohio*

SIR:

I am interested in buying the machine described below, or something very like it:

Tape player (with play head only — no erase or record heads), one speed: 7 1/2 ips, response flat to my ears from bottom to top, no audible flutter, wow, noise, or distortion. Double trace with instantaneous, synchronized, inaudible reversal of tape and lift (or drop) of play head, so that when tape has finished playing it is rewound on its original reel (Auxiliary reel, accordingly, might be fixed.) Fast "wind," both forward and reverse (during operation of which audio circuit is broken). Automatic shutoff. Should take reel of tape to play two hours. (7-in. with 1-mil tape?)

Then, of course, I want to buy records to play on this machine. Mahler's 8th, for instance, on one reel. Beethoven's 9th — one reel, and *only* the 9th. A 16-minute Mozart piano sonata on its own small reel.

Seriously, I don't see why these desiderata should be in the category of idle wishes any longer. Who is waiting for what to happen?

*Harold Holden  
Lansing, Mich.*

SIR:

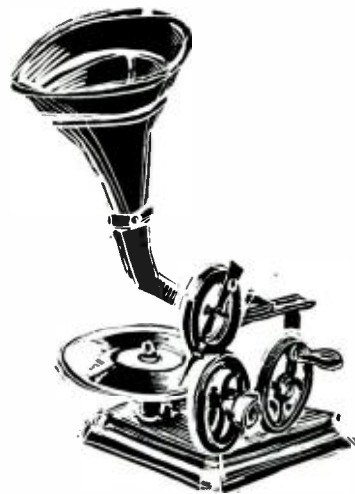
I'm in favor of bigger and better crusades. A very important one: A *bundle* on every phonograph tone-arm — since the first impulse imparted to a plain arm when one seeks to grasp it, is inevitably a *downward* or *sidewise thrust*, which is damaging. The only way to seize a tone-arm is with an upward motion. Why on earth don't manufacturers get wise?

*Harry L. Wynn  
Pittsburgh, Pa.*

SIR:

A short-cut (cheap) way for binaural radio reception: My large living-room (36 ft. x 24 ft.) with 32-tube Fisher at one end and Zenith "Trans-Oceanic" portable across the room. It's cheap — but effective.

*John W. Kennedy  
Hollister, Mo.*



**IS YOUR  
PICKUP  
OBSOLETE?**

No matter how respected nor how recent your phonograph pickup may be, you're missing plenty if you don't have the sensational new ESL electrodynamic cartridge! ESL is the only cartridge with all these and many more advantages:

- ▶ Magnificent frequency range
- ▶ Longer record and stylus life
- ▶ Freedom from hum
- ▶ Unexcelled transient response
- ▶ Extraordinary compliance
- ▶ Lowest distortion
- ▶ Smallest moving mass
- ▶ Rugged; safely handled
- ▶ Adaptable to all arms & changers

Hear it now at your dealer's. Write for details.

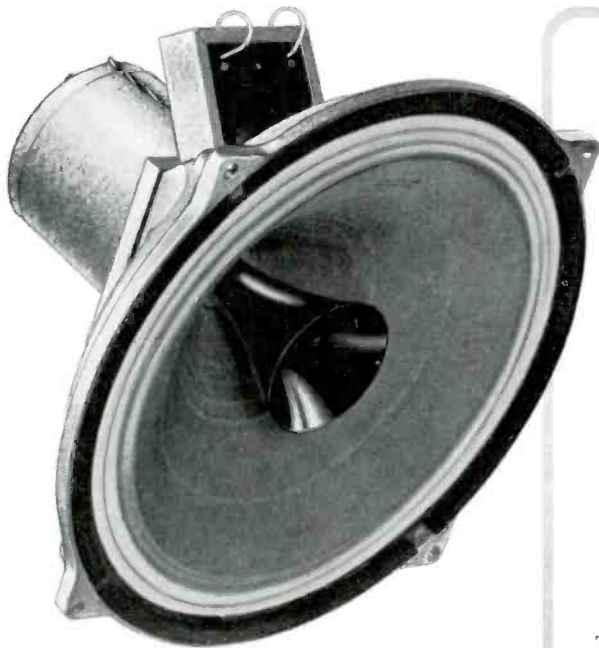


**Electro-Sonic Laboratories, Inc.**  
Dept. 2H • 35-54 36th Street  
Long Island City 1, New York

sapphire \$14.95 • diamond \$29.95

HIGH FIDELITY MAGAZINE





"Well worth careful consideration"  
—HIGH FIDELITY TITH REPORT

Regardless  
of  
Price Class...

BEAM

# STENTORIANS

Stand Alone

The superb, British made Stentorian line of High Fidelity Loudspeakers provides types and sizes to fit every audio purpose. Whether you select full range coaxial speakers or extended wide range direct radiators, tweeters or woofers you'll find a Stentorian to suit you perfectly. All models feature the revolutionary patented Stentorian cambrie cones and suspension; Sizes 8 inches and up feature non-resonant die-cast chassis. Stentorians are unmatched in performance, craftsmanship and value. Hear Beam Stentorians — the Sound that "stands alone" — for yourself and be convinced.

**12" Duplex (twin concentric) \$99.50**

Response, 20 to 20,000 cps; bass resonance, 35 cps; built-in crossover; 15 watts; gross weight, 16 1/4 lbs. Series Alcomax magnet system; net weight, 11 1/2 lbs.; 31,000 Gauss; two 1 1/2" voice coils.

**12" Extended Range Direct Radiator \$42.50**

Response, 25-14,000 cps; bass resonance, 39 cps; 15 watts; gross weight, 10 lbs.; Alcomax magnet, 5 1/2 lbs.; 14,000 Gauss; 1 1/2" V/C.

**10" Duplex (twin concentric) \$44.50**

Response, 30 to 16,000 cps; 10 watts; gross weight, 6 1/2 lbs.; 3 lb. 9 oz. Alcomax series magnet system; 25,000 Gauss; two 1" V/C.

**New 3 way variable impedance DIRECT RADIATORS**

4 - 8 - 15 Ohms

You select the perfect impedance match for your system!

HF 1012 U-10"	\$15.95
HF 912 U-9"	12.55
HF 812 U-8"	11.95

Extended Range Response, 30 to 14,000 cps; bass resonance, 35 cps. 10 watts. These models also available with 15 ohms V/C only. All have 12,000 Gauss, 2 lb. 1 oz. Alcomax Magnets.



**QUALITY without Compromise**

BEAM

## QUAD

AMPLIFIERS

"Should Satisfy the Most Critical"  
—Audio Equipment Report

Quad II Amplifier.....	\$130.00
Q.C. II Control Unit.....	\$120.00
System Complete.....	\$237.50

The Beam QUAD is a truly superior audio instrument, providing uncompromising quality plus unparalleled flexibility of control. Its scarcely traceable distortion is inaudible at any volume. Add high efficiency harmonic filtering, push-button equalization and channel selection, plug-in pickup matching, balanced feedback throughout, 13 section output transformer, superb British craftsmanship, and the most functional styling in high fidelity today — and you can see why QUAD is the recognized world leader in high quality audio reproduction. Hear it at your earliest opportunity.

- Response, 10-60,000 cps; 0.5 db
- 20-20,000 cps level at full 15 watts
- Total Distortion, at 700 cps, less than 0.1%
- Max. Intermod. Distortion less than 0.4%
- 3 position Filter Slope Control; Level to 50 db/octave

Send for literature and detailed specifications on the Beam Products described above, and on Stentorian Speakers from 5" to 12" sizes, 5 and 15 watt pressure horn tweeters, matching crossovers, the Stentorian 18" woofer and Beam enclosures.

### BEAM INSTRUMENTS CORPORATION

350 Fifth Avenue, New York, N. Y.

*Silky Highs*

IMPOSSIBLE TO OBTAIN WITH ANY OTHER TYPE SPEAKER

3500 cps to beyond audibility / 180° Dispersion / + 56 db RETMA Rating



T35 and T35B

*Super Sonax*

VERY HIGH FREQUENCY DRIVERS



The T35B — for lower powered systems and existing quality AM-FM radio or radio-phonographs, finished in flat matte black. Requires only X36 to attach to music system. AT37 level control optional. Impedance 16 ohms. Shipping wt. 2 lbs.

Beautiful Piccolino Accessory Enclosure for T35 or T35B, mahogany or blonde. List \$15.00, Audiophile net \$9.00.

The Piccolino, complete, Super-Sonax, X36 crossover and AT37 level control, wired to connect to music system: with T35 List \$90.00, Audiophile Net \$54.00; with T35B List \$70.00, Audiophile Net \$42.00.



Prove It To Yourself at Your E-V Distributor's — Test the T35 for yourself with this special demonstrator. You operate the switch that cuts the T35 in or out of an actual high fidelity system. Your ears give you the proof of T35 performance!

Any high fidelity music installation shows amazing improvement in the last two octaves with the addition of the easily installed T35 or T35B. The E-V T35 is without equal in its ability to reproduce highest audio frequencies with distortionless purity. At least one more octave of silky highs is afforded through use of T35 for systems over 20 watts, or T35B for systems under 20 watts. Solid 180° dispersion is accomplished by the E-V developed diffraction slit type horn. E-V Model X36 crossover and Model AT37 level control are designed for use with the T35 and T35B. Impedance 16 ohms. Shipping weight 2 lbs.

T35	List \$55.00	Audiophile Net \$33.00
T35B	List \$35.00	Audiophile Net \$21.00
X36	List \$14.00	Audiophile Net \$ 8.40
AT37	List \$ 6.00	Audiophile Net \$ 3.60

TODAY — write for Bulletin 194 and name of nearest E-V dealer.

**Electro-Voice**

ELECTRO-VOICE, INC. • BUCHANAN, MICHIGAN

# AS THE EDITORS SEE IT

THIS PUBLICATION is a rather unusual one, and in a way that makes its editor's life easier than it might be otherwise: Its staff is a reasonably exact replica, in miniature, of its readership.

The publisher is an accomplished audio-experimenter who, when he has two hours to kill between trains in Chicago, spends them at a Myra Hess recital. The managing editor is pretty crisp jazz drummer (a little rusty, maybe) and so ardent a Haydn-devotee that he needs two speaker-systems in his home. One of the speaker-systems was developed by the associate editor. The New York editor tortures guests by playing records of Lotte Lehmann singing Italian opera arias and making them guess who it is. The business manager and the advertising director recently completed a hazardous traversal of ice-bound Massachusetts — returning to report that the Boston Symphony Orchestra's Verdi *Requiem* was really terrific. The art director plays the violin, though modestly claiming that he prefers Oistrakh. The circulation manager collects folk music — particularly Asian — on records and via a shortwave radio and tape-recorder. One of the editorial assistants hides from her social-register acquaintances the fact that she is wiring her third Williamson-circuit audio amplifier. The chief bookkeeper, not long ago, added a wing to her house to do better justice to her three Wharfedale speakers and Paul Badura-Skoda.

And so on, through the echelons. The point being made here is merely that this vastly simplifies the task of editorial selection. An article or an idea can be pre-tested, pretty reliably, right on the premises. If the heart-warming saga of how Glotzville's own good-music station, WGOG-FM, won its budget-battle against awful odds (unquote) generates an expression of courteous apathy on one staff-physiognomy after another, it is very sound editorial practice to send the story back to Glotzville without undue delay.

On the other hand, if the receipt of a manuscript in the editorial office produces a prompt, convivial stream of interdepartmental visitors who would like to read it before it goes to the printer, the prognosis for its success is, as the doctors say, positive.

And this permits us to predict high viability for a series of articles we are beginning this issue, called "Living With Music." Three manuscripts in the series have come in, and their typescript popularity has been such that they had to be withdrawn from circulation and locked up until copies could be made.

The idea of the series is simple. The articles are to be short reports by interesting people on their own adventures in home-music listening. The writers will be — like their

readers — music-lovers but not professional musicians. The first contributor is Louis Untermeyer, poet, essayist, editor and anthologist, who describes his effort as a sort of chat, covering the evolution of his own musical tastes and some remarks on the maltreated word "escape." The next probably will be James Reid Parker, known to readers of *The New Yorker* not only as a short-story writer but as (or *did* you know?) the caption-writer for the clubwoman cartoons of the late Helen E. Hokinson. Among others who have furnished or promised to furnish articles are Dana Andrews, actor; Prof. Jacques Barzun, historian and Berlioz-enthusiast; Dr. Ralph J. Bunche, Director of the United Nations' Trusteeship Department, perhaps best known simply as the man who brought peace to the Holy Land; Ralph Ellison, whose first novel, "The Invisible Man," won the fiction prize at the 1952 National Book Awards, and who used to work with David Sarsar, violinist and audio-expert, making "Musician's" amplifiers; Jose Ferrer, actor, director and producer; Dr. Alfred C. Kinsey, who relaxes from the study of sexual behavior among men, women and wasps by holding high-fidelity concerts for his friends, and William Saroyan, who adorned last month's cover and who accompanies his manuscript-corrections with queries on audio components.

The obvious hazard to be faced in committing a publication to any such series as this is, of course, the possibility that all the contributors will write the same article in different words. We felt a little apprehension about this to begin with, and indeed this was one reason for waiting till we had three manuscripts in hand before announcing the series. The apprehension has now abated. Untermeyer's charming and witty offering has been described above. James Reid Parker probably shares many of Untermeyer's musical tastes, but he has also an extraordinarily intriguing special use for certain kinds of music, which gives him occasion for some very funny writing. Saroyan's report it would be fruitless to attempt to describe, except to say that it is very Saroyan, which we enjoy. About the others to come we will venture no prediction, except that each seems likely to differ refreshingly from all the others.

If there seems to be a heavy proportion of professional writers in the listing, it is for a very obvious reason. Writers write. In so doing, they disclose some of their interests — for instance, music. There may be equally articulate surgeons, sea-captains and real-estate tycoons addicted equally to living-room listening, but it is harder to find them. Possible women contributors also have been hard to locate and persuade. We are wide open to suggestions.

J. M. C.



by ROLAND GELATT

# the PHILADELPHIANS



*A modern symphony orchestra is probably the greatest instrument of expression that any civilization has conceived, and to run and maintain one is an extremely complex business operation. Here is a look at the inner workings of a very famous one.*

WITH INEXORABLE regularity the 54-year-old Philadelphia Orchestra is being described these days as "the greatest orchestra in the world." This may be flattering to its collective ego, but like most such adumbrations it is open to dispute. If superlatives must be used, it would be better to describe the Philadelphia as the most familiar orchestra in the world. In miles traveled and disks recorded it surpasses all other ensembles. The mileage to date stands at well over 1,200,000 — a figure which may be augmented substantially in May if an anticipated five-week tour of the Continent materializes — and its recordings for Victor and Columbia have been staple items of phonographic merchandise since 1917, some \$40,000,000 worth of Philadelphia Orchestra records having been sold by both companies. Local circumstances stimulated the orchestra's wanderlust and its employment before the microphone, but its continuing success on tour and on record must be credited to the particular musical endowments for which the Philadelphia Orchestra is celebrated: its professional dependability, its amply stocked repertory, its talent for rendering everything it plays in sumptuous, cushioned sound.

Behind these esthetic attributes lies a strong buttressing of hard practical preparation. For the 12 staff members who work in Suite 1910 of the Girard Trust Building,

just opposite William Penn's City Hall, the Philadelphia Orchestra connotes more than an agglomeration of caressing tone; to them it is a never-ending job compounded of such mundane details as payrolls, timetables, baggage cars, and printers' deadlines. Although they can occasionally attend a Philadelphia Orchestra concert for sheer musical satisfaction, more often than not they are preoccupied with the myriad details of management which seem to grow in complexity from one season to the next. Now, midway through the present season, they are already grappling with situations that will develop next October, negotiating with soloists, booking tours, planning a program of recordings, while coping at the same time with that ever-present problem of keeping the current deficit within manageable proportions. A deficit? Alas, yes; despite its world-wide fame, the Philadelphia Orchestra cannot operate in the black. Thirty years ago it could, and did. Today, like most other musical institutions, it is confronted with rising costs and stabilized receipts — a predicament in which the resort to red ink is as swift as it is inevitable.

A set-to with the musicians' union at the beginning of this season put Philadelphia's money troubles in the headlines. All last summer the Philadelphia Orchestra Association had been negotiating with the American Federation of



Musicians over a new contract. As usual in such negotiations, a dispute arose over money; the AFM demanded a \$10 raise in minimum salaries, the Association said no. On October 8, the day of the opening concert, they were still at loggerheads, and word went out that for the first time in its history the Philadelphia Orchestra would not begin its season on schedule. This disruption was enough to promote a compromise. The two parties agreed on a weekly raise of \$2.50 and the season began, with less than two hours of rehearsal, three days late. Neither musicians nor management relished this altercation, but they took some consolation from the fact that it focused national attention on the increasingly uncomfortable plight of the symphony orchestra in an expanding economy.

Nothing, of course, has expanded more in the past 20 years than salaries. At present the Philadelphia Orchestra lays out \$17,750 a week in musicians' pay checks, compared to \$10,135 in 1935. Under its present contract the minimum salary is \$142.50 a week. About half the personnel are paid at this scale; others receive more according to merit. How much more is a well-guarded secret, but there is good reason to believe that certain Philadelphia Orchestra instrumentalists are paid between \$250 and \$300 a week, most of this bonus money going to the woodwind and brass players, who are most in demand. In return for their weekly stipend, members of the orchestra are expected to work a maximum of 22 hours exclusive of travel time. This breaks down during an average week to four rehearsals and four concerts. Recording sessions do not figure in the contractual 22 hours; for these the men are paid extra, and that "extra" during the course of one season can amount to \$900 or more. Actually, the 22-hour work week seems shorter on paper than it is in practice. Time spent in travel to out-of-town concerts often adds up to five or six hours a week, and for most programs some advance preparation at home is desirable. Nothing in the contract stipulates that a player need practice on his own time, but if he wants to stay clear of Eugene Ormandy's famous temper he will know his part well.

Thirty-two weeks at a \$142.50 minimum, plus six weeks during the summer season at Philadelphia's Robin Hood Dell, plus recording fees and other extras bring the yearly income of an average Philadelphia Orchestra musician to about \$6,200. For Leonard Frantz, a 39-year-old violist in the orchestra, this has been enough to support a wife and two children, to buy a car and a house in the suburbs — even with an unpaid three month vacation every summer. To one tied to an office desk from nine to five, with two weeks off a year, the flexible schedule and long vacation that is the lot of a Philadelphia instrumentalist might well be matter for envy. Compared to other professionals, however, musicians — even the well-paid Philadelphians — are at a financial disadvantage. Mr. Frantz devoted 10 years to his musical education, first at the Peabody Conservatory in Baltimore and later at the Curtis Institute in Philadelphia, and then spent a six-year apprenticeship in a studio orchestra at Station KYW



before joining the Philadelphia Orchestra eleven years ago. Doctors and lawyers may spend a similar amount of time in preparation for a career, but when they achieve the competence in their professions that a Philadelphia Orchestra musician has reached in his, they are usually paid far better. Whether orchestra men are properly compensated for their special talents is a question on which much argument can be consumed, and it is resolved only by weighing intangibles: do the satisfaction of making music and the advantages of a relatively leisured schedule offset a salary that is adequate but by no means munificent? However this is answered, there can be no doubt that among the opportunities open to musicians today a job with the Philadelphia Orchestra is extremely desirable. Once you're in, you rarely leave. Only three or four vacancies occur a year. Required retirements on pension at the age of 65 create a few of them, and occasionally another orchestra will raid the Philadelphia ranks in search of a particular instrumentalist. Dismissals are rare. So many applicants line up for the few openings each year that Eugene Ormandy can always find new players of proven ability.

Philadelphia has been able to find and keep first-rate players by dint of its 32-week season. Musicians like to receive those weekly pay checks as often as possible, and in this respect Philadelphia can match all but the Boston Symphony, with its mammoth season of 48 weeks. But in order to keep its musicians busy for that length of time the Philadelphia Orchestra has to cultivate audiences far afield. Experience has shown that the citizens of Philadelphia can absorb a maximum of 80 concerts in 29 weeks; beyond that, musical indigestion sets in. So for three weeks of each season the orchestra takes to the road and gives home listeners a rest. One week each is spent at the Worcester and Ann Arbor Festivals, in mid-October and late April respectively, and there is an additional week of one-night stands, this year in the South, where the Philadelphians will play six concerts in as many days between Atlanta and Charleston, West Virginia. However, this only begins to account for the 50 or more out-of-town dates they keep each year. During 29 weeks of Philadelphia concerts the orchestra is constantly traveling to nearby cities. It has been paying regular visits to New York, Baltimore and Washington since 1902. In addition the orchestra makes once-a-season forays to accessible cities in Pennsylvania and New Jersey, and en route to Ann Arbor it stops off at Youngstown, Pittsburgh and Detroit. Four times in 20 years it has taken a transcontinental junket, and in 1949 the Philadelphians went overseas for a 27-day concert marathon through the British Isles. All this traveling (12,500 miles in a normal season) adds to the Philadelphia Orchestra's reputation; even more, it adds to its bank account. Long ago Philadelphia recognized that its orchestra had to tour in order to



survive. The musicians, after all, are paid by the week, not by the concert, and it is incumbent on the management to obtain as much box-office revenue as possible while they are on salary.

The job of transporting 104 musicians and their instruments so that all arrive simultaneously at an out-of-town auditorium is in the practiced hands of Theodore Hauptle, the orchestra's stage manager. For a quarter century he has been assisted in this endeavor by a 70-foot baggage car named "Patti," which nominally belongs to the Pennsylvania Railroad but is now accepted as a revered and indispensable member of the orchestra. Patti is both capacious and cold; the railroad has issued standing orders never to turn on the heat in No. 6055 for fear that an excess of steam may warp precious string instruments. Ten times a season she goes to New York for the regular Tuesday series of Carnegie Hall concerts. Normally the orchestra plays in Philadelphia the night before performing in New York, and it is not until midnight on Monday that three large trucks will pull up to Patti's permanently assigned siding in the Philadelphia freight yard and begin to disgorge their cargo of instruments, wardrobe trunks and musical scores. In about an hour Patti is loaded to Teddy Hauptle's satisfaction, sealed with the orchestra's own padlocks, and secured for the northward journey on a milk train in the small hours of the morning. She is invariably waiting at Pennsylvania Station on Tuesday afternoon when Hauptle and another crew of truckers arrive to unload the instruments and bring them uptown to Carnegie Hall's stage entrance.

That same evening the operation is reversed, and by next morning every instrument is in its appointed place at Philadelphia's Academy of Music ready for the regular Wednesday rehearsal. In over half a century of musical peregrination, no Philadelphia Orchestra baggage has ever been lost en route. The same cannot be said for Philadelphia Orchestra musicians. A facility for reading a score does not necessarily betoken a facility for reading a map, and there have been sad instances of Philadelphia personnel taking a wrong turn and missing a concert. An edict is now in force forbidding auto travel on long tours; the management prefers to keep its orchestra together in chartered railroad cars, where a count of noses can be periodically carried out.

**D**ESPITE those 12,500 miles of travel per year, it is still the Philadelphia Orchestra, dependent on the City of Brotherly Love for the hard core of its income. And Philadelphia, needless to say, supports its celebrated orchestra with appropriate enthusiasm. It patronizes a minimum of two concerts a week, on Friday afternoons and Saturday evenings, and often three or four when the orchestra plays a Pension Fund, Student, or Monday evening concert. Four times a year the Philadelphians give free concerts in Convention Hall, an immense barn with dismal acoustics, as partial recompense for an annual grant of \$50,000 from the city exchequer. During the days of Leopold Stokowski's magnetic reign, Philadelphia concerts were almost entirely sold out through season subscriptions.

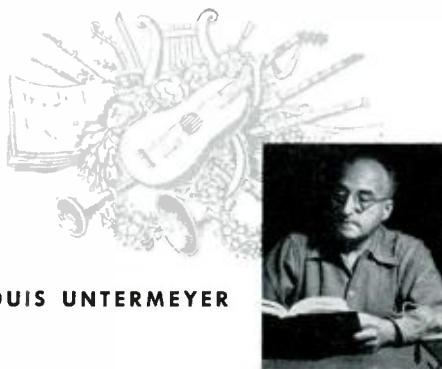
That is so no longer. People are more wary of committing themselves in advance to 28 concerts, and today subscription sales have fallen to about 70 per cent of capacity. Fortunately, box-office sales take up the slack so that over-all attendance is as good as ever, but this dependence on box-office receipts entails a constant appeal to the taste of average music-lovers. Stokowski could cleave the general ear with first performances of Schönberg, Stravinsky and Varèse, secure in the knowledge that the money was in the till even if the patrons were not always in their seats. Eugene Ormandy is not so favored. He frankly tries to concoct programs that will attract audiences and is admittedly cautious in introducing new music. Whatever esthetic criticisms may be leveled at this attitude, Ormandy's policy of programming manages to fill the Academy of Music's three thousand seats with almost mathematical certainty; and every time he does so, the orchestra collects about \$7,500 in ticket revenue. In capacity and acoustics the Academy is about as efficient a concert hall as any in the world. Its grimy, pigeon-infested facade betrays its age (the cornerstone was laid just a century ago), but the interior glows with Victorian serenity, the stage equipment has been modernized, and the audibility is beyond compare. Majority stock in the Academy is held by the orchestra — just in case someone should be possessed of the notion to demolish it and put up a nice, new office building.

**E**VEN with full houses at the Academy and on tour, the Philadelphia Orchestra loses money. Indeed, if it had to rely wholly on income from concerts, there would be no Philadelphia Orchestra — at least not as presently constituted. At this point the phonograph enters with a flourish, as befits an invention that has brought the orchestra about \$4,000,000 in record royalties. To anyone (with the possible exception of Secretary George Humphrey) that figure connotes a goodly sum of money, and though comparative figures are not available it is probable that the Philadelphia Orchestra surpasses all others in the amount of income it has derived from records.

The Philadelphians have been in the business of making phonograph records since 1917. It was a geographical accident that got them started, the fact that Victor's headquarters in Camden lay within easy distance of the Academy of Music, but it was their adaptability to the exigencies of a microphone that gave them world-wide preëminence. For three decades, ever since the *Danse Macabre* of 1925, the Philadelphia Orchestra has been making high fidelity news, though that was not always the accepted expression. Stokowski's interpretative ideas might have been open to question, but there was wide agreement in the 1920s and 1930s that the best sound of all came from Philadelphia; indeed, many Philadelphia Orchestra classics of this era are doing duty yet in Victor's low-priced Camden series, under the pseudonym Warwick Symphony. With the switch to Columbia and LP in the 1940s this standard did not abate, though today the competition for hi-fi honors is more potent than it was a quarter century ago. But if Philadelphia no longer corners

*Continued on page 110*





LOUIS UNTERMAYER

# LIVING WITH MUSIC

Here a new series of essays begins with one by Louis Untermeyer, poet, editor, critic and anthologist. In a forthcoming book, *Makers of the Modern World*, to be published by Simon & Schuster, Mr. Untermeyer has chosen as the four trend-shaping composers of the past hundred years Wagner, Debussy, Stravinsky and Gershwin. What he really likes best to listen to, however, is a very different matter—and may come as a surprise.

THERE WAS A TIME when the music I cared most deeply about was the music which not only wore its heart on its sleeve but spilled its blood luxuriously out of every ascending phrase and dying cadence. Devoted to the literature of poetic romance, I wallowed in the Romantics, in the inexhaustibly overflowing spring of Schubert, the half-intellectual, half-sentimental *Weltschmerz* of Schumann, the alternately plaintive and passionate nostalgias of Chopin. It was inevitable that, like Cynara's lover, I should cry for madder music and for stronger wine, and so I gorged on the bacchanalian banquets of Wagner, from *Tannhäuser* to *Tristan*, feasts that were sensually exciting and violently satiating. I thought that my youthful appetite was unlimited; but, although I tried, sipped, and savored all kinds of musical fare, my real craving was for the highly spiced and the thickly sweetened. I fancied I was a musical gourmet when I was merely a somewhat specialized glutton.

With the repetitive years my taste has undergone an almost complete change. I can still feel the poignance of Schubert's "Death and the Maiden" quartet, but his Unfinished Symphony is so worn by familiarity that, for me at least, it is finished. Schumann's *Carnaval*, which I used to play with a flourish of false notes, has lost its fantasy since I anticipate every phrase before it is announced. Chopin lives for me not so much in the Nocturnes that dripped through my youth as in the caricature suggested by Eliot's lines in "Portrait of a Lady":

*We have been, let us say, to hear the latest Pole  
Transmit the Preludes through his hair and fingertips . . .*

On the other hand, the music which I once thought antiquated and "thin" now seems the richest and rarest, the most satisfying as well as the most sustaining. Today I turn with the greatest anticipation and delight to the music of more than two centuries ago—to such Italians as Vivaldi (who gets merely one sidelong mention in Brockway and Weinstock's voluminous *Men of Music*),

to Corelli and Cambini, Albinoni and Scarlatti, Marcello and Monteverdi, Pergolesi and Tartini; to such Teutons as Telemann and Gluck and Handel; and to such Britishers as Boyce and Byrd and Purcell. Perhaps it is their serenity which, in these tension-crammed times, seems to carry a kind of healing; perhaps, after an era of overorchestrated polyphony, purposeful atonality, and distorted dissonance, the ear is grateful for the clean line, the clear-cut statements, and the unashamed melodies which are both supple and straightforward.

What I listen for at home on records is what I listen for in the concert hall: the essence of the music rather than the minute subtleties of sound. I am, of course, grateful for the latest advances in mechanical techniques and the engineering skills which allow me to enjoy a wider range and a richer palette than was possible before the advent of high-fidelity equipment. But, not being overfastidious about flaws, I do not demand perfection. I am not deeply disturbed by an occasional scratch, a "p" pop, or the gutty "sting" of an overintense violin. I am no more distressed by a little surface noise than I am by the chance rustle of a program page, Toscanini's hardly suppressed cough, or an admiring gasp in the concert hall. I have never heard an absolutely perfect performance in this imperfect world and I see no reason why I should expect one on a piece of plastic.

As long as I am being unorthodox about the last record refinements, let me continue the heresy by adding that the performer is what interests me least. I prefer Kempff and Backhaus' Beethoven to the Beethoven of, say, Casadesu and Novaes, Curzon's Mozart to Kraus', just as I derive more pleasure from Landowska's harpsichord renditions of Bach than from Rosalyn Tureck's excellent piano version of the *Well-Tempered Clavier*. But it is the music rather than the interpretive musician which attracts, holds, persuades, and finally possesses me. What I seek is the communication of the composer, the creatively imaginative spirit which has shaped order out of chaos

and has brought solace into a world of confusion.

Usually the personality of the composer declares itself as sharply as the welcome accents of a friend — there is no mistaking the widely differing but immediately recognizable idioms of the two Strausses; the savage inflections of Stravinsky; the tart sweetness of Grieg (who was it that compared Grieg's music to a chocolate bonbon filled with snow?); the rhetorical bombast of Liszt; the almost innocent happiness of Mendelssohn; the metaphysical brooding of Mahler; the theatricalized storm and stress of Tchaikovsky; the heavy-going, fog-shrouded terrain of Sibelius; or, to leap into another world, the dynamically syncopated America of Gershwin. There are times, however, when the identity of the composer vanishes entirely and the music emerges as a pure and disembodied thing, an essence complete in itself. I am thinking, for example, of some of the most magical melodies ever conceived — the expressions of unknown composers all over the world from pre-Elizabethan England to Czarist Russia and slave-holding America. The protests of downhearted lovers and depressed laborers have never been more poignantly immortalized than in the anonymous strains of the simple but moving "Greensleeves," the slow-pulsing "Song of the Volga Boatman," the heart-rending "Deep River," and the extraordinary chanty known both as "Shenandoah" and "Across the Wide Missouri."

**I**F I TURN more and more often to the music of an older day it is not because I have a longing for an impossibly untroubled time. I know that, except for a few desperate dreamers, there never has been a Golden Age. "The troubles of our proud and angry dust," wrote the stoical A. E. Housman, "are from eternity and shall not fail." Yet, when "the world has still much good, but much less good than ill," there is graciousness as well as gladness in a music which is not an outlet for neurotic repressions and which does not reflect the malaises, the fears, insecurities and compulsions of what Auden characterized as "The Age of Anxiety." In a world where I am too often depressed by rationalized unreason, I find myself comforted by unmeaning melody. Reversing the proverbial formula, I sometimes believe in caring for the sound and letting the sense take care of itself.

That, I suppose, is why I have a new and deeper appreciation for the forthright declarations of William Boyce, particularly the trumpet clarities of his First and Fifth Symphonies, the lovely and lively spirit of Antonio Vivaldi — I never tire of such concertos as "*La Pastorello*," "*La Cetra*," "*La Stravaganza*," the concertos for viola d'amore, as well as the lavish Concerti Grossi — to say nothing of Handel's Great Concertos, a dazzling dozen, the uplifting high spirits of his *Water Music*, the primal sanities in his sonatas and the nobility of his oratorios.

Not that I repudiate the music of the present. I am continually charmed by this century's three D's: Debussy, D'Indy, and Delius. After the orchestral debauches of the imperial Wagner (Richard the First) and his successor, Strauss (Richard the Second), a purification was imperative. As every music student knows, this was accom-

plished by the restrained lyricism of Debussy and his industrious followers, whom I once libelled the Debussy-bodies. I confess that I still find *Pelléas and Mélisande* a long and lugubrious bore, but there is a strangely fluctuating play of colors which never fails to excite me in the *Afternoon of a Faun*, and there is nothing less than enchantment in the shimmering transparency of Debussy's smaller orchestral and piano works. I am captivated every time I put on D'Indy's *Symphony on a French Mountain Air*, with its pensive opening and its mounting climax of variations; when winter comes and spring seems too remote to be real, my heart leaps up with Delius' *On Hearing the First Cuckoo in Spring*.

There are, of course, times when one asks for fun rather than finesse, for wit instead of wistfulness, for the ridiculous after the sublime. It is then that I turn to the satires of Gilbert and Sullivan — any or all of them — beginning with that great alliterative trio: *Pinafore*, *Patience*, and *Pirates of Penzance*. I suppose my prime favorite is *Iolanthe*, a triumphant parade of paradoxes, contrasting Mendelssohnian fairy music with a mockery of noble birth, blue blood, and a somnolent House of Peers who "throughout the war did nothing in particular, and did it very well." I take almost equal delight in *Patience*, in which Gilbert exposes the pretensions of every precious cult and Sullivan again proves that he is Handel's legitimate London (not Londonderry) heir.

Like everyone else, I have a few musical allergies. I loathe, detest and abhor hillbilly music of every region no matter how "native"; the rumble of rumbas, sambas, and mambos affects me with a malady of monotony; I find Hawaiian tunes invariably sickening, and I cannot listen to anything played on an electric guitar. I am, however, responsive to our own abrupt and buoyant beat. Although by no means a hot jazz aficionado — I am not fanatic about the Dixieland boom and can scarcely tell the difference between New Orleans, Chicago, Kansas City, and Harlem styles — nevertheless I am fascinated by the guttural (or, as it is sometimes mis-spelled, "guttural," with no attempt at a low-down pun) voice and trumpet of Louis ("Satchmo") Armstrong, Charlie Ventura's saxophone, Jack Teagarden's trombone, Benny Goodman's clarinet, "Jelly Roll" Morton's piano, Ella Fitzgerald's blues singing, and other "movers and shakers" who have fashioned a people's music.

But other times, other rhymes — and other rhythms. As already indicated, when this world is too much with us, I am not ashamed to escape for a few calm hours to a less exacerbated and more tuneful era. I can always renew my faith in music and even my hope for man by listening to one of Vivaldi's pieces for strings — especially if it is in my favorite key of B Flat Major.





## Is there an EDISON in the house?

EVERY YEAR, the Inventors' Council publishes, for the benefit of the Incurable American Gadgeteer, a list of items that *need to be invented*. Not surprisingly, a substantial number of the desirable inventions they have called for have been made, not too long after their need was made public. Most have been simple in principle, as important inventions usually are. Many of the inventors, it is safe to assume, have made money from their responsive ingenuity.

Without any desire to swipe thunder from the Council, we have felt the need to emulate their technique. There are, we shudder to reveal, a few highly desirable items in the field loosely described as high fidelity which have not yet been marketed, whether or not they may have been devised in private. We will herewith designate a few, taking care to point out that this writing is being done in mid-December, 1954, and that we will not be surprised to find that several of the items we crave are at this moment being prepared for unveiling. If so, we won't even be red-faced about it. This is a fast-breaking game we're in.

So — why doesn't someone offer . . .

**A high-fidelity AM-shortwave tuner.** Many fi-folk, particularly those living in lively urban areas, showed their confidence in FM several years ago by buying FM-only tuners as the radio-components in their rigs. Most good local AM broadcasting was duplicated on FM, and in some cases the very best local programs were available on FM only. Now, for one thing, binaural AM-FM broadcasting has sprung up and flourished. Furthermore, European radio has come to life again. The great Continental music festivals are shortwaved our way, and there is a wealth of folk-material on the airwaves. It would be pleasant to hear it. Finally, some of the most devoted American listeners are in places like Alaska and Puerto Rico, where the Boston Symphony and the New York Philharmonic are purveyed only by short wave. They'd *pay* (that magic word!) for tuners that would let them use their high-fidelity amplifiers and speakers to reproduce these concerts. Such a tuner probably should cover all the AM broadcast bands but not the non-broadcast services; the dial space would then be entirely usable, permitting easy and accurate tuning.

**An inexpensive turntable.** There are several manufacturers who make, at prices ranging from \$8 to \$13, turntables that *almost* qualify as high-fidelity. If they went just a little further, using slightly

heavier turntables, and perhaps belt-transmission to minimize the effects of the low-cost motor's vibration, they could eliminate the grind and shudder which keeps them in the low-fi description, make life easier for the minimal-price-rig assemblers — and make money. A turntable-kit to fill this need should offer motor, turntable-mounting, belt and mounting-board template, all for about \$18. It wouldn't cut into the markets for either changers or precision turntables. It *would* bring into the fold people who now can't afford to get in at all.

**A precise but inexpensive pick-up arm.** This should be reasonably non-resonant, compliant in traversal, usable with at least two of the three most popular magnetic cartridges, and priced at well under \$10. Like the turntable described above, it would be a temporary property of the incipient home-music enthusiast. It should have a screw-adjustable counterweight, to make possible the proper stylus pressure, and probably pivot-height adjustment.

**Pin-tip connectors with crossbar grips.** Most amplifiers, preamplifiers, and tuners now are made with receptacles for pin-tip plugs. And pin-tip plugs, as currently constructed, are diabolical devices. You have (let us say) copied a rare recording on your tape machine. You want to play it back at once, to determine how well you have captured the performance, before your guest, the owner of the rarity, yawns and shows signs of yearning for beddy-bye. You grab at your high-level (radio, TV or tape) input, and find yourself with a handful of straggling wire. The soldered connection yielded, while the pin-tip plug stuck. In a glum, dumb rage, you now fish out your nail file and pry the pin-tip from its socket, but the joy has fled your heart, and you no longer care if Schnabel's piano does sound like a Hawaiian guitar in your copy. — This is so unnecessary. A pin-tip plug with a solid crossbar-grip would have slid readily from its lodging, without damage, without prying. *Why* doesn't someone make one?

**A pilot-light kit.** The lovely new recording of *La Boutique Fantasque*, twice-played, ended 15 minutes ago, whereupon you lifted the stylus out of the runoff groove and returned to your crossword puzzle (you might feel like a bit of Bach before bed, why cool off the amplifier?) The crossword leaves you baffled, so you decide to desert it, although still preoccupied with the four-letter word, ending in "u," meaning "alas." Grumpily, you turn off the lights and retire, while your amplifier and turntable continue surreptitiously to function through the





night. This is wasteful, and if their activity had been indicated by a small gleaming light across the room, you'd have gone over and deactivated them, saving yourself a small sum on the power-company bill and sparing your equipment some wear-and-tear. Of course, you could easily go to a wholesale radio-supply shop and get the makings of a pilot-light circuit, together with whatever instructions you might need. The trouble is, it isn't a very exciting project, and you don't do it. If someone offered you a kit — you might.

The kit might include a connector like those three-way electrical sockets you get at a hardware store. You plug it into an AC wall outlet. One of the three female sockets would supply power to the hi-fi system, and another would take a plug from the pilot-light wire. The third female outlet would accept only a non-standard or polarized male plug, which would be attached to the wire leading to the switch. Turn on the switch and both pilot light and equipment would go on. The light and switch could be at any convenient distance from the wall outlet and from each other.

**An LP file cabinet.** In 78-rpm days, even an inexpensive record-cabinet had an air about it, once it was facaded with the black-and-gold spines of record albums. Since the arrival of LP, this is no longer the case. A few fairly new LP records have respectable-looking lettered edges, but most, when cabinet-edged, still look about as glamorous as items in a druggist's files. Furthermore, they are not suited to quick searching. The obvious way to store LPs is in a file-cabinet. However, most available commercial file-cabinets will not accommodate 12¼-in. by 12½-in. jackets. Some, made to hold hospital-case files, will do so, but they do not look like living-room furniture. Could not someone gifted at this sort of thing devise a file-cabinet expressly for records, which would not deface a living-room decor and yet make it easy to locate LPs?

**Adaptable shock-mount springs.** Any record-player, be it a changer or a turntable, should be shock mounted to minimize acoustic feedback. It would do no harm if some amplifiers and tuners were protected likewise; there are such things as microphonic tubes. To be sure, some makers of turntables and changers *do* supply shocksprings, but in most cases they ignore an important factor — levelling. A turntable must be level to work as it should. To make it so and keep it so, the obvious means are supporting springs which can be adjusted, from above, with a screwdriver. The only trouble is, nobody seems to make any such spring-assemblies. Is it all that difficult, or hasn't anyone tried?

**Loudspeaker fuses.** There's no reason why a loudspeaker couldn't be protected from overload by a fuse or fuses in series with the voice coil — or, for that matter, a complete loudspeaker system might be protected by a common fuse. Ideally, the fuse holder would be mounted on the speaker and wired in by the manufacturer, but a simple box could be offered for universal use that would have input and output terminals and an accessible fuse holder.

There are two common ways in which a speaker can be damaged by overload. First, an instantaneous surge can

cause movement of the voice coil so violent that it is permanently displaced, either because of suspension breakdown or because the coil leaves the gap. Second, the average level of power fed to the voice coil may be so high that overheating and burnout occurs. In order to utilize to their fullest capacity some speakers, then, two fuses might be required — one of the slow-blow type, to protect against burnout, and one of larger capacity but of the fast-blow type to protect the speaker from excessive peak loads. In every case, unless the exact power-handling characteristics of the speaker were already known, the recommendation of the manufacturer would have to be obtained as to the type or types of fuse needed.

**Auxiliary speaker switchboxes.** A gadget that would undoubtedly have a large market is a small good-looking box with three or four sets of screw terminals: one pair for connection to an amplifier and two or three pairs that would feed separate loudspeakers or speaker systems. An on-off switch would be furnished for each set of speaker terminals, so that speakers in various parts of the house could be turned on and off individually. Instructions covering amplifier connections for various combinations of speaker impedances would be supplied; possibly, level controls for use at the speaker locations would be part of the package too.

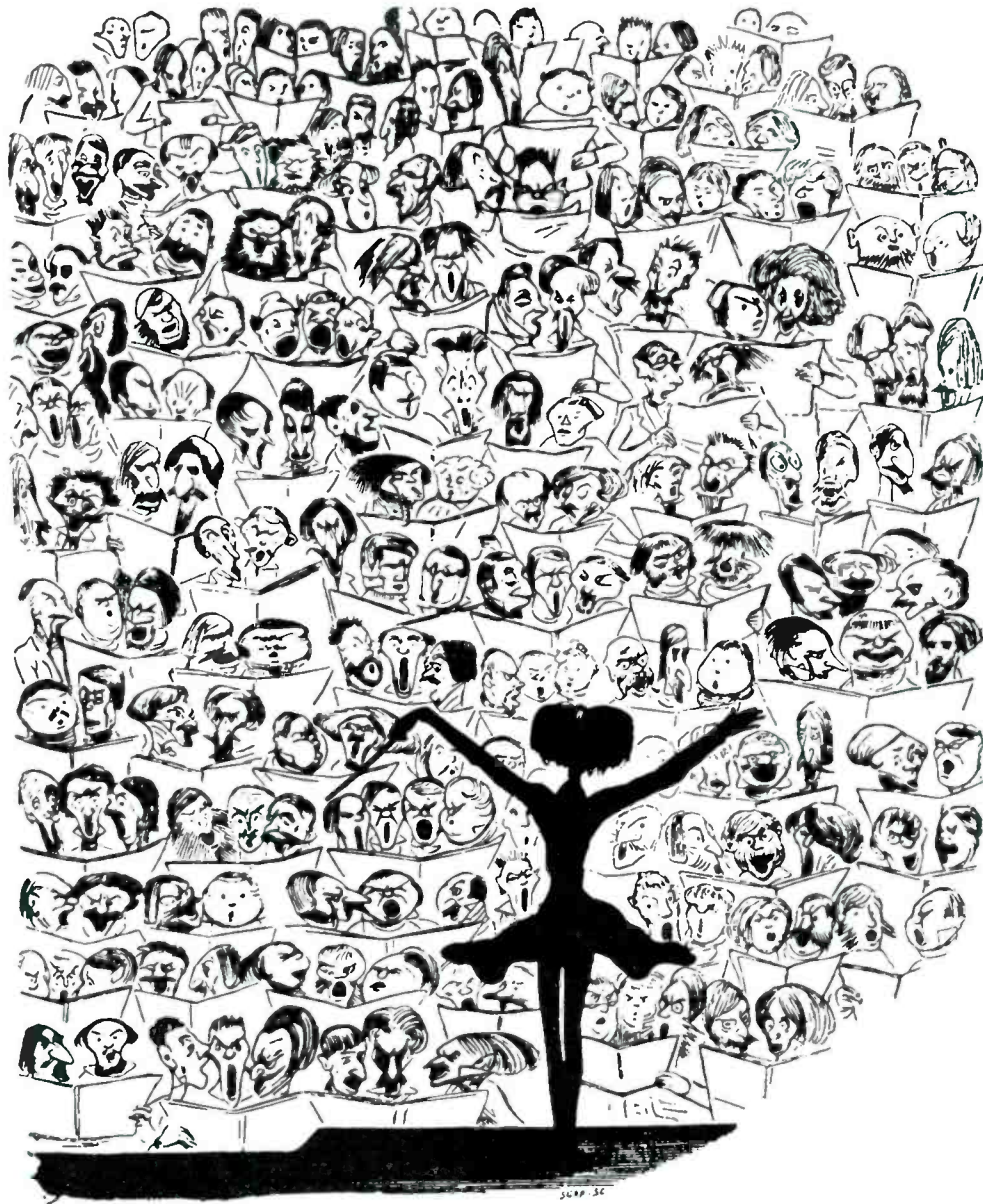
**Multi-jack adaptors.** How many of us have a turntable for LPs and a changer for 78s, each with a magnetic cartridge? Or two turntables, or a turntable and a separate 45 changer? Quite a few, we'd guess — and for us a preamplifier with one input for magnetic cartridges is inconvenient at best. People with a tuner, tape recorder and TV find preamplifiers with one or two high-level inputs similarly lacking in adequacy. This situation could be resolved at little expense by the manufacturers of preamplifiers and control units, simply by furnishing a reasonable number of input jacks and switch positions on their products. But not many do — and it seems ridiculous to replace an otherwise satisfactory piece of equipment only to gain another input channel or two.

Why not another little box, then, with two or three input jacks feeding through a switch to a common output? Careful construction would be necessary to avoid hum pickup when the unit was used with low-level circuits, but even with this consideration the box shouldn't cost more than three dollars. It would be worth that to be able to plug the leads from both cartridges into two input jacks, connect the output of the box to the single magnetic cartridge input jack on a preamplifier, and simply turn a switch to use either cartridge.

**An FM tuning meter.** Here's another gadget that could be classed as a non-essential, but the number of inquiries we've received about it would surprise some enterprising manufacturer. A simple, \$7.50 tuning meter that could be attached easily to an FM tuner would likely be sold by the carload. Not all present tuners have "tuning-eyes," and not all such "eyes" work well in fringe-areas.

Unfortunately, there are problems. A vacuum-tube voltmeter device would be best, but these run into money and require periodic adjustment. If a simple direct-deflection voltmeter circuit were

*Continued on page 110*



## CONDUCTORS IN CARICATURE



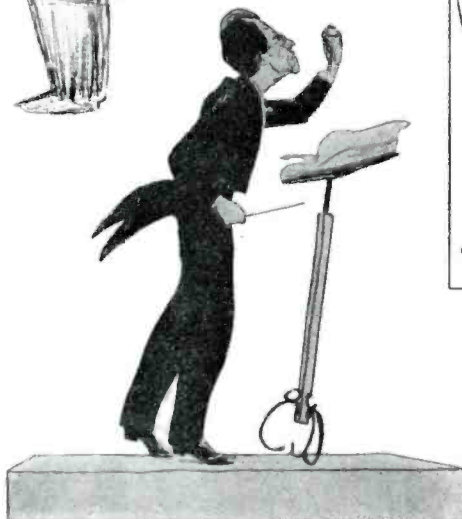
The father of orchestral conducting, Jean Baptiste Lully, was also the first casualty of the baton. He died at 54 from an infection which he started by pounding himself on the little toe with a heavy staff he used for beating time. His successors, a more cautious lot, are noted for their longevity, among other things.

Customs change with the times, of course: Lully smashed his fiddlers' instruments across their backs to maintain discipline; fragile batons have proved just as effective and more expendable. But ever since the conductor left the protection of his place at the cembalo and exposed himself in a central, elevated position in front of the ensemble, he has presented an inviting target for the barbed shafts of caricature.

Berlioz, seen by Gustav Doré lording it over one of his mammoth choruses (above), launched the modern art of conducting by demonstrating that the function of the man in command was to make the whole sound greater than the sum of its parts. A drillmaster and perfectionist who rehearsed his instruments in separate choirs, he was the first in France to insist on using a full score instead of a single part (the *violon conducteur*) and abolished the fashion of noisily tapping out each beat. A contemporary of his, the celebrated Louis Antoine Jullien of France, England and America (left), was the first orchestral showman, a Barnumesque character whose spotless white gloves and jeweled baton directed the audience as much as the orchestra. Nearly every king of the podium has taken something from both models.

— FRED GRUNFELD





(Top) Berlioz cuing in the percussion battery, in a prophesy of what Tchaikovsky was to bring. Artur Nikisch, the master of "iron calm" who directed with almost no gestures. Arturo Toscanini, as seen in a pianissimo during the early 1930s. (Second row) Johannes Brahms, a gentle Meister: "It's all the same — I'd rather listen." Gustav Mahler, of the phenomenal ear: "Tradition is nothing but slovenliness." A table of orchestral mannerisms — 14 poses for the podium poseur.





(Top) Bruno Walter presiding over the pit at the turn of the century. Daumier's broadside at "modern" music, 1850 vintage: The conductor holds a roll of paper, a custom of pre-baton days. (Second row) Hogarth's comment on a performance of Handel's *Judith* in the 1730's: Handel threatened to toss one singer out of the window if she didn't keep in line. Gabriel Fauré, who conducted with needlepoint meticulousness. Max Reger, corpulent contrapuntist and devotee of "inner voices."

PICTURES: BETTMANN ARCHIVE

by EDWARD MAGED



# An old look for your new sound



*The bulk of the music that passes through high-fidelity sets probably dates from the 1700s and early 1800s. Some lovely furniture designs also originated then, but manufacturers of home-music cabinetry don't seem to be very well aware of it.*

TO SAVE VALUABLE editorial space, it might be desirable to state firmly that the writer's attitudes are solely his own, completely biased and obviously do not necessarily reflect this publication's opinions. They are certainly diametrically opposed to the furniture-design concepts of most present-day high fidelity manufacturers.

Wallace Nutting, one of America's outstanding authorities on furniture, once stated that a civilization is reflected in its furniture, and its forms in turn reflected the skills, imagination and character of an era. A country mirrors with precision in her furniture craft the aspirations, sentiments and intellectual ability of her people. If we accept this premise, we here today are completely bereft of high ambition, intellectual emotion and perception. How else could we submit to what in essence are soap boxes (polished, of course), used horizontally or vertically,

with or without legs, as housings for our music?

This high-fidelity age might rightfully be called "operation rubber stamp," for cabinet designs are all stereotyped, as if stamped out by almost identical dies and differ only in terms of the extravagant phraseology their makers use to describe them.

Is there any real technical justification for existing shapes, particularly as far as housings for loudspeakers are concerned? We doubt it. Machine-run curves will graphically show that response, usually the lay person's sole criterion of speaker performance, often more closely resembles the temperature chart of an acute malarial patient than published specifications. The latter invariably imply a straight line whose only concession to a French curve is a beneficent, graceful droop of 3-4 db at each end of a 68.5-14,750 cycle spectrum. (The preceding figures have been altered a bit to protect the guilty.)

One of our chief complaints is the failure of most manufacturers to realize that high fidelity can and *should* be integrated with the rest of our furniture. It's a relatively easy job, and one which requires but a little imagination.

The expression "bad taste" almost crept in, but the realization that taste is as ephemeral as a Dior dictate and cannot be dealt with in terms of absolutes, eliminated this pitfall. Even Tolstoy in his long essay "Art," gave up trying to define taste as a bad job. It's apparent enough that manufacturers operate on only one premise, which seems to be based on the advertising dictum, "whatever sells is good taste and what does not sell is bad taste." Per-



Figure I



Figure II



sonally, I won't buy this definition as the carefully thought-out motivation for current designs. Rather, their genesis seems to be in a rectangular enclosure conjured up 15 years ago, which manufacturers have copied ever since, without even wondering whether the public might prefer something else. How many of these otherwise astute merchants have bothered with surveys and samplings to ascertain what really will and will not be bought? How many of them even have paid attention to High Fidelity's readership survey, available to any sales manager for the asking? It may come as a surprise to them that 57.5% of High Fidelity's subscribers have their homes furnished in *traditional* styles, and may well regard anything smacking of Grand Rapids modern as anathema. So far as concerns such people's ability to afford slightly higher (?) costs for better designs, bear in mind that those subscribers who own their own homes, (and there are plenty of them, too) value them at an average of \$26,000 based on today's resale prices.

I would like to digress for a moment or two and put myself on record with regard to "contemporary" furniture-designs. The good ones are *superlatively* good and for an excellent reason — *they are almost carbon copies of proven designs of over a century ago*, and I here refer specifically to the Shaker influence. We would recommend to the "form follows function" adherents a visit to Fenimore House, Cooperstown, N. Y. where outstanding examples from the comprehensive private collection of Dr. E. D. Andrews, world's foremost authority on the Shakers, may be seen and examined at leisure. Dr. Andrews and his wife, Faith Andrews, are also authors of *Shaker Furniture* (Dover Publications, Inc., N. Y.), a definitive work on the subject; copies may be obtained at most public libraries and better book shops.

These forms were evolved from an almost fanatical asceticism, which reflected itself in an original and distinctive native-American furniture style. Utility was its prime objective, with the achievement of beauty a by-product. All their pieces were characterized by an austere charm, coupled with usefulness, strength, honesty and simplicity and were outstanding for their lack of overornamentation and archaic adornment. Celibate and communistic (now, now, Senator), this almost extinct sect has left an indelible imprint on the American furniture scene.

Through the kindness and co-operation of the Andrews', we are illustrating a few typical pieces, all of which are discussed in detail in their book. The contents encompass writing desks, clocks, sewing stands, cupboards, counters, benches and washstands, all with a dignity and perfection of line unsurpassed during any other period of furniture design in America.

Inquiries regarding hand-made reproductions of authentic pieces from the Andrews' Shaker collection may be addressed to Dr. Edward Deming Andrews, The Stuyvesant, Glenwood Gardens, Yonkers, N. Y.

Let's tackle the question of the loudspeaker enclosure first and try to break through this aesthetic ambush. How do we disguise it so that it won't be unsightly, and will blend harmoniously with the rest of our living room furniture?

A possible answer may be seen in Figures I and II. Pick out a housewrecker in town and inspect his array of shutters. They are usually available in widths from 8 to 18 inches, in varying heights to 7 feet. Most of them are rectangular, but occasionally arched types can be found. Cost: three dollars a pair (based on Westchester County, N. Y. prices — and things don't come cheaply here). Choose a mechanically sound pair and with two coats of paint and two pairs of hinges, you're ready to screen your sound-source. If you would rather start from scratch, a new pair may be obtained at a lumber yard or mill at from \$9.00 to \$12.00 per pair. The carriage trade may prefer something more elaborate. For them, I should suggest combined panel-and-louvre screens, which must be purchased new — from \$16 to \$22 a pair. If you buy second-hand ones, reconcile yourself to a painted finish, for it's a tough (but not impossible) job to remove the old paint with varnish remover. The new ones are usually made of pine and lend themselves to a stained or painted finish.

These shutters or panelled screens may be used in two's or three's, depending on the size of the enclosure, wall space or corner to be covered. They add an extremely decorative note to any environment and result in an overall economy, since many loudspeaker housings may be obtained in raw wood, eliminating costly veneers and finishes. In systems using two or three speakers, the low-frequency enclosure may be fastened directly to the



Figure III



Figure IV



backs of the screens by means of simple steel "L" brackets.

A word of caution. Most of the older shutters incorporate a half-inch rear vertical dowel coupled to the louvres to vary the angle of opening. Adjust the position of the dowel so that the louvre angle is approximately 45° in the downward plane. If you use a modern-day shutter or screen, this problem won't arise, since the position of the louvres is usually fixed permanently at about 45°.

One suggestion based on the writer's own experience — when the system is completed, add a few inconspicuous casters to permit ready access for dusting or sweeping the covered area. As silly as it seems, most manufacturers operate on the patently absurd premise that just being a high fidelity addict endows a husband with all those roost-ruling prerogatives usually reserved to the wife. So much for loudspeaker enclosures.

We doubt very much if manufacturers will pay any attention to the following suggestions for cabinetry to enclose the remainder of a high fidelity system, because of the mistaken notion that a relatively small potential is involved. But since *three and a half billion dollars* are spent yearly on furniture (including antiques and antique reproductions), we offer the following to the music enthusiast interested in the last two categories.

Why antiques? The reasons are legion and almost as varied as the number of things one can collect. The hobby, craze (or what have you) had its initial impetus as the result of the Centennial Exposition at Philadelphia in 1876 and has gained tremendous popularity in the interim three quarters of a century.

Attribute this interest to character, beauty of simple line, sentimental appeal, hand craftsmanship, a link with the past which is actually a reflection of our social history, or the mellowness of age — all are valid reasons. And latterly, antiques provide a means of exercising the acquisitive instinct which is an essential part of all of us.

Good representative antiques are expensive. Modifying them for music reproduction not only involves additional cost, but reduces their resale value tremendously. Since we are interested primarily in their outer forms and finishes, there is no good reason why a satisfactory reproduction will not serve. Again, let's go on record. We needn't worship blindly at the shrine of authenticity. We can still maintain the essential original spirit and form, but create minor modifications in light of our present-day needs, materials and techniques.

The following is directed to those who are handy with tools and, in view of the do-it-yourself trend, should prove of some interest. Incidentally, the saving over original prices is enormous — none of the pieces illustrated cost the writer over \$15.00 in material.

The illustration in Figure III

is a copy of a doctor's chest (often labeled an apothecary chest), period 1800, environment of (the original) Bedford, N. Y. Back in the 18th and early 19th centuries many doctors were their own apothecaries, stocked pharmaceuticals and filled their own prescriptions. Chests of this type that we have examined still retained distinct chemical odors in some of the drawers, even after a century or more of disuse. If you like this piece, it's an easy one to duplicate, *for all the drawers can be dummies*. Take your choice of two methods of construction. The easiest is to hinge the top and install the record playing equipment in one side of a built-in well and the remainder of the equipment in the other side. (For convenience, the top may be split and consist of two similar hinged pieces.) All dummy drawer fronts should be cut to the same size (6 inches square) and fastened with screws from the back. The framework to hold the drawer fronts can be of built-up solid stock or if you wish to use scrap lumber, it may consist of a series of small windows made from 3/4-inch lumber. Each opening should be approximately one inch smaller in both dimensions than the size of the drawer front. Although the original piece was in cherry, the copy was made in pine, a most satisfactory (and more economical) substitute. Incidentally, the only power tool used in its construction was a circular saw. The scalloped skirt was cut out with a key hole saw and then cleaned up with a spoke-shave and file. The decorative moulding on three sides of the top was achieved by a De Walt two lip moulding-cutter (cost \$2.50) which fitted the arbor of the circular saw. If you have no power saw, the moulding may be an applied one, since there is a great variety of satisfactory ones available in pine, and may be attached with glue, brads, or both. Don't be frightened by the moulding at the top of the skirt or above the drawers — they're applied ones, also.

The other method of construction will depend on the size of your components. If the tuner is small and all the useful controls on the preamplifier occupy relatively little panel space, it shouldn't be too difficult to make a hinged drop-lid out of four or six of the drawer fronts (joined as a unit) and install the preamp and tuner directly behind this area. In selecting drawer fronts, bear in mind the space necessary for the record player.

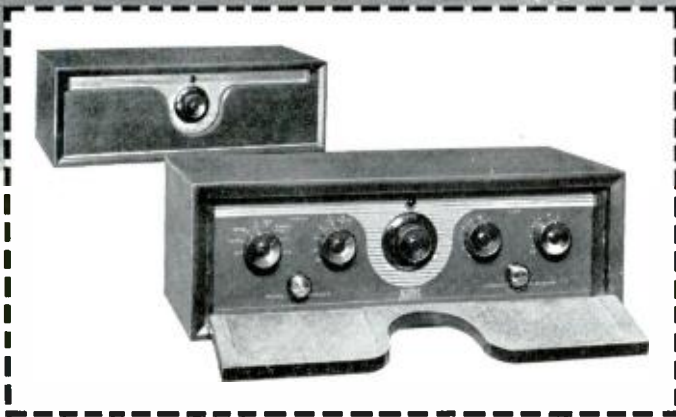
The original cabinet is 33 inches high, 36 wide and 16 deep. Changing these dimensions slightly, if necessary, is quite in order, provided original proportions are maintained.

I enjoyed making the hunt board shown in Figure IV. The original was seen in an antique *Continued on page 118*



Figure V

**GREATER VERSATILITY  
HIGHEST QUALITY  
MAXIMUM CONTROL**



**the new ALTEC A-440A preamplifier  
and the A-340A amplifier!**

Here are Altec's latest developments in high fidelity control and amplification. Now you can have home music system components with the same conservative design and ratings found in the thousands of Altec Lansing control consoles and amplifiers in use in broadcast and recording studios throughout the world. Although specifically designed for home use, these units are truly professional in concept, design, construction and flexibility. They offer more and finer control than any other home units available. A striking feature of design is the door of the A-440A preamplifier. With the door closed, the unit is inconspicuous and only the all important on-off volume control is exposed. With the door open, the unit presents controls to gratify the most particular. If you want the finest you want the new Altec A-440A and A-340A.

**The A-440A:** five inputs with individual level controls • smartly designed hardwood cabinet • 25 record playback characteristics • loudness-volume selection • full range separate bass and treble controls • tape recording output from any input • tape playback monitoring while recording • self-contained power supply • d.c. heater supply • low noise tubes.

**The A-340A:** 35 watts at 0.5% distortion •  $\pm \frac{1}{2}$  db 5 to 100,000 cycles • 66.5 db gain • 200,000 ohm input • adjustable output impedance • power tubes with 100 watt capacity • simple circuitry • exceptional stability (no tube selection or balancing needed) • gain control.

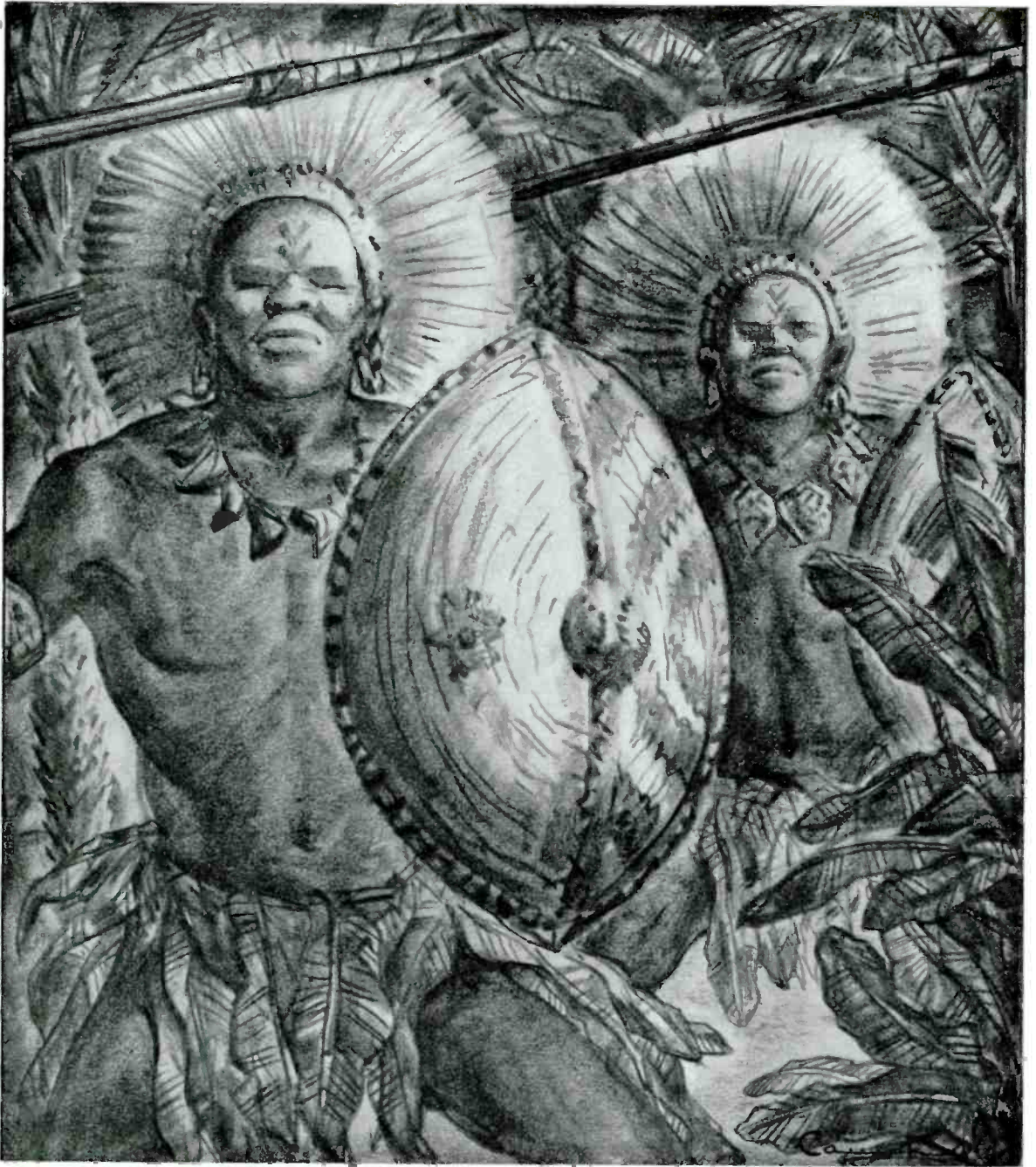
**Altec Fidelity is HIGHEST Fidelity**

See your **ALTEC HIGH FIDELITY**  
**DEALER** now for complete  
details or write Department 2H



Dept. 2H,  
9356 Santa Monica Blvd., Beverly Hills, Calif.  
161 Sixth Avenue, New York 13, N.Y.





A NEW EXPERIENCE in record listening, from the southern coast of Africa. Conductors who have tried it in their own reproduction equipment, say that it creates an illusion of attendance at their own live performances. You'll agree, quite readily, when you use the Duotone African Diamond Needle in your equipment.

Mined in Africa, this Diamond is famed for its hardness. Tempered by hand to a point, one/one-millionth. Set, with jewelers care, to produce a lifetime of artistic listening. Quite correct, there's a

Duotone African Diamond Needle designed for your model player and cartridge. Welcome companion to such perfection, is the Duotone Electro-Wipe Cloth. Used by record companies to wipe out static.

A quick dust of your records before playing, will discharge them for months as this Duotone Electro-Wipe Cloth is impregnated with a liquid that absorbs ionization. Never pop or click again. Reduced, now, 1/3 in price to \$1.00. At better record stores. Write for free literature on Diamond Needles to Duotone Co., Inc., Keyport, N. J.





# music makers

by ROLAND GELATT

THE 78-RPM disk approached its demise on January 31, when 5,117 records at the erstwhile "standard speed" were withdrawn from the British HMV catalogue. England was the last outpost of 78 rpm, and with this wholesale deletion of shellacs by HMV the time has come to prepare an obituary. But anyone who thinks that 78 rpm went out with a whimper is sorely mistaken. In the past three months Addison Foster, leading HMV dealer in the United States, has received orders from about 11,000 customers for more than 200,000 78-rpm disks. This lingering demand for shellacs so impressed Mr. Foster that he has determined to continue indefinitely his policy of issuing, on his own label, HMV-manufactured 78s of historic value. An album of John McCormack records is due on the tenth anniversary of the tenor's death, September 16; it includes a duet with Maggie Teyte recorded during World War II but never issued. Foster also plans to publish this year the complete set of off-the-stage recordings made in Covent Garden at Nellie Melba's farewell performance, June 8, 1926. Eleven sides were cut at that time, of which only three were ever released. And if it is at all feasible, he hopes to issue—again on 78-rpm shellacs—a complete *Fidelio* starring Lotte Lehmann. *The Gramophone Shop Encyclopedia*, 1936 edition, listed this as "In Preparation"; Lehmann's admirers have been waiting for it ever since.

TO MANY collectors of vocal records the 78-rpm shellac remains the medium *par excellence* for great singing. They contend that microgroove transfers cannot ever compare, in quality of sound, to 78-rpm originals. Charles Gerhardt, a young RCA Victor engineer who specializes in making LPs from 78s, holds a different view. As a collector of old vocal records himself, Gerhardt sympathizes with the 78-is-best attitude, but he doesn't fall under its sway. "I've come to

recognize," he says, "that a person's critical judgment is influenced more than he thinks by the sight of a disk on the turntable. Unconsciously he may endow a record whirling away at 78 rpm with qualities it does not possess, and conversely he may underrate the very same recording if he sees it lumbering along at 33 1/3." Some of the early LP transfers were sonically inferior to the 78s from which they derived, Gerhardt admits, but with the techniques of rehabilitation now in use he feels there is no perceptible deterioration. In fact, he suggests that the blast-free and noise-reduced 33s may actually give a truer idea of a singer's art than the original 78s.

The latest evidence of Gerhardt's engineering prowess will be issued in April by RCA Victor: a five-LP album entitled "Fifty Years of Great Operatic Singing," one LP to a decade, beginning with Francesco Tamagno's "*Di quella pira*" of 1903 and ending with Risë Stevens' "*Non so più*" of 1951. It is the brainchild of an astute director of artists and repertoire, RCA Victor's George Marek, and a discerning critic, *Saturday Review's* Irving Kolodin. The latter was charged with one of the pleasantest duties I can imagine: to choose from among the entire archives of Victor and HMV a substantial selection of operatic recordings worthy of perpetuation on LP. The only records exempted from his purview were those already reissued in RCA's Treasury series—hardly a serious limitation. By studying old catalogues and drawing on his own recollections, Kolodin was able to compile a tentative list of about 150 items. To RCA Victor then went the job of finding file pressings of these records so that they could be heard and evaluated. It took time, for many had to be ordered from England and Italy, but at length they were all assembled in an auditioning room at RCA's 24th Street Studio in New York.

There during the course of several

afternoons Kolodin, Marek, and RCA Victor's quality control manager, Don Richter, listened to the tentative choices and compared notes. Richter had occasionally to recommend rejection of a recording by reason of egregious surface noise or other mechanical defects. One such was a duet by Eames and Sembrich from *Le Nozze di Figaro*, which Kolodin much regretted giving up, as it seemed to him the only recording made by Emma Eames that accorded with her reputation. Otherwise, nothing irreplaceable was rejected because of sound quality, and after many long hours in the auditioning room Kolodin was able to whittle down his list to the 68 selections that would fit on five LPs.

"Fifty Years of Great Operatic Singing" then passed to the aforementioned Charles Gerhardt, whose task it has been to extract every decibel of sound from the grooves of Kolodin's choices. Last November, I watched Gerhardt at work as he transferred a recording of "*Casta Diva*," made by Marcella Sembrich on October 11, 1907, from 78 rpm to tape (and thence to microgroove). His raw material was a plastic mold taken from the Victor archives in Camden. First order of business was a speed check—not much of a problem for Gerhardt, since he is a musician with absolute pitch and need only use his ears to ascertain whether a record is turning at the correct speed. In this case "*Casta Diva*" began squarely in the indicated F major at 78 rpm; if it had not, Gerhardt would have employed a device varying the cycles of current feeding into his turntable motor until the record played at proper pitch. Victor's data sheets, which date back to the early years of the century, almost invariably indicate the key in which a recording was made; but the relationship between key and pitch has varied according to time and place, and it is of the utmost importance to reproduce a record exactly at its original pitch.

Even an infinitesimal variation in this regard will dangerously alter musical quality. Next came the job of finding a stylus (diamond, of course) to fit the groove as snugly as possible; 78 rpms were cut at various angles, widths and depths, and there are styli at 24th Street to fit them all.

Speed and stylus being in good order, the time had come to listen to Sembrich's "*Casta Diva*" with a critical ear. Gerhardt played it flat and at high volume. Through a loudspeaker suspended from the ceiling came some enchanting vocalism and some disenchanting pops, ticks, blasts, and hiss. They did not seem to dismay RCA's rehabilitation expert, who walked over to a panel of meters and dials and switches, and began fiddling with them. "What are you doing now?" I inquired. "Analyzing the record electronically," he replied, which left me none the wiser. While Gerhardt twiddled with his switches and knobs, the record played on as before, riddled with spluttering noises. Then he flicked one last switch, the hissing suddenly vanished, and Sembrich was heard clear and relatively unencumbered. "That's it," he said and jotted down the settings of his knobs and switches. More dial-twirling ensued at another panel, this time to achieve the best possible musical compensation by obviating peaks, boosting bass, and so forth.

Still Sembrich's "*Casta Diva*" had some disturbing blemishes. There were, for example, occasional blasts, a term descriptive of the fuzzy sound caused by a singer's *fortissimo* cutting too deeply into the groove wall. Gerhardt has a method of playing these spots so that they won't blast, but it is a secret technique and not for publication. "*Casta Diva*" was sullied as well with intermittent ticks and pops, these caused by air bubbles in the original wax. The process by which ticks are removed is no secret. They are merely cut out by hand when the recording has been transferred to 30-ips tape. "Merely," did I say? It often takes the better part of an hour to de-tick one four-minute side, snipping off the offending quarter-inch segments and splicing the tape. Gerhardt assured me that these excisions in no wise affect the tempo of a recording. Ticks last only one-hundredth of a second, and they never will be missed.

Whether the LP transfers in "Fifty

Years" equal or improve on the original 78s is a question each opera aficionado will have to answer for himself. This listener, who heard "*Casta Diva*" at the start and finish of Gerhardt's ministrations, was much impressed with the end product.

ANYONE WITH a taste for opera will be sorely puzzled during 1955 in deciding how best to disburse a budget for records. RCA's five-decade recapitulation of great singing is only one of many delectable items about to appear. Angel will be issuing Karajan-conducted performances of Mozart's *Così fan tutte* and Strauss' *Ariadne auf Naxos*, La Scala performances of *I Pagliacci* (Callas, Di Stefano), *La Forza del Destino* (Callas, Tucker) and *L'Italiana in Algeri* (Simionato, Valletti). From London we can expect *La Traviata* (Tebaldi, Poggi), *Rigoletto* (Gueden, Del Monaco, Protti) and *Manon Lescaut* (Tebaldi, Del Monaco). RCA Victor has just recorded highlights from the Metropolitan Opera production of *Un Ballo in Maschera* (following severance of the Metropolitan-Columbia entente) with Marian Anderson, Zinka Milanov, Jan Peerce and Leonard Warren; Mitropoulos conducting. Victor also has in the works a Viennamade recording of *Die Walküre* conducted by the late Wilhelm Furtwängler, *Madama Butterfly* (De los Angeles, Di Stefano), *Don Carlo* (Maria Antonietta Stella, Elena Nicolai, Mario Filippeschi, Tito Gobbi) and *Manon Lescaut* (Albanese, Bjoerling, Merrill), to say nothing of the Toscanini versions of *Aida* and *Un Ballo* reposing in the vaults. Coming up from Cetra-Capitol are *Il Segreto di Susanna* and *Un Ballo*. On the Epic label will be found Bizet's *Pêcheurs de Perles* and Debussy's *Pelléas*. Hold on to your librettos, gentlemen, the deluge approaches.

CAPITOL RECORDS, the youngest of the Big Four among American record companies, is about to pass into the control of Electric & Musical Industries Ltd., a giant British-owned enterprise which controls the HMV, Columbia, Pathé, Parlophone, and Odeon companies in Europe. Perhaps by the time this appears in print the deal will have been consummated. Over \$4,000,000 worth of controlling stock will have changed hands—most of it from the hands of Glenn

E. Wallichs, John Mercer, and the estate of George ("Buddy") De Sylva, the trio who launched Capitol Records in 1942 with an investment of less than \$50,000.

When news of the E.M.I. negotiations leaked out, on January 12, everyone in New York even vaguely connected with affairs phonographic was concocting theories about the new alignments in international record diplomacy that were almost certain to ensue. It seems eminently plausible that Capitol will take over rights to the HMV catalogue in America once the present HMV-Victor contract has run its course. Relations between HMV and Victor are not what they used to be. Time was when the two companies had the world neatly divided between them: North and South American (plus Japan) for Victor; Europe, Africa, Australia, and the rest of Asia for HMV.

Since World War II this *modus vivendi* has broken down. RCA has set up its own plants on the Continent and is now in active competition with HMV. And since the European branches of RCA have exclusive rights to the new recordings of Toscanini, Horowitz, Landowska, Heifetz, *et al.*, to say nothing of Eddie Fisher and Eartha Kitt, that competition isn't doing HMV's business any good at all. To date the HMV-Victor alliance has been maintained so far as the English and American markets are concerned; but it doesn't seem beyond the bounds of reason that the policy-makers at E.M.I. have decided to take matters in their own hands and break off the deteriorating agreement with RCA Victor altogether. If so, acquisition of Capitol would provide a ready-made and extremely efficient system of distribution in the U.S.A. for HMV recordings.

Angel Records will continue to distribute here the products made in Europe by E.M.I.'s Columbia and Pathé subsidiaries. In the domestic market Angel and Capitol will still operate as separate and competitive companies, even though both hereafter will be owned by E.M.I. Actually, it was Angel's soft-spoken president, Dario Soria, who suggested to the head office in England that Capitol Records would be a useful addition to the E.M.I. empire. The plan was broached last June and remained a secret for over six months.

# Records in Review



Reviewed by PAUL AFFELDER • NATHAN BRODER • C. G. BURKE  
 JOHN M. CONLY • RAY ERICSON • ALFRED FRANKENSTEIN  
 JAMES HINTON, JR. • ROY H. HOOPES, JR. • J. F. INDCOX  
 ROBERT KOTLOWITZ • HOWARD LAFAY • DAVID RANDOLPH  
 JOHN S. WILSON

Classical Music, Listed by Composer.....	53	The Spoken Word.....	77
Dialing Your Disks.....	70	Best of Jazz.....	79
Collections and Miscellany.....	70	Toscanini on Records, Part III.....	83
Folk Music.....	74	Building Your Record Library.....	92

## CLASSICAL

BACH, C. P. E.

*Sonata in D Major, for Flute and Continuo; Trio in B Minor, for Flute, Violin and Continuo; Duo in E Minor, for Flute and Violin; Solfeggietto for Harpsichord; Quartet in G Major for Harpsichord, Flute, Viola and Violoncello.*

Kurt Redel, flute; Irmgard Lechner, harpsichord; Ulrich Grehling, violin; Martin Bochmann, cello.

L'OISEAU-LYRE OL 50017. 12-in. 40:55 min. \$5.95.

Besides the famous "Solfeggietto" (known to so many piano students) this disk contains a group of works that makes one anxious to delve further into the output of this composer.

The prevalence of works involving the flute may stem from the fact that Philipp Emanuel was employed as harpsichordist to Frederick the Great, King of Prussia. Frederick was an enthusiastic amateur flutist, and it was one of Bach's duties to compose music for his royal patron to play.

The performances leave nothing to be desired, and they have been recorded in a manner that makes for a most pleasing effect upon the ear. D. R.

BACH, J. CHRISTIAN

*Andante from Sinfonia Concertante in E flat* — See Mozart.

BACH, J. S.

*Aria Variata alla maniera Italiana Italian Concerto*

*Overture in the French Manner (Partita in B Minor)*

Eva Wollman, piano.

WESTMINSTER WL 5298. 12-in. 15, 12, 28 min. \$5.95.

The *Italian Concerto* and the *B Minor Partita*, both from the *Clavierübung*, are major works well known and often enough recorded to require no comment. But Miss Wollman's recording of the *Aria Variata* is only the second I know of (the other being by Rosalyn Tureck for Allegro). Dating from Bach's second Weimar stay (1708-1717), it is an early work, uncomplicated, and, to quote Parry, "singularly plaintive in expression . . . the evident product of a poetic youth." Of particular interest is the last of the ten variations, in which by simple changes Bach greatly heightens the expressive content of the theme. Miss Wollman plays cleanly, with sensible tempos, and judicious variations in touch. Perhaps it is negative pianism, but it does not interfere with one's enjoyment of the music. The recording is just as tidy. R. E.

BACH, J. S.

*Arioso from Cantata No. 156; Adagio from Concerto for Oboe and Violin* — See Mozart.

### ABOUT PRICES LISTED HERE

On January 3, RCA Victor suddenly announced drastic changes in its schedule of prices, lowering those of LPs and 45s and raising those of 78s. The move took the rest of the industry by surprise. For a fortnight thereafter there were sudden announcements of price-adjustments from various companies. Since we went to press during this period, not all the prices in this section will be correct when it appears in print. Changes are still going on.

BACH, J. S.

*Brandenburg Concertos, Nos. 1-6, Complete*

Anonymous orchestra, Jascha Horenstein, cond.

VOX DL 122. Two 12-in. \$11.90.

Just to make life a little more complicated for Bach enthusiasts, here comes another complete recording of the *Brandenburg Concertos* in their original instrumentation, hard on the heels of the Prohaska set issued by Bach Guild two months ago. They are nicely performed and resonantly recorded in the Vox edition, but in some movements the balance could have been improved. In No. 2 the trumpet is too far back and the oboe sometimes too loud; the solo violin in the first movement of No. 4 occasionally overwhelms the recorders; and in No. 5 the right-hand part of the harpsichord does not always come through as clearly as it should. Everything considered, this reviewer is inclined to rate as follows the four available sets that attempt to reproduce the original instrumentation: 1) Prohaska-Bach Guild; 2) Münchinger-London; 3) Horenstein-Vox; 4) Haas-Westminster. However, Vox offers a blandishment in the form of a pamphlet containing detailed notes by Emanuel Winternitz and the scores of all six concertos. N. B.

BACH, J. S.

*Cantata No. 51, "Jauchzet Gott in allen Landen;" Cantata No. 202, "Weichet nur, betrübte Schaffen"*

Suzanne Danco, soprano; Stuttgart Chamber Orchestra, Karl Münchinger, cond.

LONDON LL 993. 12-in. 19, 25 min. \$3.98.

Bach's Cantata No. 51 in the Danco-Münchinger version invites comparison with the one made for Columbia by Elisa-



beth Schwarzkopf. In slow sustained passages Schwarzkopf's voice is more opulent, Danco's more pointed. To the credit of both artists, neither one exaggerates her particular quality beyond the bounds of good taste. It is in the faster arias that differences become more marked. Schwarzkopf seems to stress virtuosity, pushing the tempo to the limit. Danco takes a more leisurely pace, losing thereby a little of the exuberance that the faster tempo imparts, but avoiding by the same token the almost frantic quality which accompanies Schwarzkopf's attempts to articulate the notes in running passages. I find Danco's more poised approach preferable. Also the smaller Stuttgart forces allow for greater clarity of detail in the orchestral parts. Technically, both recordings are excellent, but my review copy of the London record contained many defective grooves. D. R.

#### BACH, J. S.

*Cantata No. 78: "Jesu, Der Du Meine Seele"*

*Cantata No. 106: "Gottes Zeit Ist Die Allerbest Zeit"*

Teresa Stich Randall, soprano; Dagmar Hermann, alto; Anton Dermota, tenor; Hans Braun, bass. Choir and Orchestra of the Bach Guild, Felix Prohaska, cond. BACH GUILD BG 537. 12-in. 26, 22:40 min. \$5.95.

This listener can hardly imagine a more felicitous coupling than the two cantatas which the Bach Guild has chosen to pair on this disk. Both cantatas are gems, whether viewed from the standpoint of purely musical interest alone, or as dramatic settings of the texts. (The Cantata No. 78 contains the appealing duet for soprano and alto, "Wir eilen mit schwachen doch emsigen Schritten.") Moreover, the fine jacket notes call attention to many of the subtleties of the music. (But who wrote them?)

I shall permit myself a momentary excursion into the personal. Having conducted both these works on several occasions, I might be expected to have certain notions as to how they should be performed. Yet, despite that orientation, I can find nothing in the performances at which to cavil. What more enthusiastic recommendation can a critic give? The recording, likewise, is excellent. D. R.

#### BACH, J. S.

*Concertos for Two Claviers and Orchestra,*



Heifetz plays Bach: "... clear, restrained and thoroughly musical performances..."

#### No. 1, C minor, and No. 2, in C major

Vera Appleton and Michael Field, pianos; Castle Hill Festival Orchestra, Frank Brief, cond.

PERIOD SPI. 700. 12-in. 14, 18 min. \$5.95.

The Concerto No. 1 will be recognized by many listeners as a work in which the two solo instruments were originally a violin and an oboe. Bach himself recast it into its two-clavier form. Everything about this record can be recommended wholeheartedly. There is no purposeless seeking after effects; the sole aim seems to be to allow the music to emerge with the greatest naturalness. Open and spacious recording (but not to the extent where any details are lost) with the balance between pianos and orchestra. D. R.

#### BACH, J. S.

*Concertos for Violin and Orchestra in A minor and E major*

Jascha Heifetz; Los Angeles Philharmonic Orchestra, Alfred Wallenstein, cond. RCA VICTOR LM 1818. 12-in. \$3.98.

The two surviving violin concertos by Bach are here presented by that old master of the fiddle, Heifetz, in clear, restrained and thoroughly musical performances. Everything is in good taste; there are no smears or slides, no excessive vibrato, nor anything else that smacks of the romantic nineteenth-century style of violin playing. Wallenstein's contribution is discreet and seldom too heavy. There might be some question about the soloist's interpretation of the ornaments, but none is going to be raised here. I found this a richly satisfying representation of two well-recorded masterworks. N. B.

#### BACH, J. S.

*Motets: "Jesu Meine Freude"; "Komm Jesu Komm"; "Singet Dem Herrn Ein Neues Lied"*

Vienna Akademie Kammerchor, Ferdinand Grossmann, cond.

WESTMINSTER WL 5289. 12-in. 26, 11:25, 16:22 min. \$5.95.

Although it was not until relatively late in his life that Bach turned to the writing of motets, the examples that we have of his essays in this genre are among his most rewarding, if demanding, works. The three motets contained on this disk are not the sort of music whose full contents can be revealed on a single hearing.

Fortunately, the choir and its conductor perform in such a manner as to make repeated hearings a pleasure, to those who are willing to devote the time to such pursuits. They are more than equal to the extraordinary technical demands of the music, but never lose sight of its expressive qualities—and to all this they bring beautiful tone as well.

The recording is well balanced, so that Bach's lines are never obscured. There seems to be, however, a shade of tape hiss. D. R.

#### BACH

*Recital Organ Music*

Tocatta, Adagio and Fugue in C major (BWV 564); Chorale-Prelude: "Wenn Wir in Hochsten Noten Sein" (BWV 641); Chorale-



Kell plays Bartok: "shaggy, rough-hewn virtuosity . . . elegance and subtlety."

Prelude: "Jesus Christus, Unser Heiland" (BWV 626); Chorale-Prelude: "Nun Komm Der Heiden Heiland" (BWV 599); Prelude in G major (BWV 577); Prelude and Fugue in A minor (BWV 543).

Jeanne Demessieux; played on the organ of Victoria Hall, Geneva.

LONDON LL 946. 12-in. 42 min. \$3.98.

These are all straightforward, musicianly performances on an organ of the large, modern variety, no attempt having been made to re-create the smaller, clearer sound of the Baroque organ. The acoustics are spacious, the recording excellent. D. R.

#### BARTOK

*Contrasts*

†Milhaud: *Suite for Violin, Clarinet and Piano*

Melvin Ritter, violin; Reginald Kell, clarinet; Joel Rosen, piano.

DECCA DL 9740. 12-in. 15, 18 min. \$4.98.

Trios for violin, clarinet and piano are rare; this disk, in fact, contains practically the whole literature for that combination, or at least that part of it which is worth playing. The Milhaud is light, gracious, and fluent, with more than an occasional gesture toward French chamber music of the 17th century. The Bartok is stark, rhapsodic and dramatic. It was written for Benny Goodman, whose clarinet reminded Bartok of the Hungarian instrument known as the *tarogato*, but Goodman was really no match for this music; the clarinetist Bartok really was working for, although he did not know it, was Reginald Kell. Kell's interpretation brings out all the shaggy, rough-hewn virtuoso qualities the score demands and also provides it with unequalled elegance and subtlety. His collaborators are musicians of similar insight and capacity, and the recording is flawless. A. F.

#### BARTOK

*Divertimento for String Orchestra Two Portraits*

RIAS Symphony Orchestra, Ferenc Fricsay, cond.

DECCA DL 9748. 12-in. 25, 16 mins. \$4.98.

The *Divertimento*, written in 1939 for Paul Sacher and his Chamber Orchestra of

Basel, is one of the richest and most popular of Bartok's symphonic works; it has something of the sweep and energy of a baroque concerto grosso, a great deal of the typical Bartokian lyricism, and several touches of the mad, surrealist satire of which this composer was past master. The *Two Portraits*, which date from 1908, are among Bartok's earliest surviving compositions, but, unlike some other examples of his juvenilia, they have not been recorded merely out of piety or a determination to make a disk of everything he produced regardless of its value; on the contrary, they form a suite of the greatest interest. The first portrait, salvaged from an uncompleted violin concerto, is called *The Idealistic*; it is a somewhat Straussian slow

movement in which a solo violin retains its eloquent role. The second portrait, *The Distorted*, is a brief, brisk scherzo employing the same thematic material as the first. Fricsay's performances are exceptionally sensitive, and so is Decca's recording. A. F.

#### BEETHOVEN

##### *Concerto for Piano and Orchestra, No. 1, in C, Op. 15*

Rudolf Serkin; Philadelphia Orchestra, Eugene Ormandy, cond.  
COLUMBIA ML 4914. 12-in. 36 min. \$3.98.

People who demand a special nicety of articulation in the First Concerto, or just the right mixture of fun and philosophy

in the first movement, will cleave to the Gieseking-Philharmonia version on Columbia ML 4307. Others may well choose the newest version over all. Fine, rollicking pianism from Serkin, altogether beautiful playing from the orchestra, a little more fun than philosophy from the conductor, and a sonic re-creation equal to that of any recorded piano concerto. The Philadelphia Orchestra has a quality like that of heated and blended spices, but it is a rare record that can give the essence of any orchestra truly. This one does. The piano is real in all its registers, and the record is amenable to any good phonograph. Best of all, the triumph is not of sensationism, but of warm exactitude. Recommended without qualification. C. G. B.

## Fantasy in the Modern Manner—Bartok's Theater Works

BELA BARTOK composed three works for the stage: a one-act opera, *Bluebeard's Castle*, and two ballets, *The Wooden Prince* and *The Miraculous Mandarin*. Together they reveal a composer who was strongly susceptible to dramatic and literary quality—once for the better, twice for the worse.

*Bluebeard's Castle*, written in 1911, is the earliest and by far the best of the three compositions. Its performances have been comparatively few, but it reveals itself on these records as one of the masterpieces of modern opera, worthy to be set alongside a *Pelléas* or a *Wozzeck*. The libretto, by Béla Balasz, is an extraordinarily beautiful poem, and the text must be accorded full credit in accounting for the effect of the whole.

Duke Bluebeard introduces Judith, his fourth wife, to his gloomy castle. He willingly gives her the keys to the mysterious doors that lead from his great hall. Behind the first door she finds instruments of torture, behind the second weapons, and behind the third jewels covered with blood. The fourth door yields a bloody garden, the fifth a crimson panorama of Bluebeard's domain, and the sixth a lake of tears. Bluebeard tries to prevent her opening the seventh door but at length gives in. From it come his three previous wives. The first, he explains, was his dawn bride, the second his bride of midday, and the third his bride of evening. Judith is to be his bride of darkness. He gives her the appropriate mantle, crown and jewels, and sadly closes the seventh door behind her. "Now it is night forever," says Bluebeard, as the curtain falls.

This is the plot in brief synopsis, but what counts is the delicacy and subtlety of its literary treatment. In its repetition of phrases and of parallel actions it is rather like a folk ballad, but a ballad seen with the modern insight that uncovers important psychological meaning in mythology and folklore. Balasz's libretto emphasizes the tragedy of Bluebeard, and this is underlined with marvelous effectiveness in Bartok's score.

The music is strongly beholden to Hungarian folk song and to Mussorgsky's operatic declamation; there is also a trace here and there of the Richard Strauss who wrote *Elektra*. Each incident is magnificently characterized in the music, but with a great master's genius at understating

the individual episode for the sake of the cumulative whole. The score moves along as a single marvelously intricate organism. One excellent reason for its unity is the fact that it calls for only two singers, bass and soprano, who, remain on the stage throughout. It would make an extraordinarily fine concert piece, especially since one's imagination can create a much more evocative setting for it than any that could be materialized with paints and light.

Understatement is scarcely the word for *The Wooden Prince*. Though Bartok was seldom guilty of prolixity, he certainly flagged in this case. Every musical point is made six times over. In a way one regrets that the whole ballet score has been recorded rather than the suite which Bartok later extracted from it. Béla Balasz also wrote the scenario for *The Wooden Prince*, but it does not measure up to his libretto for *Bluebeard*. It tells of a prince who sees a princess spinning at the window of her castle and falls in love with her. A fairy prevents his reaching her by calling forth spirits of forest and stream to hold him back. At length he attracts the princess's attention by constructing an effigy of himself around his staff. The wooden prince then comes to life, and the princess dances off with him in a frenetic, bewitched obsession. At this point the fairy relents, and the real prince, bereft, is crowned as hero by the pastoral spirits. The princess and the wooden prince return, the spell is broken, and all ends happily.

This childish fairytale demanded a much simpler idiom than the psychological involvements of *Bluebeard*, with the result that *The Wooden Prince*, though completed



Set for *The Wooden Prince*: *Nature-music, fairy-tale plot and Bartok high-fidelity.*

five years later than the opera, sounds as if it might have been written long before. Its best parts are the nature music of its introduction and finale and the grotesque dance of the princess with the puppet. The recorded edition features a printed synopsis of the story with many quotations from the score, so that one may follow the sequence of events without difficulty.

*The Miraculous Mandarin* was composed in 1919 to a scenario by Menyhért Lengyel. The new record presents a suite derived from the entire score; it is the same suite as the one recently recorded by Antal Dorati for Mercury. In this ballet a gang of thugs employs a prostitute to lure men into her room so that they can be maimed and robbed. Two victims are disposed of according to plan, but the third is a mandarin who refuses to succumb to beating and stabbing until the girl, moved by the intensity of his desire, takes him into her arms. Then his wounds open and he expires. The music for this ballet is brutal, barbaric, violent, fiendishly difficult for the orchestra. To my ears it is also excessively literal in its suggestion of the action, altogether unmoving, and more than a little tedious.

As this reviewer has often reiterated, records issued under the Bartok label have been consistently praiseworthy in quality of sound and highly authoritative in interpretation. These are no different from their predecessors.

ALFRED FRANKENSTEIN

#### BARTOK

##### *Bluebeard's Castle*

Endre Koreh, bass; Judith Hellwigh, sop. New Symphony Orchestra, Walter Susskind, cond.

BARTOK 310 and 311. Two 12-in. 55 min. \$12.90.

##### *The Wooden Prince*

New Symphony Orchestra, Walter Susskind, cond.

BARTOK 308. Two 12-in. (Fourth side blank.) 55 mins. \$9.67.

##### *The Miraculous Mandarin (Suite)*

New Symphony Orchestra, Tibor Serly, cond.

BARTOK 301. 12-in. 20 mins. \$6.45.

**BEETHOVEN**

*Concerto for Piano, No. 3, in C Minor, Op. 37*

Emil Gilels; Paris Conservatory Orchestra, André Cluytens, cond.

ANGEL 35131. 12-in. 34 min. \$5.95.

Mr. Gilels' début as an Angel is impressive in its muscles, but showy, and coarse in its contrasts. Mr. Cluytens, who has done much better, leads as if wanting faith, except in the rondo. We have heard the acoustics of the Théâtre des Champs Elysées to superior advantage: the forceful piano sound is hard, and the orchestra is short of lilt and expansiveness in this recording. C. G. B.

**BEETHOVEN**

*Concerto for Piano and Orchestra, No. 4, in G, Op. 58*

*Sonata No. 14, in C Sharp Minor, "Moonlight," Op. 27, No. 2*

Guiomar Novaes; with Pro Musica Orchestra, Vienna, Hans Swarowsky, cond., in the Concerto.

VOX PL 8530. 12-in. 32, 13 min. \$5.95.

A firm insistence on a gentler lyricism than usual makes this performance memorable and makes it lovely. No one else plays the Concerto quite like this, leisurely, with a reduction of emphasis in the first and last movements and a quickened asperity in the second. The pianism is a kind of continued and determined caress, a statement of belief without excitement, and Mme. Novaes and the conductor are in agreement on this. Captivating at once, in one of those recent Vox recordings of the piano which give all the resonance, all the crispness of the instrument directly to the near ear, the proximity underlined by the sound of felts and pedals. The orchestra is clear and thorough, but discophiles will note that its sound seems to parallel that of the piano in another plane, interesting but slightly artificial.

This is the first Fourth Concerto to share its vinyl with other music, and while the demand for the "Moonlight" Sonata may not justify a fifteenth version, no edition carries more justification than this one carrying Guiomar Novaes's soft finesse. C. G. B.



Hans Swarowsky: in the Beethoven Fourth Concerto, adept partnership with Novaes.

**BEETHOVEN**

*Egmont: Eight Excerpts*

Württemberg State Orchestra (Stuttgart), with Lore Wissmann, soprano, and Paul Hartmann, speaker; Ferdinand Leitner, cond.

DECCA DL 7540. 10-in. 31 min. \$2.98.

This vigorous performance, with good singing by Miss Wissmann, is something of a bargain for those who will not mind *Egmont* with the first and fourth entr'actes missing. Bold and effective recording, a little coarse, with brilliant trumpets and good horns. As a whole, a stimulating disk that could be more enthusiastically recommended if there were not two complete versions already, including a phonographic masterpiece on Westminster WL 5281. C. G. B.

**BEETHOVEN**

*Sonatas for Piano: No. 1, in F minor, Op. 2, No. 1; No. 2, in A, Op. 2, No. 2*

Friedrich Gulda.  
LONDON LL 996. 12-in. 16, 22 min. \$3.98.

Flouting tradition, London puts Nos. 1 and 2 on the same disk. It is not improbable that Mr. Gulda, now having recorded seven of the 32, will eventually do them all. He is a good choice, as the present record testifies. This contains expert and intelligent pianism, both robust and refined. The piano sound is good standard. Unfortunately the Schnabel performance of No. 2 (RCA Victor LCT 1155) persistently recalls itself to ears and mind; Mr. Gulda, good as he is, cannot dispel that aural imprint yet. C. G. B.

**BEETHOVEN**

*Sonatas for Piano: No. 1, in F Minor, Op. 2, No. 1; No. 3, in C, Op. 2, No. 3*

Cutner Solomon.  
RCA VICTOR LM-1821. 12-in. 21, 24 min. \$3.98.

*Sonatas for Piano: No. 3, in C, Op. 2, No. 3; No. 19, in G Minor, Op. 49, No. 1; No. 20, in G, Op. 49, No. 2*

Friedrich Gulda.  
LONDON LL-999. 12-in. 24, 8, 7 min. \$3.98.

These are considered together, not to compare the common item, Sonata No. 3, but to call double attention to the high quality of the newer vintage of the Beethoven sonatas in general. The records are not faultless since there are not yet any faultless records, but to find grave faults in the brilliant pianism and realistic recording here would be to insist on standards outside experience. The surety of Mr. Solomon's playing of the Third Sonata may captivate by its suggestion of finality, or it may repel by its suggestion of complacency, and indeed this critic prefers Mr. Gulda's more insinuating manner in that Sonata, but there is no room for dogmatism between virtues crowded so close. Victor's sound is more vibrant than London's, but the pianist is responsible for part at least of that vibrancy. The softer, more yielding London piano is very seductive in the caressing Gulda performances of the little Sonatinas of Op. 49. The Solomon No. 1

seems easily the most successful of four on microgroove. C. G. B.

**BEETHOVEN**

*Sonatas for Piano: No. 8 ("Pathétique"), in C minor, Op. 13; No. 14 ("Moonlight"), in C sharp minor, Op. 27, No. 2; No. 23 ("Appassionata"), Op. 57*

Yves Nat.  
HAYDN SOCIETY HSL-109. 12-in. 16, 14, 20 min. \$5.95.

Yves Nat, using a judicious rubato and an articulation dedicated to slurring not one note, gives some fresh interest to Nos. 8 and 14 and makes an "Appassionata" of dramatic repression, its greatest explosions always suggesting more epic revelations yet to come. Splendid vibrancy in the bass of this piano, and a crisp, exact treble. At high volume there is some mid-treble clatter. Good as a whole, and nearly outstanding. C. G. B.

**BEETHOVEN**

*Sonatas for Piano: No. 30, in E, Op. 109; No. 31, in A flat, Op. 110; No. 32, in C minor, Op. 111*

Yves Nat.  
HAYDN SOCIETY HSL-110. 12-in. 16, 20 min. \$5.95.

Having the three last sonatas united on one disk is a strong cumulative argument in its favor. Mr. Nat is a pianist of im-



Solomon

Gulda

perturbable individuality, and his use of mutable tempo evokes approval and dissent in equal measure. This show of independence is not tasteless or even disconcerting, but neither is it invariably illuminating. Nevertheless, this collection stands high in the list of recorded editions, with the C minor, curiously, pleasing most. The recording has preserved the deep bite and resonance of the bass and the surety of the entire treble when volume is low or moderate, but mid-treble is over plangent when loud. C. G. B.

**BEETHOVEN**

*Symphony No. 3 ("Eroica")*

Berlin Philharmonic Orchestra, Paul van Kempen, cond.  
EPIC LC 3016. 12-in. 48 min. \$3.98.

The record is more than a year old but arrives late. It has enough merit to justify a late review. The conductor's concept is sturdy, his beat determined. These qualities produce their best results in the first two movements, the staccato of the scherzo being too literal and the andante variation of the finale slowed to the detriment of lyricism. The dynamic scope is imposing, largely because of some very



artful pianos, and the string tone is consistently admirable. Engulfing sound pleasant to the ears, since there are no excesses save of echo, which smothers articulation. A middling product as a whole. C. G. B.

#### BEETHOVEN

*Symphony No. 4, in B flat, Op. 60*  
*Symphony No. 8, in F, Op. 93*

"Vienna State Philharmonia," Jonel Perlea, cond.

VOX PL 8740. 12-in. 31, 27 min. \$5.95.

A disappointment to everyone who knew something of Mr. Perlea's abilities in the opera house. No élan, little poetry, tired dynamics, uncertain control of the orchestra. We have a half-dozen better performances of each. — Disappointment is limited to interpretation: these sonics are imposing, with their crisp piano strings, enveloping bass and bright distinctness. Mr. Perlea has the stuff to do better, and this pair of mediocre performances may be attributed to mike-fright. C. G. B.



Von Karajan conducts Beethoven's Fifth and Mozart's 39th. "stunning performances."

#### BEETHOVEN

*Symphony No. 4, in B flat, Op. 60*

Belgian National Broadcasting Orchestra, Franz André, cond.

TELEFUNKEN LGX 66010. 12-in. 29 min. \$3.98.

As American distributor for Telefunken records, London here asserts a redundancy of merit in the Fourth Symphony. To these ears the best performance on records has been Solti's (London LL 316), while the best engineering has been Krips's (London LL 915). Franz André's stiff and hasty performance will not effect the striking of the Solti colors, but the sonics with which he has been blessed are as imposing as the Krips and a good deal more spectacular. An immaculate and pervasive but withal well-proportioned bass gives the smoothest substance to the orchestral fabric. A fairly long echo seems to do no harm except at rests. The higher instruments are gracious enough, but detail is not king here: totality is. Where the conductor permits, we have a grand experience. If he had relaxed his grip on occasion, and permitted some real pianos, the experience might have been continuous. Recommended to enthusiasts of sound *per se*. C. G. B.

#### BEETHOVEN

*Symphony No. 5, in C minor, Op. 67*  
†Mozart: *Symphony No. 39, in E flat,*  
KV 543

Vienna Philharmonic Orchestra, Herbert von Karajan, cond.

COLUMBIA-ENTRE RL 3068. 12-in. 32, 25 min. \$2.98.

With perplexing diffidence this comes idling in nearly a year late. It contains two stunning performances needing no excuses, both worth consideration near the top of their towering stacks of competitors. The masculine vigor of this Fifth vitalizes without altering the granite of its structure, and Mozart's KV 543 has one of those very rare interpretations exalting the demons as well as the elves in it. The trouble is that the sonics are less than compelling; a great deal of the bite is swallowed in the Fifth, and distinction of timbres is far from complete in both. Fair sound, we can say, but performances that must be heard, at a cost that will bankrupt no one. The piston strokes of the C minor Symphony will complicate anyone's notion of Viennese "sentimentality." C. G. B.

#### BELLINI

*Norma*

Maria Callas (s), Norma; Ebe Stignani (ms), Adalgisa; Mario Filippeschi (t), Pollione; Nicola Rossi-Lemeni (bs), Oroveso; and others; Orchestra and Chorus of the Teatro alla Scala, Milan, Tullio Serafin, cond.

ANGEL 3517 C. Three 12-in. \$17.85.

Virtually ever since it moved its first audience, at La Scala in 1831, from an initial apathy to rapturous enthusiasm, Bellini's *Norma* has been held in awe as a great masterwork, at once a summing up of the finest qualities of a whole style of opera composition and possessed of unique qualities that set it aside from all others. Down the years it has remained secure in its place, honored and respected by almost everyone, including musicians as diverse as Chopin and Wagner. For composers there is almost no barrier to admiration of Bellini; he was both in the main stream of a great tradition and a law to himself. As Verdi said of him, he perhaps lacked a fully rounded conservatory technique, but he had gifts that no conservatory on earth could have given him. There is about Bellini's melodies a length and sweep of line, a strange, serious, almost sad beauty that is beyond analysis or imitation, a dignified, noble sweetness that is like no other music ever composed.

It would be wrong, though, to indicate that *Norma* is or ever has been a popular opera in the same sense that *La Traviata* and *La Bohème* are popular. Its casting demands are too extreme for it to be given without expense and careful planning. Seldom, even in the golden days of the art of singing, has there been any surplus of Normas, Adalginas, or Polliones. Lilli Lehmann was not far from literal truth when she remarked that the role of Norma was more difficult than all the Brünnhildes — a comparison she could make with first-hand authority. As matters now stand, Maria Callas, without having an absolute corner on the market, is the established



Rossi-Lemeni and Callas recording *Norma* in Milan last summer: "majestic justness."

world *Norma*, and for that reason the Angel recording is worthy of respect. It is not a perfect performance by any means, nor even the best imaginably obtainable, but it has things about it that are incontestably fine.

Even in the opera house, the most striking thing about Miss Callas' *Norma* is not the way her voice sounds; here, much of her singing is veiled, even muffled, some of it imprecise in intonation, a little of it actually unsteady. However, there is also about her delivery a kind of absolute dramatic conviction and stylistic assurance that overcome, rather than compensate for, the flaws; an emotional sweep that is exciting always. Unlike some vocally imperfect performances, this is one that comes to seem better and better the more it is listened to, for the shortcomings are excrescences on the surface of a fundamentally magnificent performance, not surface manifestations of deep-seated interpretative faults. It is quite possible to imagine a *Norma* sung more purely, but I can think of no other singer in the world active today who could achieve the same majestic justness of phrasing that Miss Callas does. In the competitive Cetra set, much less modern in engineering, Gina Cigna is also a powerful and exciting singer, but her performance is marred by serious vocal instability, a great deal of really shattered tone, and much coloratura that is not even approximately accurate.

Ebe Stignani is the Adalgisa in both sets, and the tremendous authority of style that is a constant wonder of her singing is seldom prejudiced in either. The Angel version, however, finds her past vocal peak, and there are times when her voice shows the long, distinguished use to which it has been put, this even with the duets taken down a tone. As Pollione, Mario Filippeschi avoids the embarrassing tumbles of Giovanni Breviario, his Cetra opposite number, and by dint of a hard-pressed palatal placement of tone manages to get through most of the passage-work respectably. The one clear point of Cetra superiority is Tancredi Pasero's fine Oroveso, for Nicola Rossi-Lemeni achieves the doubtful distinction of sounding here as shockingly bad as any major singer I can think of on records. Both sets are extremely

well conducted. Tullio Serafin and Vittorio Gui sometimes choose different tempos, but both achieve a satisfyingly broad and singing line. On the technical level, there is little contest, for though the Cetra set is still acceptable, the Angel is a fine contemporary recording with characteristics similar to those of other Angel-La Scala sets.

J. H., Jr.

#### BIZET

*Les Pêcheurs de Perles* (excerpts)

†Gounod: *Mireille* (excerpts)

*Les Pêcheurs de Perles* (Opera in three acts, libretto in French by A. Carré and E. Cromon. Excerpts: Act I: *C'est toi!* and *Au fond du temple saint* (Nadir and Zurga). Act II: *Me voilà seule* and *Comme autrefois* (Léila); *Léila!* and *Dieu puissant, le voilà* (Léila and Nadir).

Janine Micheau (s), Léila; Libero de Luca

(t), Nadir; Jean Borthayre (b), Zurga. L'Orchestre de la Société des Concerts du Conservatoire de Paris; Alberto Erede, cond.

*Mireille* (opera in four acts, libretto in French by J. Barbier and A. Carré after the poem by Frederic Mistral). Excerpts: Act I: *O légère hirondelle* (Mireille). Act II: *La brise est douce* (Mireille and Vincent); *Trahir Vincent!* and *Mon cœur ne peut changer* (Mireille). Act IV: *Heureux petit berger*; *Voici la vaste plaine* (Mireille).

Janine Micheau (s), Mireille; Pierre Gianotti (t), Vincent. L'Orchestre de la Société des Concerts du Conservatoire de Paris and L'Orchestre du Théâtre National de l'Opéra, Paris; Alberto Erede, cond. LONDON LL 939. 12-in. \$5.95.

In quick succession now, London has made available two 12-inch sides of excerpts from Gounod's Provencal opera *Mireille*, which is loyally cherished in France but not much

known to audiences in other countries. One has as its main protagonist the Mado Robin and is backed by the same singer in excerpts from Donizetti's *Lucia di Lammermoor*; the other, and present, disk features Janine Micheau and is backed by her in excerpts from Bizet's *Les Pêcheurs de Perles*. Since the *Mireille* excerpts are parallel, the basis for choice for listeners who are not connoisseurs of interpretations of it must necessarily be based on preferences as to vocal quality and as to the coupling. Miss Robin is best known for her stratospheric coloratura, and she keeps a prettier surface than Miss Micheau does, especially in florid passages — of which there are plenty — while singing expressively within her natural coloristic limitations; the *Lucia* excerpts are strange, sometimes wonderful, sometimes stylistically brightful. Miss Micheau, closer to a lyric soprano — or to whatever *soprano leggiero* is in French — has more variety of

## Two Giant Choral Works of Hector Berlioz

**EVEN THOUGH** the Berlioz sesquicentennial year is over, heartening quantities of this composer's music continue to arrive on disks. Recently, two of the master's largest and most important works — the *Requiem* and the *Te Deum* — have been issued in well-engineered recordings.

Berlioz composed his *Requiem* — or *Grande Messe des Morts* — in 1837. It was intended to be performed in July of that year at a commemorative service for heroes of the 1830 Revolution, but the powers-that-be decided against it at the last moment for political reasons. Instead it was presented in December at a service of public mourning for General Darnémont and the soldiers who fell in the Algerian Campaign of October 1837. At this first performance in the Invalides (where Napoleon is now buried) the *Requiem* enlisted the services of a huge chorus and orchestra, plus four brass choirs and a host of military drummers — over 400 performers in all. It was very well received.

"If I were threatened with the burning of all my works except one," Berlioz wrote in later years, "it is for the *Requiem* that I would ask for mercy." One can well understand the composer's attachment to such an immense and deeply moving work. Always fond of using vast throngs of singers and instrumentalists, he was nevertheless very careful here not to create an overwhelming volume of sound merely for its own sake. There is much writing of a quiet, relatively intimate nature; the big effects are reserved for the *Dies irae* and the *Lacrymosa*, tremendous evocations of the Day of Judgment.

Columbia has performed a real service to present and potential Berlioz lovers by issuing this up-to-date recording of the *Requiem*. What is surprising is that it appears on the inexpensive Entré label. But don't let this fool you; it is a performance of great power and

conviction. The conductor, Theodore Hollenbach, obviously loves and understands Berlioz; he also knows how to bring the best out of his large amateur chorus, which sings with cohesion, balance and wealth of tone. The orchestra must surely be composed of members of the Rochester Philharmonic, for it has a thoroughly homogeneous, professional sound. Ray de Voll sings the lovely tenor solo in the *Sanctus* with devotion and beauty of tone. The only flaw in this convincing performance — and it is a minor one — results from the slightly offbeat attacks by the four auxiliary brass choirs stationed at four corners of the hall. Quality of recorded sound is generally excellent throughout, though the orchestra overbalances the chorus at times.

Like Verdi's *Requiem*, the one by Berlioz is as much theatrical as ecclesiastical in concept. And so, for that matter, is the *Te Deum*, which followed the *Grande Messe des Morts* by 12 years. Again, it is devotional music on an enormous scale, calling for triple chorus, tenor soloist and orchestra. It had to wait until 1855 for its first performance, which took place in the church of Saint-Eustache in Paris. At that performance Berlioz used some 900 singers and instrumentalists. Inasmuch as all but the children's choir required payment for services rendered, the occasion almost sent the composer into bankruptcy. Later, he prudently revised the work so that it could be presented by a choral force totaling 130.

It is the revised version that Beecham uses in this first representation of the *Te Deum* on disks. Sir Thomas is a Berlioz expert who knows how to achieve both impressiveness and clarity from the composer's huge tonal masses. Berlioz himself described the *Te Deum* as "colossal," but nothing is big merely for bigness' sake. It is, as its name implies, a devoted hymn to God, and it is offered here with becoming devotion.

The choruses have been admirably trained, the soloists — Alexander Young, tenor, and Denis Vaughan, organist — are, excellent, and the Royal Philharmonic is its usual virtuosic self. The immense spaciousness of sound on this disk suggests the atmosphere of a great cathedral, with voices and instruments answering one another from different parts of the building, as Berlioz intended. It is a notable achievement in every respect.

PAUL AFFELDER

#### BERLIOZ

*Requiem, Op. 5*

Ray de Voll, tenor; Chorus and Orchestra of the Rochester Oratorio Society; Theodore Hollenbach, cond.

COLUMBIA-ENTRE EL 53. Two 12-in. \$5.96.

*Te Deum, Op. 22*

Alexander Young, tenor; Denis Vaughan, organ; London Philharmonic Choir; Dulwich College Boys' Choir; Royal Philharmonic Orchestra; Sir Thomas Beecham, cond.

COLUMBIA ML 4897. 12-in. \$3.98.



Beecham's *Te Deum*: "Nothing is big for bigness' sake alone." FRED PLAUF



*Fritz Reiner shares the honors with Artur Rubinstein in a new Brahms First Concerto.*

color in her voice, which is not as glittery and which shows signs of honorable wear but which she uses with more positive artistry in both the Gounod and Bizet excerpts; neither *Mireille* tenor is more than bearable. However, Mr. De Luca, for all his Italian name, knows far more about Bizet than he does about Donizetti, and although neither he nor Jean Borthyayre sound to be improving vocally, their *Au fond du temple saint* has an authentic shape. There is little to choose between the engineering qualities; both disks are typical medium-grade Paris-style London jobs. All told, *Mireille* is very definitely worth sampling, so a vote for Miss Mischeau. J. H., Jr.

#### BIZET-HAMMERSTEIN *Carmen Jones* (excerpts)

Marilynn Horne (s), LeVerne Hutcherson, (t), Marvin Hayes (b), and others; orchestra and chorus of the Cinemascope film production, Herschel Burke Gilbert, cond. RCA VICTOR LM 1881. 12-in. \$4.98.

When *Carmen Jones* was first presented on Broadway, it was praised in some quarters as a great theatrical innovation, potentially fruitful of a whole crop of adaptations that would, by providing vernacular locales and texts, make famous operas "accessible." Others damned it as wanton tampering with a masterpiece. An innovation it certainly was, but whether what it made accessible had much to do with Bizet's opera, and whether it had anything of independent value to say, are other and quite different questions. It is no doubt a matter of taste whether you prefer to hear a performance of *Carmen*, in which Spanish gypsies sing in French, or one of *Carmen Jones*, in which American Negroes sing a peculiar stage dialect concocted by Mr. Hammerstein, but it may be well to listen again before going off on a *Carmen Jones* kick and claiming for it a superior degree of relevance to life as it is lived here and now. You just possibly may end by deciding that it is simply a showman's trick, and not a very good one.

The recent movie version, genesis of this recording, dispenses with more of the music than the stage show did, and dubs in voices for its non-singing acting cast.

The names listed above are those of the singers; they are not, in general, vocally as gifted as the original cast, who can be heard on Decca 8014. Engineering: modern sound-track quality. J. H., Jr.

#### BORODIN *Prince Igor* (Act II)

Opera in three acts, libretto in Russian by the composer and Vladimir Stassov. Act II (Polovtsian scene).

Anna Ivanova (s), A Polovtsian Maiden; Valentina Borisenko (ms), Konchakova; Sergei Lemeshev (t), Vladimir; Alexander Serov (t), Ovlur; Andrei Ivanov (b), Prince Igor; Mark Reizen (bs), Khan Konchak. Orchestra and Chorus of the Bolshoi Theatre, Moscow; Alexander Melik-Pashaieff, cond.

COLOSSEUM CRLP 10220. 12-in. \$5.95.

This disk carries with it an assurance, possibly comforting, possibly just superfluous, that not one penny of the buyer's \$5.95 will "inure to the benefit of" the Soviet Union. It also bears a very important-looking copyright notice. Otherwise, it does not differ significantly from the Act II to be heard in the semi-complete Period recording. Neither version is notably better engineered than the other, although characteristics are not identical. The quality of sound is above Soviet average, the quality of vinylite below United States optimum, with total results that are likely to neither delight the perfectionist nor seriously deter anyone primarily concerned with finding out what the opera is like. If not an undebatably great work, *Prince Igor* is an extraordinarily fine one, as well as a landmark of sorts in the history of trans-European opera. It is certainly worth hearing all of; but if all cannot be managed, the Polovtsian episode presented here stands alone well enough and does hold some of the most impressive and individual music in the score. The performance is weak in some elements but is strong in ensemble feeling and very strong indeed in the characterizations of Andrei Ivanov, as Igor, and Mark Reizen, as Konchak. Text in English on the jacket. For those who think they might like it: Recommended. J. H., Jr.

#### BRAHMS *Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15*

Artur Rubinstein; Chicago Symphony Orchestra, Fritz Reiner, cond. RCA VICTOR LM 1831. 12-in. 47 min. \$3.98.

This brilliant playing flows naturally from the musical thought. The performance is weighed but not weighty. Even the massive snarling of the opening theme, which is capable of making anti-climax of everything that follows, has been judiciously tempered to obviate that catastrophe and to fit instead into a regulated development. From end to end the concerto is smoother and more refined than in the usual performance, a refinement emanating partly from the polished quality of the recording, taken through a single microphone. There is an enveloping orchestral surge admirable in the *tutti*, albeit a little shallow in woodwind detail. The assured but not complacent playing of

Rubinstein is reproduced with realistic breadth, evocative of a big piano in a big hall, and the proportion of keyboard to orchestra seems right. C. G. B.

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

Johanna Martzy; Philharmonia Orchestra. Paul Kletzki, cond. ANGEL 35137. 12-in. 42 min. \$5.95.

In four months four commanding records of this violin concerto have emphasized its modern status as a hurdle every violinist must clear to win critical recognition. The collaboration between Miss Martzy and Mr. Kletzki is in the new direction of relative serenity and introspection, smooth and temperate, with a reserve left in the muscles. This may have been arranged in deference to the violinist's sex, but the results are not feeble, merely restrained. Probably because of the comparative intimacy of utterance, but perhaps because of sympathetic acoustics, Miss Martzy draws a tone as suave as any in this music. A similar ingratiating of confident reserve marks the orchestra and the sound in a disk whose unexcited vitality is not likely soon to wear itself or us out. C. G. B.

#### BRAHMS *Six Songs and Folksongs* — See Wolf.

#### BRAHMS *Vier ernste Gesänge, Op. 121* *Two Songs for Contralto with Viola Obligato, Op. 91* *In stiller Nacht (Deutsche Volkslieder No. 8)* *Sandmännchen (Volkskinderlieder No. 4)*

Nell Rankin, contralto; Coenraad V. Bos, piano. Carlton Cooley, viola, in the *Two Songs with Obligato*.

CAPITOL P 8289. 12-in. \$4.98.

#### KIPNIS SINGS BRAHMS

*In stiller Nacht; Mein Mädel hat einen Rosenmund; Sandmännchen; Vor dem Fenster; Rube, Süßliebchen, im Schatten; Der Gang zum Liebsten; O kühler Wald; Dein blaues Auge; Meine Liebe ist grün; Geheimnis; Am Sonntag Morgen; In Waldeseinsamkeit;*



*Nell Rankin leads a Brahms triple-bill: "all-around excellence of performance."*



*Wir wandelten; Wie Melodien zieht es mir; Wiegenlied; Auf dem Kirchhofe; Der Überläufer; Ein Wanderer.*

Alexander Kipnis, basso; Ernst Victor Wolf, piano.  
RCA VICTOR LCT 1157. 12-in. \$3.98.

#### A SCHUBERT-BRAHMS RECITAL

Brahms: *Der Tod, das ist die kühle Nacht; O wüsst ich doch den Weg zurück; Meine Liebe ist grün; Ach, wende diesen Blick; Es träumte mir; Wiegenlied; Liebestreu; Immer leiser wird mein Schlummer; Der Schmied.* Schubert: *Ständchen; Im Frühling; Gretchen am Spinnrade; Auf dem Wasser zu singen; Im Abendroth; Nacht und Träume; Raslose Liebe.*

Carol Smith, contralto; Renato Cellini, piano.  
RCA VICTOR LBC 1071. 12-in. \$2.98.

A fine sampling of Brahms' *Lieder* is to be found on these three disks, with a little Schubert thrown in for good measure. The singing, too, is of a high order, but the same cannot always be said of the interpretations. For all-around excellence of performance, Nell Rankin takes top honors here; her singing is intelligent, and she obviously understands the meaning of what she is interpreting. An additional feature is the exquisite viola playing of Carlton Cooley, reproduced with stunning sound quality. Kipnis' disk is an LP reissue of an old 78-rpm set, and as such, sets a remarkably high standard for such dubbings; the sound is almost as good as on present-day recordings. The basso's tone is full and rich, but he does not always vary his expression from one song to the next. This is also the chief failing of Carol Smith, who possesses a sumptuous, sometimes ravishing voice but delivers all the music in a monochromatic fashion. So does her accompanist. Monotonous. P. A.

#### BRUCKNER

##### *Symphony No. 3 in D minor*

Vienna Philharmonic Orchestra, Hans Knappertsbusch, cond.  
LONDON LL 1044. 12-in. \$3.98.

One of Bruckner's less familiar symphonies,



Helen Boatwright sings in four Buxtehude cantatas: "gratifying musical substance."

yet represented by no less than four recorded versions. Knappertsbusch treats the music sensibly and with expansiveness, and the reproduction is clear and resonant. To my taste, however, this very melodic and not too verbose work is heard to best advantage in the more animated reading, just as well recorded, by Goehr and the Netherlands Philharmonic Orchestra on Concert Hall 1195. P. A.

#### BUXTEHUDE

*Four Cantatas: "Herr, auf Dich Traue Ich"; "Singet dem Herrn"; "Lauda Sion Salvatorem"; "Jesu, meine Freude"*

Helen Boatwright, soprano; Choir of St. Thomas' Church, New Haven, Connecticut, Howard Boatwright, cond.  
OVERTONE 6. 12-in. 48 min. \$5.95.

Dietrich Buxtehude, born in 1637, antedated Bach by about half a century. In 1705, two years before the older master's death, the then 20-year-old Bach made his famous journey on foot to hear Buxtehude's organ playing and to study his works — perhaps these very cantatas. They are not only of historic interest, but of gratifying musical substance on their own, and we can experience them here in sensitive and idiomatic performances. Miss Boatwright's voice has just the right texture for this music, and in matters of style she leaves nothing to be desired. Fine recording too.

In keeping with the conscientiousness that seems to typify the approach of most of the smaller record companies, Overtone has supplied complete texts and translations of all the works, together with informative notes by David Kraehenbuehl. D. R.

#### BYRD

##### *Four- and Five-part Masses*

Pro Musica Antiqua, Safford Cape, cond.  
EMS 234. 12-in. 24, 25, min. \$5.95.

William Byrd was a staunch Catholic who consistently refused to attend the services of the newly founded Church of England. He and his family were on many occasions called upon to answer the charge of recusancy, and it is believed that only Queen Elizabeth's high personal regard for his musical abilities saved him from more serious inconveniences. Since it was a crime for a priest to celebrate Mass, Mr. Cape assumes that "the Masses can only have been sung at the time in private gatherings, by a very small choir, or more probably, simply by a trio, quartet or quintet of singers." In putting these conclusions into practice in the present recording, the conductor imposes great responsibility upon each of his five singers. These responsibilities they discharge in most admirable fashion. It is no easy task for a group of single voices to sustain long lines of music, — of the sort ordinarily given to a chorus — and to do so with such purity of tone and stylistic insight as they demonstrate here. One regrets only the high level of tape hiss in an otherwise good recording. Latin texts and English translations are supplied. D. R.

#### CHOPIN

*Twelve Etudes, Op. 10*  
*Twelve Etudes, Op. 25*

Alexander Uninsky, piano.  
EPIC LC 3065. 12-in. 28, 30 min. \$5.95.



Alexander Uninsky shows ample virtuosity in two cleanly-played Chopin piano disks.

*Sonata No. 2, in B flat, minor, Op. 35*  
*Sonata No. 3, in B minor, Op. 58*

Alexander Uninsky, piano.  
EPIC LC 3056. 12-in. 19, 23 min. \$5.95

An effective, mature pianist, Mr. Uninsky treats music traditionally, in the best sense of the word. There is not much poetry, it is true, nor are there many of the personal touches that might add freshness to this much-played Chopin music, but the virtuosity is present in full force, as it should be, without any of the distortions this sometimes leads to. Strong and clean, the playing seems better the more that is demanded of it, and the three last tremendous études in Op. 25 have exceptional power. The piano tone comes through well, brighter and shallower in the études, cooler and fuller in the sonatas.

The étude disk seems to be the only one carrying both the Op. 10 and Op. 25 sets complete. In order to get everything on, Epic has foregone banding; since the works are played in order, they are not too hard to pick out. The étude performances were extremely well, so the disk strikes me as a bargain. R. F.

#### COUPERIN

*Three Tenebrae Services for Holy Week: Motet, Audite omnes; Motet pour le jour de Paques.*

Nadine Sautereau (s), Janine Collard (c), Noëlie Pierront, organ; Huguette Fernandez, Marie-Claire Misson, violins; Marie-Anne Mocquot, viola da gamba; Laurence Boulay, cond.

HAYDN SOCIETY HSL-105. 12-in. \$5.95.

To those who know Francois Couperin only as the composer of some charming harpsichord pieces this disk should come as a magnificent surprise. The three *Lecons de Ténèbres*, settings of texts (in Latin) from the Lamentations of Jeremiah, are among the great sacred works of the Baroque period in France. Their dramatic power, conveyed through supple melodic lines, poignant harmony and elegant construction, is as affecting today as it must have been when these pieces were first published in 1714. And this is achieved with a minimum of performing forces — one singer, organ, and a viola da gamba

in the first two Lessons, joined by another singer and two violins in the third, which is the finest of the three. The ladies of the ensemble perform very well, Mlle. Collard being particularly outstanding, and there is an impression of spaciousness around the voices. The *Audite omnes* did not seem especially interesting to this listener, but the triumphant Motet for Easter Day is almost alone worth the price of the disk. The original texts and an English translation are supplied. N. B.

#### DONIZETTI *L'Elisir d'Amore*

Margherita Carosio (s), Adina; Loretta di Lelio (s), Giannetta; Nicola Monti (t), Nemorino; Tito Gobbi (b), Sergeant Belcore; Melchiorre Luise (bs), Doctor Dulcamara; Orchestra and Chorus of the Teatro dell'Opera, Rome, Gabriele Santini, cond.  
RCA VICTOR LM-6024. Two 12-in. \$7.96.

When it comes to dispensing judgments about works in the *opera buffa* form, two — Rossini's *Il Barbiere di Siviglia* and Donizetti's *Don Pasquale* — have attained what you might call habitual first-class status. The rest, heard and unheard, are often just as habitually lumped together as "typical," and there the matter is left to rest. There may be some justice in this, at least in a positive way, for both *Il Barbiere* and *Pasquale* deserve to be set above the countless works that more or less resemble them in plot and music; it may also, however, do some injustice to a work like *L'Elisir d'Amore*, which wanders off the beaten *buffa* track into some thoroughly delightful territory of its own. Aside from the fact that the score is one unending succession of bubbling, ingratiating melodies, the libretto is genuinely funny in a way that by no means all comic-opera librettos are (William Fense Weaver's translation supplied with this set is excellent). Moreover, the characterization, both verbal and musical, of the principals is unfailingly delightful. I have a very real personal devotion to *L'Elisir*. Too many people have been led to believe that the tenor romanza *Una furtiva lagrima* is all there is to it.

Both available recordings are worth while, and though the older Cetra set seems to me to be, in the final analysis, the better performance, the newer RCA Victor set has its points — and it is on two records instead of three. Margherita Carosio has been for some time a kind of reference point for the ranking of Adina-weight lyric sopranos; she is still a fine artist, but time has worn her voice, and though the machinery still works well enough, the gears are not noiseless. Cetra's Adina, Alda Noni, is also very good; her voice may not perhaps be basically as pretty, but it is much fresher. As Nemorino, Nicola Monti (for RCA) and Cesare Valletti (for Cetra) are both more than satisfactory. My preference is slightly for Valletti, on grounds of characterization, but Monti has a voice of somewhat sweeter timbre. Tito Gobbi and his Cetra counterpart, Afro Poli, are old pros as Belcore; however, the Victor set was made at a time when Mr. Gobbi was in pretty rocky voice. Dulcamaras are a matter of taste, to an

extent, but it seems to me that there is almost no contest at all between the expert, straight-faced buffo singing of Sesto Bruscantini in the Cetra set and the hard, almost petulant singing and characterization of Melchiorre Luise in this one — quite aside from the fact that Luise's voice is not really a bass at all, but a kind of low tenor suitable only for character work. Orchestrally, both sets are at least acceptable. Gabriel Santini's conducting for Victor has more bounce and sparkle than Gianandrea Gavazzeni's for Cetra, but some of his tempos, especially in choral passages, are brisk to the point of rushing past the musical point, while Gavazzeni's are both firm and singable and more relaxed. The engineering of both sets is satisfactory, the Victor sound perhaps more brilliant. J. H., Jr.

#### DONIZETTI *Lucia di Lammermoor*

Lily Pons (s), Lucia; Thelma Votipka (s), Alisa; Richard Tucker (t), Edgardo; Thomas Hayward (t), Arturo; and others; Orchestra and Chorus of the Metropolitan Opera Association, Fausto Cleva, cond.  
COLUMBIA SL-127. Two 12-in. \$7.96.

All told, this is a good representative Metropolitan *Lucia*. For more years than it would be quite gallant to count up, Lily Pons has been the resident coloratura of the Metropolitan. Although she does not sing there as frequently as she did 20 years ago, she still has admirers and has outlasted with apparent ease a whole generation of young singers touted to replace her. Any way you look at it, her career has been a remarkable one. Leaving voice and personal charm out, the real key to her success has been concentration of purpose and completely professional command of the techniques of her craft. She may or may not be that rare creature deserving to be called a great artist, but there is about everything she does a kind of thoroughgoing professionalism. This quality may not arouse the emotions, but it commands the utmost respect.

Lucia is a part she has sung as often, at least, as any other, and the main legitimate criticism of her performance here is that it does not present her at the peak of her career. Artistically speaking, everything

is in place, every detail attended to; she sings, for the most part, squarely on pitch; her phrasing is, similarly, unexceptionable. Used to the full, the voice no longer sounds fresh. But the passage-work is still brilliant and the Mad Scene has a great deal of the élan that won so many ovations from so many audiences. Listened to in its full context, there is much to praise and very little that I, for one, would want to disparage.

As Edgardo, Richard Tucker sounds splendid, though he and Donizetti might disagree on details of style and diction. As Ashton, Frank Guatrera is variable — sometimes extremely good, sometimes trying to sing bigger than his vocal cords, sometimes (and this is the fault of somebody for releasing the set as it is) obviously puzzled by the phrasing of his colleagues, and hence not as emphatic as he might be. Norman Scott is basically a dull, undramatic Raimondo, and neither Thomas Hayward nor James McCracken sound as well in the secondary tenor roles as they have in the opera house. But Thelma Votipka achieves the distinction of being out and away the best Alisa on records. Fausto Cleva, characteristically a fine *Lucia* conductor, leads a performance that is fiery and crisp at best, if somewhat marred by near-disagreements among the singers.

This, then, is a recording that deserves consideration, especially in this country. But there is a great deal to be said in favor of the Angel recording for those who think they might like a bigger, more communicative voice in the title role and a smoother all-round performance. And for those who would like to hear the score without its conventional cuts, there is value in the generally good performance of the Urania set, which has Dolores Wilson as its Lucia. J. H., Jr.

#### DVORAK

*Biblical Songs, Op. 99, Vols. 1 and 2*  
*Gypsy Songs, Op. 55; Love Songs, Op. 83*  
Hildegard Rössl-Majdan, contralto; Franz Holltschek, piano.  
WESTMINSTER WL 5324. 12-in. \$5.95.

We hear far too little of Dvorak's fine songs. The three cycles presented here help make up for this neglect. The 10 *Biblical Songs*, with texts taken from the Psalms, are works of nobility and depth of feeling, and among the most beautiful of Dvorak's vocal offerings. The seven *Gypsy Songs* — especially the familiar *Songs My Mother Taught Me* — are heard rather more frequently, though none too often. Their more fiery spirit contrasts with the lyrical tenderness of the eight *Love Songs* which round out this recorded collection.

Hildegard Rössl-Majdan, most often heard in recordings of Bach cantatas and the like, strikes me here as one of the finest contraltos I have heard on disks. The dignity, musicality and mellowness with which she presents these songs provides a delightful hour of distinguished vocalism. If I could find any fault with her presentation, it is that she sings in German instead of in the original Czech, but this is a minor matter. Holltschek's piano accompaniments are all they should be, and the album is supplemented by complete German and English texts. P. A.



Donizetti: well served in a new Columbia Lucia and RCA Victor *L'Elisir d'Amore*.

**FOSS, LUKAS**  
*A Parable of Death*

Marvin Hayes, narrator; Richard Robinson, tenor; chamber ensemble, Pomona College Glee Clubs, Lukas Foss, cond.  
EDUCO ECM 4002. 12-in. \$5.95.

*A Parable of Death* was commissioned by the Louisville Philharmonic Society for Vera Zorina, who appeared as the narrator at its premiere. Later, she recorded it with the Louisville Orchestra for Columbia. Still later, the young pianist-composer-conductor revised its instrumentation so that, instead of a full orchestra, it could employ a string quintet, organ, piano and percussion. It is this latter version which he conducts on the present disk.

Using as his text excerpts from *Geschichten vom lieben Gott* by Rainer Maria Rilke (1875-1926) in an English version by Anthony Hecht, Foss was faced with the problem of creating a work for narrator, tenor, chorus and orchestra that would not resolve itself into a melodrama. By handling his forces with skill and economy, he has managed to turn out a most interesting and often deeply moving work, dramatic yet intimate. Personally, I prefer the original version because of the greater variety of instrumental sound. I also prefer the earlier performance, mostly because of the more forceful — but never forced — narration by Miss Zorina, as opposed to the rather casual one by Marvin Hayes, and because of the more cohesive singing of the Choir of the Southern Baptist Theological Seminary. P. A.

**GOUNOD**  
*Mireille* (excerpts) — See Bizet.

**GRANADOS**  
*Goyescas; El Pelele*

José Echaniz, piano.  
WESTMINSTER WL 5322. 12-in. 49 min.  
\$5.95.

One of the six pieces that make up *Goyescas* has attained considerable popularity, *The Maiden and the Nightingale*. The other five deserve to be as well known, for they are equally evocative. When heard in sequence as they are here, they acquire additional flavor, for some of the musical ideas turn up in more than one piece. The extensive fifth section, *Love and Death*, is particularly gorgeous and suggestive, with its references to *The Maiden and the Nightingale*. *El Pelele* (The Straw Man) makes a natural companion piece to *Goyescas*, because like them it is inspired by Goya drawings. Although there have been more silken performances than those of Echaniz, the Cuban pianist has a natural feeling for Granados' irregular phrase shapes, and he knows how to keep the melodies distinct from the filigree surrounding them. Clean, natural piano sound.  
R. E.

**GRIEG**  
*Sigurd Jorsalfar — Orchestral Suite, Op. 56*

Cincinnati Symphony Orchestra, Thor Johnson, cond.  
LONDON LD 9138. 10-in. \$2.98.

This is a reissue of the same recording contained on one side of London LL 406

(where its diskmate was Alfvén's *Midsummer Vigil*). The performance is sane and straightforward, the reproduction a trifle edgy. P. A.

**HANDEL, G. F.**  
*Concerti A Quatre: No. 1 in D minor; No. 2 in D major.*  
*Sonata for Cello and Harpsichord*  
*Bach: Trio Sonata No. 1*

The Harpsichord Quartet.  
ESOTERIC ES-538. 12-in. 45 min. \$5.95.

Lovely music, expertly performed and well recorded, with fine jacket notes by James Lyons. D. R.

**HANDEL**  
*Passacaglia* (arr. Halvorsen) — See Mozart.



Lukas Foss with Vera Zorina, for whom his first version of the *Parable* was written.

**HANDEL**  
*Water Music* (complete)

The Hewitt Orchestra, Paris, Maurice Hewitt, cond.  
HAYDN SOCIETY HSL-107. 12-in. 39 min  
\$5.95

Bright and exhilarating sound, kind to timbre, makes this the most desirable of the three recorded editions (not counting the six recordings of excerpts arranged by the late Sir Hamilton Harty to form an orchestral suite). The *pomposo* playing of the *pomposo* sections in the competing versions show a heartier inflation than Hewitt permits, but the latter gives a sparkling liveliness to the other dance movements and a liteness to the slow sections not expressed with such ingratitude elsewhere. The vivid oboe quality lightens the color, but as usual the horns are not strong enough. C. G. B.

**HAYDN**  
*Concerto for Flute and Strings, in D — See Telemann.*

**HAYDN**  
*Quartets, Op. 76: No. 1, in G; No. 2 ("Quintet"), in D minor; No. 3 ("Emperor"), in C; No. 4 ("Sunrise"), in B flat; No. 5 ("Largo"), in D; No. 6 in E flat*

Budapest Quartet.  
COLUMBIA SL 203. Three 12-in. 18, 19, 23, 19, 19, 20 min. \$11.94. Available in separate consecutive pairs on ML 4922-4, \$3.98 per disk.

In the Library of Congress repose a set of Stradivari instruments whose value is so exalted that they are in effect chained within those halls fecund in learning for Congressmen who can read. For their recent Columbia records the Budapest Quartet have been in effect chained to the instruments, and thus imprisoned in the Library. The Elizabeth Sprague Coolidge Auditorium bears a name honored in music, but Columbia's experience with its acoustics for recording purposes offers no proof that a boxcar or a bathysphere might not be better. The Budapesters have been putting onto disks the greatest masterpieces of quartet literature played on those Stradivaris in that hall, and not one of those disks has sound to compare with what Columbia can produce in less Olympian quarters. What good the Stradivaris if their blood is chilled by four wrong walls? What matter the Budapest senrience and knowledge if their strings chirp when they should sing, if viola and cello sound exhausted and desiccated?

A detailed examination seems unnecessary. The Schneider version for the Haydn Society (HSQ-L), whose recording was entrusted to Columbia engineers, is immeasurably better in sonics, and the Schneiders have acquired an assurance in Haydn that no group in the world should challenge without the help of superb acoustics. Attention is called to Columbia ML 4216, Op. 76, No. 4, the "Sunrise," in the Budapest version issued six years ago, warm, bright, round and healthy: a delight. It was not made in the Library of Congress. Perhaps the clatter of demagoguery seeps into that building. It has not been tractable to Columbia's engineers, and these records cannot be recommended. C. G. B.

**KAY, HERSHY**  
*Western Symphony* — See Thomson.

**LISZT**  
*Liebesträume; Légendes; Ballades*

Edith Farnadi, piano.  
WESTMINSTER WL 5321. 12-in. 51 min.  
\$5.95.

Miss Farnadi continues her tour on records through the Liszt piano literature, and I know of no one who makes a better case for it. Unafraid of the music's sentiment (or sentimentality, if you will), she lets the melodies rise and fade in lingering, pathetic curves, and she plays up the melodramatics with boldness and imagination. In other words, she brings these period pieces to life by her complete identification with the style. If she occasionally scrambles around the keyboard in the bravura passages, she is otherwise technically secure, and her command of Liszt's delicate, ornamental tracery is perfect. The disk offers a good sampling of Liszt's piano works — from the relatively early *Ballades*, in which he appropriated and expanded a Chopin form, through the *Liebesträume*, which are transcriptions of his own songs (including the overplayed No. 3), to the completely pictorial *Légendes*. The label on Side 1 lists the *Liebesträume* before the *Légendes*, but the latter are played first. No complaints about the engineering. R. E.

**LISZT**  
*Mephisto Waltz No. 1*  
*Prometheus — Symphonic Poem No. 5*





Edith Farnadi: in a tour through Liszt's piano works, a firm display of sentiment.

Paris Conservatory Orchestra, Karl Münchinger, cond.  
LONDON LD 9153. 10-in. \$2.98.

After hearing so much from Karl Münchinger in the way of eighteenth-century music, it comes as a surprise to find how well he fares with these two works of Liszt. Both these readings are marked by great dramatic fire, yet never at the expense of extreme clarity, even in the inner voices. The popular *Mephisto Waltz* has more headlong excitement and forward motion than in most other recorded versions. *Prometheus*, here presented on disks for the first time, is revealed as among the more interesting and well knit of Liszt's symphonic poems — musical and not too bombastic. Vibrant recorded sound throughout. P. A.

#### MAHLER *Three Rückert Songs*

Kathleen Ferrier, contralto; Vienna Philharmonic Orchestra, Bruno Walter, cond.  
LONDON LD 9137. 10-in. \$2.98.

As originally issued, these three songs — *Ich bin der Welt abhanden gekommen*, *Ich atme' einen linden Duft* and *Um Mitternacht* — occupied the fourth side of London's magnificent recording by the late Kathleen Ferrier, Julius Patzak and Bruno Walter of Mahler's *Das Lied von der Erde* (LL 625/626). Why any devotee of Mahler or of these supreme artists should want the one without the other it is difficult to say. Be that as it may, the present performance and recording are beautiful in every respect. P. A.

#### MENOTTI *Amelia al Ballo*

Margherita Carosio (s), Amelia; Maria Amadini (c), The Friend; Giacinto Prandelli (t), The Lover; Rolando Panerai (b), The Husband; Enrico Campi (bs), The Chief of Police; and others; Orchestra and Chorus of the Teatro alla Scala, Milan. Nino Sanzogno, cond.  
ANGEL 35140. 12-in. (in album). \$5.95.

In 1935, when he was only 23, Gian-Carlo Menotti began working on his first opera — according to him, almost without intending to become an opera composer at all. Certainly, neither he nor anyone else could have foretold then to what extent his

career would be bound up with opera or to what extent his success would give impetus to the operatic movement among contemporary composers. Thus *Amelia al Ballo* is already, in a way, a historic work, and as such it is interesting to have it available on records in its original form, with the text in Italian, as it was still when the Curtis Institute of Music gave the premiere, with Fritz Reiner conducting, on April Fools' Day 1937. Since then, it has become well known in this country in English, as *Amelia Goes to the Ball*, but quite naturally reverted to Italian for its La Scala premiere last spring, on which occasion the Angel set was made.

Called an *opera buffa*, it differs from such later Menotti works as *The Medium* and *The Consul*, which are in style a sort of eclectic twentieth-century *verismo*, and even from the later comedies, being bigger in scale than *The Telephone* and more formal in structure than *The Old Maid and the Thief*. In it the composer is indebted to past works in the form, from Pergolesi onwards; it could hardly be otherwise. But the libretto, for all its affinities with *buffa* conventions, Parisian bedroom farce, and the general plot family of Wolf-Ferri's *The Secret of Suzanne*, has a sort of amoral twentieth-century charm of its own. The score has good but not memorable tunes, treated with unflagging grace, wit and velocity, in an individual blend of Italian opera usages and instrumental writing that has something in common with French composers of the Francaix-Poulenc persuasion. *Amelia* is scarcely a great work, but it is never a dull one.

The Angel performance is very stylish and to the point, if not invariably lovely to listen to. Margherita Carosio, one of the most accomplished of coquette sopranos, sings with some unattractive edge to the tone but with practically limitless skill. Both Giacinto Prandelli and Rolando Panerai are good foils for her, and Nino Sanzogno conducts with abundant spirit. The engineering is somewhat untypical of Angel's La Scala series, in that the voices are not heard in as consistently close perspective as usual; this results in a better performance-sense but also in some odd balances. However, the sound is characteristically clean and the surfaces excellent. Recommended. J. H., JR.

#### MILHAUD *Suite for Violin, Clarinet and Piano* — See Bartok.

MOZART  
*Concert Arias: "Va, dal furor portata,"* KV 21; "*Si mostra la sorte,*" KV 209; "*Con ossequio,*" KV 210; "*Se al labbro mio,*" KV 295; "*Per pietà, non ricercate,*" KV 420; "*Misero! O sogno,*" KV 431

Waldemar Kmentt, tenor; Vienna Symphony Orchestra, Bernhard Paumgartner, cond.  
EPIC LC 3076. 12-in. 45 min. \$3.98.

Most of these arias are new to records. The first four were composed for inclusion in operas by other men; the last two are rondos for concert performance. Several are impressive Mozart, all are worth hearing. Waldemar Kmentt is an amiable tenor. We can acknowledge pleasant singing here without failing to recognize that his style is

broader and less nimble than we would wish. The orchestral parts are in general meaty, and the conductor brings out their juices effectively. Hearty sound of good quality not unpleasantly echoic. C. G. B.

#### MOZART *Concerto for Clarinet and Orchestra, in A, KV 622* *Quintet for Clarinet and Strings, in A, KV 581*

F. Etienne, clarinet; Hewitt Orchestra, Paris, Maurice Hewitt, cond.; Vegh Quartet.  
HAYDN SOCIETY HSL-96. 12-in. 29, 29 min. \$5.95.

Longer playing time admits the two summits of music for the clarinet to one disk. In these good performances and excellent recordings the appeal may be irresistible. Etienne blows the juicy, protean tone we expect from a French clarinetist, and everyone here plays with that sense of order the French almost invariably maintain in music of this period. In both works the close sound has rendered a clarinet pungent, vital, imperative; and in the quintet the instrument is played as one of the ensemble rather than in concerto-style, thus effecting — with the extreme nicety of the recording — a mingled color of strong appeal, particularly lovely in the *largetto*.

This seems to be the best record in which the Veghs have participated. It is interesting to compare it with the perfumed refinement of the wonderful version by the Italian Quartet (London LL 573), which it resembles not at all. The concerto has not such a pre-eminence. It is a good performance distinguished by the headiness of the Etienne tone, and it has been pleasantly recorded, but its credentials are no better than those of several other versions. C. G. B.

#### MOZART *Concerto for Oboe and Orchestra, in C, KV 314* †J. Christian Bach: *Andante from Sinfonia Concertante in E flat* †J. Seb. Bach: *Arioso from Cantata No. 156; Adagio from Concerto for Oboe and Violin*

Mitchell Miller, oboe; Saidenberg Little Symphony Orchestra, Daniel Saidenberg, cond.



Gian-Carlo Menotti: In the Scala version, *Amelia goes to the ball speaking Italian.*

COLUMBIA ML 4916. 12-in. 22, 6, 3, 7 min. \$3.98.

The record abounds with so much good nature and competence, and reproduces so richly, that it is a pity to say that there is no great need for it. LP is not the place for isolated pieces like those of the Bach items here, and all the benignity in the world will not compensate for an indifference to style in the Oboe Concerto of Mozart. This is the same music as the Second Concerto for Flute, for which it apparently served as prototype. What is meant by style is superbly illustrated in the flute version, on Epic 3033; and the Saillet-Paumgartner playing of the oboe setting on Renaissance 29 has a much subtler fragrance than the new Columbia so rich in efficiency—and so nearly faultless in sound. C. G. B

**MOZART**

*Concertos for Piano and Orchestra: No. 12, in A, KV 414; No. 18, in B flat, KV 456*

Lily Kraus; Boston Symphony Orchestra, Pierre Monteux, cond. RCA VICTOR LM 1783. 12-in. 25, 29 min. \$3.98.

Belated in arrival, this record is interesting enough for a notice. For five of the six movements in the two concertos the playing is a delight of scintillation opposed by reflection. The curt and flip brilliance of Miss Kraus in the first movement of No. 18 is not endearing. This lady's dazzling proficiency in Mozart frequently needs corrective knuckle-rapping: without a guiding conscience her style suggests tinsel. Thus her rondos skip along in a blessed way and her opening allegros all too frequently have the same peremptory bounce, less blessed there. The conductor could not stop this in No. 18; one can hear the orchestra pick up their manner from the pianist immediately after her entrance. Still, No. 12 is good; the orchestra sings with the enticement peculiar to them; the strings are sweetly recorded and the piano has some of that Victor big-hall concert breadth. There is some engulfment of the woods, but the *tutti*s are solid. Five-sixths good, and one half very good. C. G. B.

**MOZART**

*Concertos for Violin and Orchestra: No. 3, in G, KV 216; No. 5, in A, KV 219*

Jean Fournier; Vienna National Opera Orchestra, Milan Horvath, cond. WESTMINSTER WL 5187. 12-in. 26, 31 min. \$5.95.

Invisible until now since its announcement many months ago, this record has features uncommon in the presentation of Mozart concertos. One of them, and the salient virtue, is the true, unstiffed sonance of the oboes and horns. These must be heard forthright, to baffle the monochrome of the strings, and here they are, as they rarely are. The string body is larger than usual, with an augmentation of suavity as result. Mr. Fournier, recorded close to the microphone, makes a wide variety of tones in a deliberate romanticization of music customarily played austerely. The slow movements are very slow, the phrases



Jean Fournier infuses a latter-day warmth into the Mozart Concertos No. 3 and No. 5.

carefully weighed, interjections forceful. They are not tricky performances, since the transitions are orderly and the line does not alternate distensions and contractions. But they have no determinable style; they seek to transcend style by the infusion of later warmth. Interesting beyond doubt, and with those horns and those oboes rich beyond other editions. C. G. B.

**MOZART**

*Divertimentos for Two Oboes, Two Bassoons and Two Horns: in E flat, KV 252; in F, KV 253; in B flat, KV 270; in E flat, KV 289*

Sextet from the Vienna Symphony Orchestra. EPIC LC 3081. 12-in. 11, 15, 12, 16 min. \$3.98.

In the whole list of divertimentos, regardless of instrumentation, these four are Nos. 12, 13, 14 and 16. No. 16 is not found in any other recording. The others, with No. 8, are better presented on Westminster WL 5103—better because played with more life and imagination. A curiosity of the Epic record is that it claims Bernhard Paumgartner, no tyro Mozartean, as "conductor." For six men? If Mr. P really prepared these players, determined their tempos and dictated their phrasing, he has a greater tolerance of mediocrity than his previous disks indicate. C. G. B.

**MOZART**

*Divertimento (String Trio) in E flat, KV 563*

*Duo No. 2, in B flat, KV 424*

†Handel-Halvorsen: *Passacaglia*

Jascha Heifetz, violin, and William Primrose, viola, in all; with Emanuel Feuermann, cello, in the *Divertimento*. RCA VICTOR LCT 1150. 12-in. 33, 17, 7 min. \$3.98.

This is the second transfer of the *Divertimento* in the rosy, elegant performance originally recorded in 1941 and a dozen years later put upon an LP without the Duo and the *Passacaglia*, now to be regarded as belated gratuities. Alliance with a stature like Messrs. Primrose's and Feuermann's usually induces Mr. Heifetz to behave at his best, and the two shorter pieces are equal in technical mastery and musical understanding to the *Divertimento*. There is also more bite to their reproduction, the cello in 1941 being woody when low. C. G. B.

**MOZART**

*Divertimento (String Trio) in E flat, KV 563*

Pasquier Trio.

HAYDN SOCIETY HSL-114. 12-in. 36 min. \$5.95.

Throughout their long career devoted to music written for violin, viola and cello, the brothers Pasquier have steadfastly adhered to the Gallic ideals of clarity and poise. They are skeptical of sentimentality and hostile to languor. Their work in KV 563 is unfeeling and masculine. In contrast with the smiling graces of the historic Victor edition (Heifetz, Primrose, Feuermann) and the tender sympathy of the Westminster (Pougné, Riddle, Pini) it can sound rude. This austerity of attack has its justification in an unmistakable revelation of pattern and detail, contrapuntal detail in particular, entirely evident in the balance of the playing and the bold clarity of the sound. Perfectly adapted to the playing, the reproduction is very clear and outright, forceful without excesses, resonant enough but not notably altered by an environment which seems to give back just what it received. Excellent. C. G. B.

**MOZART**

*Sonata for Piano, No. 16, in B flat, KV 570*

†Saint-Saëns: *Concerto for Piano and Orchestra, No. 2, in G minor, Op. 22*

Emil Gilels; with Paris Conservatory Orchestra, André Cluytens, cond., in the Concerto.

ANGEL 35132. 12-in. 18, 23 min. \$5.95.

The sonata is one that is always perplexing, no two pianists playing it the same way. Gilels, whose forte is not *piano* but rather assertion and brilliance, surprises agreeably by a supple mutability and restrained attack. Reproduction: pleasant and cushioned, not crisp, but probably an accurate restatement of the original.

The Saint-Saëns Concerto, the one that has earned the immortal description of proceeding from Bach to Offenbach, is a lively piece which everyone likes a little and no one dares admire. It has received the big, bluff treatment it needs from the pianist. He is vigorously supported by the conductor and skillfully by the orchestra, in a strong, clear and satisfying sound whose short echo ought to be imitated. C. G. B.

**MOZART**

*Symphony No. 39, in E flat, KV 543—See Beethoven.*

**MUSSORGSKY**

*Boris Godounoff (excerpts)*

(Opera, libretto by the composer, after Pushkin and Karamzin; score revised by Nikolai Rimsky-Korsakoff). Excerpts: Introduction and opening chorus (Novodievitch scene); Coronation scene; *The Town of Kazan* (Varlaam's song); *I have attained the highest power*; Boris-Shuiski scene and clock scene; farewell and death of Boris.

Alexander Kipnis (bs), Boris and Varlaam: Ilya Tamarin (t), Shuiski. RCA Victor

Orchestra and Robert Shaw Chorale; Nicolai Berezowsky, cond.  
RCA VICTOR (Bluebird) LBC-1082. 12-in. \$2.98.

In its original form this was one of the most distinguished of operatic recordings, and its reappearance in the catalog as a popular-priced Bluebird LP is a piece of great good luck — except, perhaps, for certain people who have been hoarding their 78-rpm sets and refusing to part with them even to the needy. Alexander Kipnis' Boris was a tremendously impressive characterization, and in making parts of it audible on records the Victor engineers established a standard of fidelity that seemed amazing at the time and that still seems very good, especially with regard to the perspective of solo voices. There can never be too many fine performances as Boris on records, and this is certainly one of the best — if not, as far as it goes, the very best. Mr. Kipnis' Varlaam is pure lagniappe; Ilya Tamarin is finely slithery and insinuating as Shuiski; and chorus and orchestra both do well under Nicolai Berezowsky. Highly recommended.  
J. H., JR.

#### MUSSORGSKY

*Trepak and Serenade, from Songs and Dances of Death; The Revel; The Goat; Kalistrat; Song of the Flea*  
†Rachmaninoff: *The Soldier's Bride, Op. 8 No. 4; Thou, my beloved harvest field, Op. 4, No. 5; Like a vision the daydreams have vanished; Spring Waters, Op. 14, No. 11; I was at her house, Op. 14, No. 4; The Pied Piper, Op. 38, No. 4; O, cease thy singing, maiden fair, Op. 4, No. 4; Dear one, do not leave, Op. 4, No. 1*

Nadezhda Oboukhova, mezzo-soprano; Serge Lemeshev, tenor; Boris Gmirya and Alexander Pirogov, baritones; Mark Reizen, bass.

VANGUARD VRS 6023. 12-in. 48 min. \$4.98.

The five Soviet artists heard on this disk give idiomatic, full-flavored performances that are highly recommended. My favorites among the singers are the two oldest — Mme. Oboukhova, who is 68 according to the record liner, and Mr. Gmirya, who is 51; both sing with great sensitivity and taste. Lemeshev's brilliant, intense tones have a characteristic Slavic color not to everyone's liking; Pirogov's powerful voice wobbles and goes a little wild; Reizen's dark bass is capable of wide coloration. But whatever the vocal quality, the performances have an authentic, persuasive sound. The songs themselves, particularly those by Mussorgsky, should need no recommendation. Rachmaninoff's *Like a vision* is an unpublished, recently discovered item that should please his devotees. The piano accompaniments (the artist or artists are not listed) are on the whole excellent. The sound is variable, mostly on the good side, and certainly never poor enough to be disturbing. R. E.

#### PROKOFIEFF

*Sonata for Flute and Piano, Op. 94*  
†Roussel: *Trio for Flute, Viola and Cello, Opus 40*

Doriot Anthony Dwyer, flute; Jesus Maria

Sanroma, piano; Joseph de Pasquale, viola; Samuel Mayes, cello.  
BOSTON B-208. 12-in. 23, 20 mins. \$5.95.

Prokofieff's Opus 94 is well known in its violin version, in which form it has been recorded three times. It does not reveal its true wit, elegance and cool coloristic ingenuity, however, until it is heard on the flute, for which it was conceived. Mrs. Dwyer's performance is superb and the recording is very good, but Sanroma shows the lady so much deference that the piano is often nearly inaudible. The balance is excellent throughout the Roussel trio, which is as gracious, fluent and exquisitely well mannered a piece as only a Parisian can produce. A. F.

#### PROKOFIEFF

*Symphony No. 4*  
*The Prodigal Son*—Suite

Orchestre des Concerts Colonne, George Sebastian, cond.

URANIA URLP 7139. 12-in. 28, 18 min.

Neither of these big works has hitherto appeared on records. *The Prodigal Son* is one of Prokofieff's most brilliantly orchestrated, tuneful and pungent ballet scores, and Sebastian's interpretation of it is extremely vivid. The Fourth Symphony, one of the eight or nine works commissioned by the Boston Symphony Orchestra for its fiftieth anniversary celebration in 1930, has had few performances in the quarter-century of its existence, perhaps justifiably. At all events, Sebastian makes no very eloquent case for it. Recordings are somewhat overbrilliant, not to say harsh. A. F.

#### RACHMANINOFF

*Songs* — See Mussorgsky.

#### RACHMANINOFF

*Symphony No. 1, in D minor, Op. 13*

Dresden Philharmonic Orchestra, Heinz Bongartz, cond.

URANIA URLP 7131. 12-in. 41 min.

After the initial performance, in St. Petersburg in 1897, of his Symphony No. 1 Rachmaninoff withdrew the work. In 1945 the orchestral parts were discovered in the Leningrad Conservatory. After correlation with the composer's piano-duet version of the symphony, the score was



Boston's Doriot Anthony Dwyer plays the Prokofieff flute sonata — on the flute!

reconstructed and given its second performance, in Moscow in 1945. Written in 1895, when Rachmaninoff was only 22, it represents quite an achievement for such a young man and has as much validity as many other late-nineteenth-century works. All four movements are for the most part built around a theme shaped like the *Dies Irae* — a theme that turns up again in later Rachmaninoff works. There are many suggestions of the composer's more mature style; it also seems more cohesive and less sweet harmonically. In interpretation and engineering this disk stacks up about equally with that by the Stockholm Radio Orchestra under Jacques Rachmilovich for Mercury. Mercury's has more spaciousness and resonance in sound, Urania's more brilliance and immediacy. R. E.

#### RIMSKY-KORSAKOFF

*Scheherazade*

Philadelphia Orchestra, Eugene Ormandy, cond.

COLUMBIA ML 4888. 12-in. 41 min. \$3.98

Columbia labels this "a magnificent adventure in hi-fidelity sound," to which I can only add "Amen." It is certainly a sonic dazzler of the first order, and for those interested in sound *qua* sound this is definitely the version to buy. Musically, some people may find Ormandy's reading on the rather unimaginative side, lacking poetry and fire, though it follows pretty closely the ideas conveyed in his earlier recording (Columbia ML 4089) issued some five years and 800 LPs ago. A comparison between the two versions, as to sound, immediately discloses the great advances made by Columbia's engineers in capturing the orchestral tone of this aggregation. The old recording now seems like a weak, anemic, undernourished weakling against the full-bodied splendor of the new version, where the strings have a ravishing velvety quality, the woodwinds caress sweetly, and the brass is a solid and sumptuous phalanx of sound. J. F. I.

#### ROUSSEL

*Trio for Flute, Viola and Cello, Op. 40* — See Prokofieff.

#### SAINT-SAENS

*Concerto for Piano and Orchestra, No. 2, in G minor, Op. 22* — See Mozart.

#### SCARLATTI, DOMENICO

*Sonatas for Harpsichord, Vol. VI (Longo 135, in A major; 163, in D minor; 173, in F minor; 274, in C major; 281, in F minor; 282, in C major; 286, in G major; 324, in C major; 379, in A minor; 452, in C minor; 466, in E major; 497, in B flat major)*

Fernando Valenti, harpsichord.

WESTMINSTER WL 5325. 12-in. 51 min. \$5.95.

Having reached his sixth dozen of Scarlatti sonatas, Valenti seems to be playing better than ever. His performances here seem more thoughtful and relaxed, without losing any of their previous liveliness; the registrations are just as colorful but more transparent and delicate. Finally, it seems as if Westminster has removed its recording microphone to a more discreet distance



from the harpsichord; there is less mechanical clatter, less emphasis on the bass tones. Nothing new can be said about the music; there is just no end to the subtlety, sophistication and originality of Scarlatti's ideas. For those who have not yet tried the Scarlatti-Valenti combination, I would suggest this disk as a starter. R. E.

#### SCHUBERT

*Quintet for Piano, Violin, Viola, Violoncello and String Bass, in A ("Trout"), Op. 114*

Menaheim Pressler, three from the Guilet Quartet and Philip Sklar.  
MGM E 3128. 12-in. 37 min. \$3.98.

At moderate or low volume, one will experience here the best sound accorded to any edition of the most companionable work in chamber music. The close recording is not notably affected by reverberation, and the instruments—startlingly vibrant and real—seem to be in the room where they are reproduced. The top of the piano and the double bass over its entire scope speak with a vital actuality seldom heard. Performance? Well, it has been noted here before that the "Trout" Quintet steers its performers to virtue: competent musicians cannot spoil it no matter how hard they try. The present group do not bend at all to sentimentality; they are frowning proficiency itself, and they let Schubert's unembellished notes turn the frowns into smiles. In this disarming music the composer foresaw everything. C. G. B.

#### SCHUBERT

*Sonatas for Piano: in D, Op. 53; in E flat, Op. 122*

Friedrich Wührer.  
VOX PL 8820. 12-in. 31, 24 min. \$5.95.

The seventh and eighth sonatas in the complete edition projected for Wührer by Vox are very good examples of Schubert playing and recording. The pianist has a shameless sensibility to romanticism that persuades him to flourish the composer's splendid naïvetés with assertive gusto, making *loud* unmistakably loud and *soft* a whisper, sentimentalizing *slow* and stiffening *fast*, disdaining nothing which might help the expressiveness of what he is playing. Good pianism withal, and first-class piano sound, throbbing in the bass and crystal above the bass, easy to reproduce. The rather crazy D major Sonata, Op. 53, is one that glows warmer with familiarity, while the rather messy Op. 122 (composed six years earlier) exasperates by the incomplete promise of its undisciplined charm. C. G. B.

#### SCHUBERT

*Songs from "Schwanengesang": Das Fischermädchen; Die Stadt; Am Meer; Der Doppelgänger; Die Taubenpost*

Max Lichtegg (tenor), Hans Willi Haeusslein (piano).  
LONDON LD 9093. 10-in. 15 min. \$2.98.

Considered in the light of these five songs the tenor is to be noted. The control and direction of the voice, the nicety of enunciation and the musical responsiveness are of high order. *Der Doppelgänger* especially

cuts deeply. More like these, and Lichtegg will be prominent in the list of lied singers. No printed texts, but the clarity of the diction makes texts unnecessary for those who understand German. The public may think that a seven-minute side is not long-playing. C. G. B.

#### SCHUBERT

*Symphony No. 1, in D*  
*Symphony No. 2 in B flat*

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.  
COLUMBIA ML 4903. 12-in. 27, 26 min. \$3.98.

It was inevitable that the ingratiating little First Symphony of Schubert, so anxious to be big, would find a recorded version appropriate to its cheerful lyricism.



*No half-way romanticism marks Friedrich Wührer's performance of Schubert sonatas.*

Sir Thomas was the right man to mix finesse with joviality as the music requires, and few listeners will fail to admire the organization of the orchestra, the gracious sound of its strings and the transparency of the Beecham pianos. The Second Symphony is also well presented, but the more imposing work has less spontaneity in performance than that granted its predecessor. No doubt remembrance of the vivid dash of the Steinberg interpretation (Capitol S 8162) furthers this impression. It is hard to choose between the two versions, since the intra-adjustments of the Royal Philharmonic are superb and the newer Columbia sound has an all-round authority not matched by the good but less polished Capitol recording. C. G. B.

#### SHOSTAKOVICH

*Symphony No. 1*  
*The Golden Age—Suite*

National Symphony Orchestra, Howard Mitchell, cond.  
WESTMINSTER WL 5319. 24, 16 min. 12-in. \$5.95.

What particularly distinguishes this release is the mellow, well-balanced, beautifully realistic quality of its sound. Many of the recent orchestral recordings that have crossed my turntable have screamed or boomed, or both; this one does neither but sounds like

an orchestra, and one conducted by a sensitive musician to boot. The symphony scarcely needs discussion, and the suite from *The Golden Age* scarcely merits it. A. F.

#### SMETANA

*The Bartered Bride*

Milada Musilova (s), Jarmila Pechova (s), Ivo Zidek (t), Oldrich Kovar (t), Karel Kalas (bs) and others; Chorus and Orchestra of the National Theatre, Prague, Jaroslav Vogel, cond.

COLOSSEUM 160-161. Two 12-in. 2 hr. 8 min. \$11.90.

The superb performance—better than we may ever expect to have of this melodious, rhythmic comedy in America except via records—is identical with that of two other recorded editions, Urania 231 and Supraphon 91-3. Only in the case of David Oistrakh can homage from so many directions be found. By squeezing the music into four sides Colosseum has reduced the cost to discophiles. Laudable; but a sonic dimension and the bass have been reduced more, making a curious projection all in one plane—smooth, easy, lifeless and depthless. C. G. B.

#### SMETANA

*Dalibor*

Bedrich Smetana: *Dalibor* (opera in three acts; libretto by Josef Wenzig and Ervin Spindler).

Marie Podvalova (s), Milada; Stefa Petrova (s), Zdenek Beno Blachut (t), Dalibor; Antonin Votava (t), Vitek; Vaclav Bednar (b), King Vladislav; Theodor Srubar (bs), Budivoj; Karel Kalas (bs), Benes. Orchestra and Chorus of the National Theatre, Prague; Jaroslav Krombholc, cond.  
SUPRAPHON SLPV 98. Three 12-in.

Although it has never had much, if any, currency outside of its home country, Smetana's *Dalibor* is regarded as a great national Czechoslovak artistic inheritance. So, too, are Smetana's *The Bartered Bride*, which also has had substantial success outside of Bohemia, and Dvorak's *Rusalka*, which never has; but *Dalibor* is a different case, for it is neither a comic work making use of familiar folk materials and usages nor a poetic fantasy, but a full-scale national opera of heroic scope, a forceful, highly dramatic work of war and passion and intrigue, calling for the all-out efforts of a big opera house. Smetana was a thoroughly competent composer, at his best one whose expressive abilities matched his intellectual and emotional grasp, and in the libretto of *Dalibor* he found a text that inspired him to the full. There is in it a certain mixture of influences, for when he composed it Smetana was a sophisticated, educated musician of 1865, not unaffected by the currents that were in the air. But it is also an individual work and one of really remarkable impact, not as peculiarly national as the great Russian nationalistic operas of the nineteenth century but in many ways better made. It is certainly worth hearing, and more times than once or twice. The Supraphon performance, which uses singers from the national opera house in Prague, most of them good and at least two really outstanding, was made in the company's Prague studios. Technically



Elisabeth Schwarzkopf heads the superb cast of the new Angel Wiener Blut set.

it is not in the same class as the best contemporary Western recordings, but it is generally acceptable in clarity, especially when solo voices only are concerned, and although big climaxes seem to level off or distort at a relatively low ceiling there is, most of the time, sufficient sense of space. With some reservations, recommended to those interested in the better grade of operatic curiosa. J. H., JR.

#### STRAUSS, JOHANN *Wiener Blut*

Elisabeth Schwarzkopf (s), Emmy Loose (s), Nicolai Gedda (t), Erich Kunz (b), Alois Pernerstorfer (bs), and others; Philharmonia Orchestra and chorus, Otro Ackermann, cond.

ANGEL 35156. Two 12-in. (three sides). \$11.90.

The last of Johann Strauss' operettas, *Wiener Blut*, is actually made up of pre-existent music fitted, with Strauss' authorization, to the libretto in 1899. The fact that he did not live to compose new music and supervise the fitting-to-words of the old makes very little difference in the final quality of the piece, which in plot and general atmosphere is of the same family as *Die Fledermaus*. All of which is to say that lovers of the Angel recording of *The Merry Widow* and the London recording of *Die Fledermaus* will very likely want to add this *Wiener Blut* to their list. The entire cast, both vocally and in point of style—which is, after all, the enduring appeal of recordings of this sort—is superb, and so is the conducting of Otto Ackermann and the E. M. I. engineering. Highly recommended. J. H., JR.

#### STRAUSS, JOHANN *Der Zigeunerbaron* (excerpts)

Hilde Zadek (s), Rosette Anday (ms), Julius Patzak (t), Kurt Preger (bs); Vienna Philharmonic Orchestra and chorus of the Vienna Staatsoper, Clemens Krauss, cond.

LONDON LL 648. 12-in. \$4.98.

There would not be much point now in asserting the high place of *Der Zigeunerbaron* in Strauss' output. A product of his best years, it is firmly established as the prototype of Viennese operettas of the Hungarian-gypsy variety. Taken from the excellent complete London recording, these excerpts are masterfully conducted and sung. Unhappily, no text is provided, there is only a general recounting of the

plot, and the jacket is innocent of any precise specification of content; so the average listener must either ignore the story or take it largely on faith. J. H., JR.

#### STRAUSS, RICHARD *Arabella* (excerpts)

Elisabeth Schwarzkopf (s), Arabella; Anny Felbermayer (s), Zdenka; Nicolai Gedda (t), Matteo; Murray Dickie (t), Waiter and Count Elemer; Josef Metternich (b), Mandryka; Harald Pröglhöf (bs), Count Dominik; Walter Berry (bs), Count Lamoral; Theodor Schlott (bs), Count Waldner; Philharmonia Orchestra, Lovro von Matic, cond.

ANGEL 35194. 12-in. \$5.95.

*Arabella*, which has waited more than 20 years since its premiere to reach the United States, is being done this season at the Metropolitan in an English translation by John Gutman. We owe Angel a debt of gratitude for having given us the first extensive advance sampling of its music in recorded form. As early as 1916, during the give-and-take of revisions of *Ariadne auf Naxos*, Strauss approached Hugo von Hofmannsthal, the librettist of *Der Rosenkavalier* and *Ariadne* and a playwright of established excellence, on the subject of a libretto that would be "a realistic comedy with true and interesting human beings." He was fishing for a successor to *Der Rosenkavalier*, but he was willing to settle for a libretto that would give him words for a comedy "full of satire, like Offenbach." In the end he got what he had wanted at first, but with a difference. It was not until 1927 that the subject that was to be *Arabella* came up again; not until Hofmannsthal's death, in 1927, that the problems were all solved; and not until just before the premiere in 1932, that the score was completed.

In a sense, *Arabella* ended by actually being a second *Rosenkavalier*—in the sense that anyone who finds in himself an affinity for the Mozartean, yet sentimental, side of Strauss should have a difficult time deciding which score he loves more. But it is also *Arabella*, lighter and even less Wagnerian, and no one need love it less for that. The story, which is extremely complex—too complex to recount in detail—has to do with a family, aristocratic but no longer well-to-do, in which there are two daughters, Arabella and Zdenka. The one is brilliantly lovely, much sought after, and highly romantic; the other is sweet and gentle. Arabella has many suitors, but she waits for "Der Richtiger"—which can be translated as "the right one." He comes, in the person of the young Mandryka, who has fallen in love with her picture. There are complications, numerous complications, the last of which arises out of a false assignation engineered by Zdenka, out of the best possible motives. But all ends, not happily merely, but in a maturer kind of the same ecstasy captured in the final *Rosenkavalier* duet between Sophie and Octavian.

The music—that is to say, the portion of it to be heard here—is lovely, not merely in its tunes and the treatment of them, but in the total effect of musical and dramatic rightness and cultivation. Here are not only the lyrical climaxes, which in themselves would be enough to win the

susceptible, but the wonderfully fitting treatment of conversational episodes into the musical fabric, the familiar perfection of Strauss' control of ensemble writing.

Without any background of stage performance, it would be rash to attempt to say very much about that of the recording. Elisabeth Schwarzkopf has been in better form from the purely vocal standpoint, but she sings with a purity and beauty of phrase that are hard to resist, and Josef Metternich, without always seeming to give sufficient attention to the text, sings with great tonal beauty as Mandryka. Anny Felbermayer is sensitive and musical as Zdenka, and all of the other members of the cast are adequate or better. Under Lovro von Matic the Philharmonia men play cleanly. Engineering: Close-to on the voices, without flattering them; orchestral sound is not as sharply defined as might be wanted. J. H., JR.

#### STRAUSS, RICHARD *Operatic Excerpts*

*Capriccio*—Nocturne and Finale: "Wo ist mein Bruder?"; *Ariadne auf Naxos*—"Es gibt ein Reich"; *Arabella*—Act II, Arabella-Mandryka duet: "Der Richtiger, so hab' ich still zu mir gesagt."

Lisa della Casa (s), Paul Schoeffler (b), Franz Bierbach (bs); Vienna Philharmonic Orchestra, Heinrich Hollreiser, cond.  
LONDON LL 1047. 12-in. \$4.98.

Lisa della Casa is known in this country primarily as a singer of Mozart and Wagner, but her career in Europe—which only began in 1943—has been intimately bound up with the luminous later operas of Richard Strauss. Hearing her in this music—which, unhappily, is known little or not at all in this country—gives an interesting and flattering perspective on her as an artist. As William Mann points out in his excellent notes (no texts at all are provided—a fact that is almost disqualifying, particularly where *Capriccio* is concerned), Strauss felt free with *Ariadne auf Naxos* to declare that he had "cast off the whole armor of Wagner for ever." Whether or not he could completely forget all he had learned from Wagner or not may be questioned, but the key to his last operas is their lyricism and melodic flow rather than any piling up of instrumental effects.

The near-classic line of the *Ariadne* aria, with its ecstatic plea for death, is so



Lisa della Casa: singing so lovely as to make "highlights" a sin against Strauss.

moving and so beautifully sung as to make it a matter for real regret that the recorded performance stops short instead of continuing on through the marvelous final duet between Ariadne and Bacchus. The Act II duet from *Arabella* makes possible an interesting comparison with the same duet as it is sung in the Angel release of excerpts by Elisabeth Schwarzkopf and Josef Metternich; for beauty of tone, the Angel artists have an edge, but so far as possession of the materials is concerned, I am not sure that Miss Della Casa and Paul Schoeffler do not surpass them. As for the final monologue from *Capriccio*, the composer's last opera of all, it is surely one of the greatest things in operatic music, and Miss Della Casa sings it with complete artistry and a wonderful inwardness that leaves a glow behind. The engineering is perhaps not London's best, but it is still very good. J. H., JR.

#### TCHAIKOVSKY

*Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23; Concerto for Piano and Orchestra, No. 2, in G major, Op. 44*

Edith Farnadi; Orchestra of the Vienna State Opera, Hermann Scherchen, cond. WESTMINSTER WL 5309. 12-in. 32, 33 min. \$5.95.

Aggressive, overwrought readings by Scherchen of the two piano concertos, which substantiate the impression gained from his previous skirmishes with the music of Tchaikovsky that he has little feeling, except perhaps ill feeling, for this composer. Miss Farnadi struggles manfully with her task, but seems to be the innocent victim of the conductor's capricious ideas. The G major is a trifle more discreetly handled than No. 1., but Scherchen drives the finale over strenuously and can be heard urging his players to even greater heights towards the end of the movement. No laurels can be awarded either to Westminster's engineers, who have provided an unbearably piercing sound, which no amount of knob turning can properly equate; the piano tone emerges inflexible and wiry. J. F. I.

#### TCHAIKOVSKY

*Concerto for Violin and Orchestra, in D, Op. 35*

David Oistrakh, violin; Saxon State Orchestra, Dresden, Franz Konwitschny, cond. DECCA DL 9755. 12-in. 35 min. \$4.98.

We have had such a glut of inferior sounding Oistrakh recordings, mostly processed from Russian tapes of assorted vintages, that any recording presenting the Russian artist in a setting of reasonably modern sound is particularly welcome. Although the fit in Decca's sound is not very hi, it does capture quite well the violinist's suave tone in a performance that is rich, lyrical, intense and finely grained. Occasionally the soloist is carried away by his own virtuosity, but these excesses are minor flaws in a most arresting performance, that may safely be called one of the best currently available.

The orchestral support is solid, but on the discreet side, and not as well defined as it might be. J. F. I.



Oistrakh's Tchaikovsky Concerto, abetted by adequate sound, is a front-rank entry.

#### TCHAIKOVSKY

*The Nutcracker, Op. 71 — Complete Ballet*

Symphony Orchestra of Radio Berlin, Otto Dobrindt, cond.

URANIA URLP 237. Two 12-in. 1 hr. 28 min. \$7.96.

A year or so ago Mercury issued a splashy version of the complete *Nutcracker*, which I confess I found cold, a trifle too calculated and lacking in humor, but undeniably impressive for its graphic and spectacular sound (who could forget that musket shot?). I am sure this was a minority report and that most people interested in the work snapped up the album, particularly since the outlook for a competitive version seemed rather dim. Now from Urania comes a rival version, and a very good one too, to reward those with a little more patience. The vivid clarity of the Mercury sound is not seriously challenged by Urania's warmer, more mellifluous recording, but the latter is considerably more appropriate to the proper consummation of a ballet score on records. Dobrindt has a lighter, more flexible manner of handling the score than Dorati, and under his direction the work flows with more smoothness and sustained continuity. The inherent joviality is very nicely conveyed, without becoming too riotous and out of hand. The orchestral playing is always first class, but lacks the precision of the Minneapolis players. J. F. I.

#### TCHAIKOVSKY

*The Sleeping Beauty — Ballet Suite*

Symphony Orchestra of Radio Berlin, Adolf Fritz Guhl, cond.

URANIA URLP 7127. 12-in. 55 min. \$3.98.

Twenty excerpts, the core of Tchaikovsky's brilliant ballet score are endicked here, in a recording more correctly labeled, on the record itself, as "Ballet Suite" (with no opus number) than on the record sleeve as "Ballet Opus 66." In any case, this is more of the score than has been issued previously on any one 12-inch LP, an advantage somewhat negated by a performance that is too sober and lacking in the magic necessary to illuminate this fanciful fairy tale. Urania's sound, often overbright and heavily weighted in favor of the drums, is troublesome to equalize properly. J. F. I.

#### TELEMANN

*Suite for Flute and Strings, in A minor*

†Haydn: *Concerto for Flute and Strings, in D*

Hubert Barwahser; Vienna Symphony Orchestra, Bernhard Paumgartner, cond. EPIC LC 3075. 12-in. 26, 24 min. \$3.98.

The engineers have made the flute sound overblown and the violins cutting in both. The very captivating Telemann Suite has received much better treatment from the Zimmler Sinfonietta on Decca (8522), and the Concerto attributed to Haydn, modernized in this version, exists on a Urania disk (7031) so differently conceived that the two records seem to contain antagonistic music. This is not one of Epic's successes. C. G. B.

#### TEMPLETON, ALEC

*Trio; Quartet Pastorale*

Julius Baker, flute; Albert Goltzer, oboe; and Alec Templeton, piano (in Trio). Phoenix Quartet.

ESOTERIC ES 533. 12-in. 15, 23 min. \$5.95.

Alec Templeton wrote his Trio at the age of 18, when he was a freshman at the Royal College of Music in London, and with it won first prize in composition in a contest whose judges included Ralph Vaughan Williams. Scored for the attractive combination of flute, oboe and piano, it rolls along tidily in a style that might be called Ravel-and-water. Of far greater interest is the Quartet, composed in 1948. Without being particularly original, the style now is less patently derivative; the workmanship is more closely knit, more finished. Yet both works have in common an ingratiating melodiousness, a quick appeal and an easy good nature that should win them friends among some listeners. Good performances; clear, close-to sound. R. E.

#### THOMSON, VIRGIL

*Filling Station*

†Kay: *Western Symphony*

New York City Ballet Orchestra, Leon Barzin, cond.

VOX PL 9050. 12-in. 27, 20 mins. \$5.95.

Two Americanistic ballet scores. Hershey Kay's *Western Symphony* is a clever, fast-moving skein of folk tunes, always obvious and sometimes cheap. Virgil Thomson's *Filling Station*, on the other hand, is a genuinely creative work. It is full of shrewd satiric insights, both musical and dramatic; the piece is beautifully organized and illuminated by Thomson's characteristic mastery of transparent textures. The recording of the Kay is better than that of the Thomson. A. F.

#### TORELLI, GIUSEPPE

*Twelve Concerti, Op. 8*

Reinhold Barchet, Will Beh, violins; Helma Elsner, harpsichord; Pro Musica String Orchestra, Stuttgart, Rolf Reinhardt, cond. VOX DL 113. Three 12-in. \$17.85.

Torelli was one of the first in the great line of Italian violinist-composers that is usually considered to begin with his contemporary, Corelli, in the seventeenth century and that ended with Paganini in the nineteenth. Opus 8, his last and most important work, consists of six concerti grossi, in which two violins form the concertino, and six concertos for a solo violin and strings. The



latter are probably the first true violin concertos but there is nothing primitive about them. This is clean, healthy music, not very profound, perhaps, but enjoyable in reasonable doses. Any one of the concerti grossi could make an excellent opening number for a program of recorded music at home. Of the violin concertos, I found those in E minor (No. 9) and F major (No. 11) especially attractive, and only the one in A (No. 10) uninteresting. The performances are spirited; the fast movements have plenty of verve and in the slow movements Reinhardt keeps things going nicely. The only criticism I have of the recording is the faintness of the harpsichord in the concerti grossi. N. B.

## VERDI

### *Rigoletto* (excerpts)

Giuseppe Verdi: *Rigoletto* (opera in three acts; libretto in Italian by F. M. Piave, after Hugo's *Le Roi S'Amuse*). Excerpts: Act I: *Questa o quella* (Duke); *Pari siamo* through duet to *O veglia donna* (Rigoletto, Gilda, Giovanna); *Gualtier Malde!* and *Caro nome* (Gilda). Act II: *Parmi veder* (Duke); from *Povero Rigoletto* through *Cortigiani!* (courtiers and Rigoletto). Act III: *La donna e mobile* (Duke); *Bella figlia dell'amore* (Gilda, Maddalena, Duke, Rigoletto).

Lina Pagliughi (s), Gilda; Irma Colsanti (ms), Maddalena; Ines Marietti (s), Page; Tilde Fiorio (ms), Giovanna; Ferruccio Tagliavini (t), Duke; Giuseppe Taddei (b), Rigoletto; Alberto Albertini (b), Marullo; Mario Zorogniotti (bs), Ceprano. Orchestra of Radiotelevisione Italiana, Turin, and Cetra Chorus; Angelo Questa, cond. CETRA A-50166. 12-in. \$4.98.

For a work peculiarly resistant to being cut into highlights-length chunks and disposed of on a twelve-inch record, *Rigoletto* has a number of such treatments in the catalog — five in all. Of them, the newest, by Cetra, is one of the best, although the real strength of the set from which it is drawn lies not so much in the brightness of its highlights as in the consistency of its quality, and arias tend to bring out the worst rather than the best in Ferruccio Tagliavini. Why anyone would be content with any highlights-from-*Rigoletto* record when the whole opera can be had is hard to understand, but those who would be might find the RCA Victor exception more to their taste, while those interested in fewer chunks but more good meat might profitably look into the older Cetra release that has duets between Gilda and Rigoletto superbly sung by a younger Miss Pagliughi and Alexander Sved at the top of his career J. H., Jr.

## VICTORIA

### *Missa pro Defunctis; Magnificat IV Toni*

Choir of the Choral Academy, Lecco (Italy), Guido Camillucci, cond. VOX PL 8930. 12-in. \$5.95.

The six-voiced *Missa* is one of the great works of Victoria, and indeed of the late Renaissance. It is full of the intensity typical of that master at his best. This intensity is sometimes expressed by understatement, as at the Latin words meaning "I am made to tremble and I fear the judgment and wrath which are yet to come, when the heavens and earth shall be moved," where an unex-

pected effect is produced by the reduction of the texture to three voices. The work is full of beauty of line, powerful harmonies and masterful counterpoint. Unfortunately, the performance is not very good. The women's voices are unsteady in spots, some of the attacks are tentative, and there is some overaccentuation of strong beats. The review disk crackled a bit, and the lower voices in tutti sounded blurred. The title of the *Missa* and the notes on the sleeve are rather misleading. We read: "A great proportion of (Victoria's) work is devoted to Requiems . . . and Offices for the Dead." Actually, Victoria, as far as is known, wrote only one Requiem Mass so labelled and one Office for the Dead — the present work, which comprises not only a *Missa pro Defunctis* but also a motet (*Versa est*), a responsory (*Libera me*), and a Lesson (*Taedet animam meam*). The *Magnificat* is one of two that Victoria wrote on the Fourth Tone (not "in IV Tones," as the sleeve has it). In this one, the odd-numbered verses are chanted and the even-numbered ones are set polyphonically. The Latin texts and an English translation are given. N. B.

## VIVES, AMADEO

### *Doña Francisquita*

Maria de los Angeles Morales (s), Ana Maria Iriarte (ms), Maria Dolores Garcia (s), Angelita Calvo, (ms), Maria Carmen Perez Patral. (ms), Carlos Munguia (t), Julio Uribe (t), José Maria Maiza (b), Juan Andia (b), Juan del Campo (t), Chorus of the Orfeon Donostiarra de San Sebastian and symphony orchestra, Ataulfo Argenta, cond. Synopsis but no libretto. LONDON TW 91005-06. Two 12-in. \$9.96.

Born in 1871, Amadeo Vives turned out to be one of the most prolific of Spanish stage composers, the author of numerous operas and something like 60 zarzuelas. Of these, *Doña Francisquita* is — it is said — the most popular. It is not difficult to understand why, for the score is melodious and well made, and there is some reason to suspect that for a Spanish-speaking audience the words would also hold rewards. Vives' music is seldom what most non-Spaniards would call Spanish, except in a few dance rhythms, a few cadences; and though its date is 1923, there is little to place it definitely in this century. Some of it sounds like Italian *opera buffa*, some of it like French operetta, some like Viennese — but not very much.



Virgil Thomson: his ballet-suite *Filling Station* shows "sbroed satiric insight."

It ends by sounding like itself, which is to say bright, full of good humor, and often quite pretty. Libretto or no libretto, it is never a bore. The principal singers, especially Maria de los Angeles Morales and Ana Maria Iriarte and one of the tenors, whom I take to be Carlos Munguia, are fresh-sounding and competent or better, and the whole performance moves with good pace under Ataulfo Argenta. Engineering: listenably modern, but not of a quality to make it suitable for equipment demonstrations. Off the beaten path, but attractive enough to try. J. H., Jr.

## WOLF

### *Italienisches Liederbuch* (22 songs)

#### †Brahms: *Six Songs and Folksongs*

Hugo Wolf: *Auch kleine Dinge; Mir ward gesagt; Wer reif dich denn? Du denkst mit einem Fadchen mich zu fangen; Wie lange schon war immer mein Verlangen; Nun, junger Herr; Mein Liebster ist so klein; Ihr jungen Leute; Wir haben beide lange Zeit geschwiegen; Mein Liebster sing; Man sagt mir; Mein Liebster hat zu Tische mich geladen; Du sagst mir; Wohl kann ich euren Stand; Was soll der Zorn; Wenn du, mein Liebster, steigst zum Himmel auf; Geegnet sei das Grün; O wär dein Haus durchsichtig wie ein Glas; Heu' Nacht erhob ich mich; Schweig' einmal still; Versclin der Abgrund meines Liebsten Hütte; Ich hab in Penna einen Liebsten wohnen.*

Johannes Brahms: *Die Trauernde; Die Schwäbtle ziehet fort. from Deutsches Volkslied: Feinsliebchen; Schwesterlein; In stiller Nacht. Vergebliches Ständchen.*

Irmgard Seefried, soprano; Erik Werba, piano.

DECCA DL 9743. 12-in. \$4.98.

In the seventh year of LP, there are still only 10 recordings of songs by Hugo Wolf listed in the catalog. Since he is commonly regarded as one of the greatest of all composers in this form, the inequity is a little shocking — or at least it is shocking to realize how limited an opportunity many record listeners have had to find out at first hand why he is ranked so high. This new Decca release, along with recordings last year by Hans Hotter (Angel) and Dietrich Fischer-Dieskau (RCA Victor), should help stimulate interest, for the Wolf literature is vast and extremely rich. Much of Wolf is deeply serious, but the songs that make up his *Italienisches Liederbuch* are not. They fit their texts, which are drawn from the stylized, at least half-mocking love poetry of late-Renaissance Venice. The music is not in the least Italianate in any conventional sense, but in its glossy surfaces, its tongue-in-cheek elaboration of sentiments that are more manners of speaking than properly sentiments at all, it colors each syllable. They are delightful songs, and there is about Irmgard Seefried's singing of them a kind of spontaneous personal communication that allows her to project everything in them. Hers is a voice with rather more color and individuality than most German-Austrian lyric sopranos have, and she uses it musically and with fine control. The six Brahms songs that fill out the odd side are well chosen to contrast with the mercurial, sophisticated Wolf songs, and

## Dialing Your Disks

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

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

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

RECORD LABEL	TURNOVER			ROLLOFF AT 10KC.	
	400	500	500 (MOD.)	10.5-13.5 db	16 db
	AES (old)	RIAA RCA ORTHO NAB NARTB AES (new)	LP COL ORIG. LP LON	AES NARTB RCA ORTHO RIAA LON	NAB(old) COL LP ORIG. LP
Allied		●		●	
Angel		●		●	
Atlantic*1		●			●
Amer. Rec. Soc.*		●		●	
Bartok		●			●
Blue Note Jazz*	●			●	
Boston*			●		●
Caedmon		●		●	
Canyon*	●			●	
Capitol*	●			●	
Capitol-Cetra	●			●	
Cetra-Soria			●		●
Colosseum*			●		●
Columbia*			●		●
Concert Hall*	●			●	
Contemporary*	●			●	
Cook (SOOT) <sup>1</sup>		●		●	
Decca*			●		●
EMS*	●			●	
Elektra		●			●
Epic*			●		●
Esoteric		●		●	
Folkways (most)		●			●
Good-Time Jazz*	●			●	
Haydn Soc.*			●		●
L'Oiseau-Lyre*			●	●	
London*			●	●	
Lyrichord, new*2		●			●
Mercury*	●			●	
MGM		●		●	
Oceanic*		●			●
Pacific Jazz		●		●	
Philharmonia*	●			●	
Polymusic*1		●			●
RCA Victor		●		●	
Remington*		●			●
Riverside		●		●	
Romany		●		●	
Savoy		●		●	
Tempo		●		●	●
Urania, most*		●			
Urania, some	●			●	
Vanguard*			●		●
Bach Guild*			●		●
Vox*			●		●
Walden		●		●	
Westminster		●			●

\*Beginning sometime in 1954, records made from new masters require RIAA equalization for both bass and treble.

<sup>1</sup>Binaural records produced on this label are recorded to NARTB standards on the outside band. On the inside band, NARTB is used for low frequencies but the treble is recorded flat, without pre-emphasis.

<sup>2</sup>Some older releases used the old Columbia curve, others old AES.

Continued from page 69

Miss Seefried sings them exceedingly well — especially *In stiller Nacht*, where the simplicity of line and beauty of phrasing are extraordinary. Erik Werba's accompaniments are very good. Engineering: by Deutsche Grammophon; the sound is clean, natural and consistently balanced for the most part, but the piano may be a little recessive for some tastes; not much sense of space, but none of crowding, either; good surfaces. Recommended J. H., JR.

## COLLECTIONS AND MISCELLANY

### HOMAGE TO DIAGHILEFF

Satie: *Parade*; Weber-Berlioz: *Le Spectre de la rose*; Debussy: *L'Après-midi d'un faune*; Ravel: *Daphnis and Chloé — Suite No. 2*; Tchaikovsky: *Les Sylphides — Mazurka*; Scarlatti-Tommasini: *Les Femmes de Bonne Humeur*; De Falla: *The Three Cornered Hat — Miller's dance*; Prokofieff: *Le Pas d'acier*; Liadoff: *Kikimora*; Stravinsky: *Petrouchka — Three Dances*.

Philharmonia Orchestra, Igor Markevitch, cond.

ANGEL 3518C. Three 12-in. 1 hr 14 min. \$17.85.

Angel's "Homage to Diaghilev," an anthology of music from ballets associated with the great Russian impresario, will provoke the same sort of questions that follow the publication of any anthology. Why is this in? Why is that out? Such questions, in this case, will seem perfectly justified, for far too little imagination seems to have been used in the selection of the works (or parts of works) included here. There are two novelties, neither of which are available on LP; Prokofieff's *Le pas d'acier* and Liadoff's *Kikimora* (the latter a short section from the ballet "Contes Russes"). The excellent *Parade* of Satie is welcome, but the remainder are rather stale crumbs. Surely from the vast repertoire of Diaghilev productions we might have been offered such nonrecorded items as Lambert's *Romeo and Juliet*, Sauguet's *La Chatte* or Milhaud's *Le Train Bleu* in place of another *Spectre de la rose*, *L'Après-midi d'un faune* or the *Mazurka* from *Les Sylphides*. Considering the long, successful Stravinsky-Diaghilev partnership, why not a complete Stravinsky ballet score, instead of the three excerpts from *Petrouchka* which we are offered? In all fairness it must be added that the album does give us a reasonable picture of classical and modern ballet to 1929.

Shortly before Diaghilev died in 1929, he had discovered a "genius" of 17, Igor Markevitch, to whom the direction of these

performances has been entrusted. The results are not particularly stimulating; despite his background, they have little baller style; and though agreeably played and well reproduced, there are some strong personal ideas about tempos that are hard to understand. On the other hand, Angel has really outdone itself in the accompanying booklet, which is quite the best I have ever seen issued with any LP album. The art work throughout is superb. The numerous and, in some cases, rare photographs of Diaghileff and his associates are interspersed with excellent articles by Markevitch (on Diaghileff), Vuillermoz (on Diaghileff and music) and Michel Georges-Michel (on Diaghileff and the painters). Cyril Beaumont contributes informative program notes on the ballets, and special notice should be drawn to a letter in the incredible handwriting of Boris Kochno, addressed to Diaghileff, 25 years after the latter's death.

Since none of these records can be purchased singly in Angel's Factory Sealed package, couplings are listed for those interested in obtaining individual items in the Thrift package. No booklet with these.

Record No. 35151: *Parade. Le spectre de la rose. Prelude à l'après-midi d'un faune. Daphnis and Chloë — Suite No. 2.*

Record No. 35152. *Swan Lake — Suite. Les Sylphides — Mazurka. Les femmes de bonne humeur. The Three Cornered Hat — Miller's dance.*

Record No. 35153. *Le pas d'acier. Kiki-mora. Petrouchka — Three dances.*

J. F. I.

#### GREGORIAN CHANT *Easter Liturgy; Christmas Cycle.*

La Schola des Pères du Saint-Esprit du Grand Scholasticat de Chevilly, Lucien Deiss, cond.

ANGEL 35116. 12-in. \$5.95.

The complete Mass for Easter Sunday and various chants from the music for the Christmas season, beautifully sung by a group of French monks and well recorded on practically noiseless surfaces. These glorious chants are among the most elaborate in the Gregorian repertory, and it is saddening to think how infrequently they are performed in American Catholic churches. Students who have the impression that all notes except final ones are of equal value in the Solesmes method should listen to this record to hear how flexible and full of nuance that method can be. Angel supplies the Latin texts and English translations. N. B.

#### YVETTE GUILBERT *Song Recital*

*Le Fiacre. L'Hôtel de numero 3. Madame Arthur. La complainte des quatre z'étudiants. D'elle à lui L'éloge des Vieux. Verligodin. Partie carée. Les vieux Messieurs.*

Yvette Guilbert, diseuse; Irène Aitoff, piano. ANGEL 64011. 10-in. 25 min. \$3.95.

This isn't exactly a pretty voice, but then Yvette Guilbert wasn't exactly a pretty woman — not as ugly, she once said, as Toulouse-Lautrec made her appear in his posters, but certainly very plain. Hers was the art of vocal manipulation and

characterization brought to its height. Whether it cackles, whimpers, cajoles, derides, laughs or leers this voice never fails to illuminate the song and bring to life the characters in it. Of course, she was fortunate in having writers like Xanrof, Bruant and Jouy, who could supply her with material that fitted her like the long black gloves that were her trade mark. Some of these songs had a certain vulgarity it is true, but Guilbert handled such things with a naiveté of delivery that, while heightening the effect, never made them obnoxious.

The collection here is of some of her early and most successful songs. To hear her sing "Le Fiacre," with its cabbie cry, is like hearing the song for the first time, no matter how often you may have been subjected to it by other singers. Listen to the malicious innuendo of her "Madame



Yvette Guilbert by Toulouse-Lautrec

Arthur," or the deliciously ironical statement of her preference for old gentlemen over younger rivals, the pathetic drama of "D'elle à lui," or the quite irresistible delivery of "Partie carée," and you will find ample evidence of a unique artist, worthy of the legend that surrounds her name. These are transfers from French HMV 78s recorded in the late 1920s. The voice comes through with great vibrancy, and the piano tone is adequate. The jacket notes comprise a touching tribute to Guilbert, who died in 1944, are by Carl Van Vechten. Angel also supplies texts of the songs. J. F. I.

#### MIASKOVSKY *Violin Concerto, Op. 44*

GLIERE  
*Romance for Violin and Orchestra, Op. 3*

BRAHMS  
*Hungarian Dances Nos. 5, 9 and 8*

TCHAIKOVSKY  
*Waltz-Scherzo, Op. 34*

David Oistrakh, violin. National Philharmonic Orchestra; Alexander Gauk, cond., in the Miaskovsky; Kiril Kondrashin, cond., in the Glière. Vladimir Yampolsky,

piano, in the Brahms and Tchaikovsky. COLOSSEUM CRLP 149. 12-in. \$5.95.

Nicolai Miaskovsky (1881-1950), one of the leading Soviet composers, wrote 27 symphonies but only one violin concerto, which receives its first recording here. It is a lyrical work, with many grateful passages for the solo instrument, but it is decidedly of the nineteenth century. So far as can be determined, Oistrakh gives another of his fabulously virtuosic and silken-toned performances. But the reproduction is as bad as anything yet turned out either by the Soviet engineers or Colosseum. It is hard, rough and outrageously distorted in sound. Surely, everyone concerned could have done much better by this phenomenal fiddler, and it is devoutly to be hoped that a more felicitous transfer to disks will be forthcoming from some quarter. The encore pieces by Glière, Brahms and Tchaikovsky, all previously recorded by Oistrakh, are presented with spirit. P. A.

#### MILHAUD *La Cheminée du Roi René; Deux Esquisses*

IBERT  
*Trois Pièces Brèves*

HINDEMITH  
*Kleine Kammermusik, Opus 24, No. 2.*

Wind Ensemble of the Orchestre National de la Radiodiffusion Française.

ANGEL 35079. 12-in. 12, 7, 6, 10 min. \$5.95.

A genuine high fidelity nut would do well to stock his library richly with recordings of wind instruments, for the flute, all the reeds, and the horn record exceptionally well. On this particular disk there is some excellent music too.

The French have a proverb — *se chauffer à la cheminée du Roi René* (to warm one's self at King René's hearth) — which means to bask in the sun. Milhaud's title refers not only to the proverb but to the King René of history, who ruled peacefully at Aix-en-Provence, Milhaud's birthplace, in the fifteenth century. The piece is a suite in seven movements delightfully suggesting medieval ceremonies and entertainments, the songs, of *trouvères*, jousts, the hunt, and the quiet well-being of René's realm. The *Deux Esquisses*, which follow on the same side, are movements of much greater intensity and power; they are, in fact, compositions of considerable symphonic eloquence, despite their relatively short duration. Ibert's *Trois Pièces Brèves* are in a tuneful, slapstick style; the Hindemith is in that composer's best Gothic, Eulenspiegelish vein. A. F.

#### ORGAN RECITALS *The King of Instruments, Vol. II*

Bach: *Three Schübler Chorales (Kommst du nun, Jesu, vom Himmel herunter; Meine Seele erhebet den Herrn; Wo soll ich fliehen hin); Trio Sonata No. 1, in E flat major.* Vivaldi-Bach: *Allegro from Concerto in A Minor.* Davies, Sir Henry Walford: *A Solemn Melody.* Alain, Jehan: *Litanies.* Langlais, Jean: *Hymne d'Actions de Grâces; Te Deum from Trois Paraphrases Grégoriennes.* Sowerby, Leo: *Carillon.*

Roy Perry, George Faxon, and staff members



of the Aeolian-Skinner Organ Company, organists.

AEOLIAN-SKINNER ORGAN COMPANY. 12-in. 41 min. \$5.00 postpaid from factory, Boston 25, Mass.

### *The King of Instruments, Vol. III*

Walther, Johann Gottfried: *Chorale variations on Meinen Jesum lass' ich nicht*. Bach: *Nun komm, der Heiden Heiland; Nun freut euch, lieben Christen, g'mein*. Handel: *Concerto No. 2, in B flat major*. Daquin: *Noel, Grand Jeu et Duo*. Vienne: *Carillon de Westminster*. Messiaen, Olivier: *L'Ascension, Méditation Symphonique No. 4*.

Robert Owen, organ.

AEOLIAN-SKINNER ORGAN COMPANY. 12-in. 44 min. \$5.00 postpaid from factory, Boston 25, Mass.

### *Music for the Organ, Vol. II*

Vienne: *Scherzo* from *Symphony No. 2*. Reger: *Weihnachten 1914*. Widor: *Andante* from the *Gothic Symphony*. Dandrieu: *Dialogue and Musette*. Karg-Elert: *O Gott, du frommer Gott*. Pachelbel: *Ach, was soll ich Sünder machen?* Schroeder, Hermann: *Schönster Herr Jesu*. Bach: *Prelude and Fugue in C Major*.

Edward Linzel, Ernest White, organists.

M. P. MOLLER, INC. (Hagerstown, Md.) 12-in. 36 min. \$5.95.

Having had so much success with their initial demonstration records, Aeolian-Skinner and Möller have issued additional ones. Aeolian-Skinner has moved on from Vol. I, a demonstration of organ stops and combinations, to Vol. II, devoted to organ music in a variety of styles played on three different organs — those in Symphony Hall, Boston; the First Presbyterian Church, Kilgore, Tex.; and the Cathedral Church of St. Paul, Boston. More than one organist is involved. In Vol. III, a single organist plays a similar range of music on one instrument, the organ at Christ Church, Bronxville, N. Y. Möller's Vol. I demonstrated the versatility of a single medium-sized instrument. Vol. II demonstrates: (1) a larger instrument, the one at the George Washington Memorial Shrine in Alexandria, Va., played by Linzel; (2) a very small instrument, a two-manual organ called "The Double Artiste," played by White.

All the instruments involved succeed in showing what the manufacturers claim, that their organs are designed to have the utmost clarity at all times and to be adaptable to all kinds of music — baroque, romantic and modern. Möller's Alexandria organ produces a more massive tone than any of the others, but is nonetheless brilliant for that. The performances in every case have an efficiency, care and knowledgeableness that makes them practically unexceptionable. The Sowerby *Carillon* could stand a more romantic treatment — in the manner of Farnam, perhaps — and some of the Bach performances lean towards the pedantically dry; but this is surely a question of individual taste. Specifications for the organs are given in the case of Aeolian-Skinner Vol. III and Möller Vol. II; Aeolian-Skinner gives registration details for many works on both Vols. II and III. Most organists will be interested in all three disks. The non-

organist should find the Aeolian-Skinner Vol. III most rewarding. The repertoire is not novel, but it is almost all substantial (I, personally, dislike the Messiaen) and is quite beautifully played by Robert Owen. R. E.

### PIANO ENCORES

Paul Badura-Skoda, piano.

Schubert: *Moment Musical in F Minor, Op. 94, No. 3*. Brahms: *Rhapsody in G Minor, Op. 79, No. 2*. Liszt: *Liebstraum No. 3 in A Flat Major; Hungarian Rhapsody No. 2, in C Sharp Minor*. Chopin: *Etude in C Sharp Minor, Op. 25, No. 7; Etude in E Major, Op. 10, No. 3*. Ravel: *Toccata*. Beethoven: *Polonaise in C Major, Op. 89*. Strauss-Schulhof: *Pizzicato Polka*.

WESTMINSTER WL 5277. 12-in. 42 min. \$5.95.

Mr. Badura-Skoda never seems to play anything badly and many things better than most pianists his age. The excellence of his Schubert, Brahms, and Chopin performances here was to be expected; that he plays Ravel and Liszt with so much insight and conviction is reassuring as to the pianist's encompassing musicianship. The Beethoven and Strauss are delightful, charmingly played novelties in a rather hackneyed list. The Strauss is not the Pizzicato Polka as the jacket implies — not that it matters much. Beautiful sound. R. E.

### TOM LEHRER

The publication of the *Tom Lehrer Song-book* (Crown Publishers, New York, \$2.00) furnishes an excuse to talk about a very funny record which was released almost secretly, over a year ago, but which rapidly acquired a remarkable word-of-mouth popularity and has ever since been selling, if I may use the expression, like hotcakes.

In fact, to date 50,000 copies have been sold and it is continuing to move at the rate of 5,000 per month. The record, entitled *The Songs of Tom Lehrer* is obtainable in some record stores or from Tom Lehrer, Box 121, Cambridge 38, Mass. Price: \$4.25.

Thomas A. Lehrer, the young man who is behind all the excitement, is a Harvard *Phi Beta Kappa* who graduated (in 1947) *magna cum laude* and is by profession a research mathematician and teacher. He also plays the piano and possesses an unusual gift for satiric lyrics. He began by composing and singing a few of his songs around Harvard, first with a quartet, and later by himself with piano (his own) accompaniment; the next thing he knew he was singing them in the Blue Angel in New York. His glamor-career was abruptly interrupted last month, however, when the United States Army booked him for a prolonged engagement.

To describe Mr. Lehrer's songs is about like trying to describe a Charles Addams cartoon. The best I can do is to say that he sings very humorously and matter-of-factly of things most people don't care to talk about. For instance, there is his moving love song, "When You Are Old and Gray," wherein he admits that when decrepitude does overtake his beloved she can consider

herself scratched. Then there is his stirring tribute to the South:

*Where pellagra makes you scrawny  
And the honeysuckle clusters up the vine  
And the Wild West:*

*Where the scenery is attractive  
And the air is radioactive . . .*

and a "Hunting Song," in which he boasts proudly of his bag:

*Two game wardens, seven hunters  
And a pure-bred Guernsey Cow.*

The engaging thing about Mr. Lehrer is his ability to make everything he sings about, from Dan the corner druggist, who ground up his mother-in-law and

*Sprinkled just a bit  
Over each banana split  
to the Irish maiden who  
Weighted her brother down with stones  
And sent him off to Davy Jones*

sound ever so neighborly. I always come away from a session with Mr. Lehrer's record with the uplifting feeling that, after all, what's a little dope peddling among friends? R. H. H., JR.

### PORTER

*String Quartet No. 6*

### ROLDAN

*Ritmica No. 1*

### CATURLA

*Suite No. 1*

Members of the Orchestre National de la Radiodiffusion Francaise, Georges Tzipine, cond.

ANGEL 35105. 12-in. 22, 12, 5 min. \$5.95.

This disk, made under the auspices of UNESCO's International Music Council, combines a major work by a living American composer with two rather minor ones by Cubans, now dead, who at one time seemed to promise much. Quincy Porter's sixth quartet is typical of that musician's many contributions to the chamber literature. It is elegant, aristocratic, very interesting rhythmically, and wonderfully idiomatic in its writing for the strings. It is difficult to tell if it is the performance or the recording that is to blame for the somewhat excessive weight here given the first violin.

The pieces by Roldan and Caturla are for wind instruments and piano. Both are derived from Cuban folk sources. The Roldan is a mere trifle, but the Caturla is a work of some length, in three movements; it is extremely dissonant in harmonic texture, is stark, serious and dramatic in its general tone, and is well worth the price of admission. Good recording. A. F.

### PROKOFIEFF

*Peter and the Wolf*

### DUKAS

*The Sorcerer's Apprentice*

### GERMAN

*Henry VIII Dances*

### SAINT-SAENS

*Henry VIII Dance.*

Boston "Pops" Orchestra, Arthur Fiedler, cond. Richard Hale, narrator.

RCA VICTOR LM 1803. 12-in. 51 min. \$5.95.

The narration of Prokofieff's whimsical fairy tale is not quite the simple task it

the dawn of a new era  
in operatic recording

**NEW LOW  
PRICES!**

Hilde Gueden

Mario del Monaco



**VERDI  
RIGOLETTO**

The Duke of Mantua  
Gilda  
Rigoletto  
Sparafucile  
Maddalena  
Giovanna  
Monterone

Mario del Monaco  
Hilde Gueden  
Aldo Protti  
Cesare Siepi  
Giulietta Simionato  
Luisa Ribacchi  
Fernando Corena

CHORUS AND ORCHESTRA OF L'ACCADEMIA DI SANTA CECILIA, ROME  
(Chorus Master: Bonaventura Sommo)

Conductor: **ALBERTO EREDE**  
LLA-25 \$14.94

This will be one of the most discussed operatic recordings ever to reach the gramophone public. Certainly, no other set of its kind ever boasted such an array of world-acclaimed celebrities.  
This beloved Verdi masterpiece has been completely restudied and every effort has been made to assure that the scoring has been scrupulously observed. There are no musical omissions—all usual cuts in the opera house are included. With the gracious co-operation of the participating singers, London FFRR has been able to cast this recording in a manner no contemporary opera house could possibly afford.

Renata Tebaldi

Mario del Monaco



**VERDI  
OTELLO**

LLA-24 \$14.94

Mario del Monaco and Renata Tebaldi are the greatest tenor and soprano in the world today. It is because of their presence in the London catalogue that most of the other fine singers have added their own names to our roster and with all of these riches, London shall be issuing complete opera recordings that will be difficult to surpass.

**LONDON**  
RECORDS



may seem to be, at first glance, as the less than fortunate readings by Eleanor Roosevelt, Alec Guinness and Arthur Godfrey proved. It is now back in the safe hands of Richard Hale, who, as the original narrator, gave such an ingratiating performance in the old Koussevitzky-Boston recording many years ago. In this new version, he is even more successful, the tendency to occasionally sound pompous has been eradicated, and all the humorous, as well as the tragic events of the little fable are convincingly re-told. Fiedler and his men give it a rollicking performance, which, with the excellence of Victor's sound, make it the best "Peter" on records.

The Dukas scherzo might benefit from a little more orchestral bite, even though this is a better than average performance. The Henry VIII dances, one by Saint-Saëns, three by Edward German, conclude a most pleasantly diversified program.

J. F. I.

#### RECORDER AND HARPSICHORD RECITAL NO. 3

Telemann: *Partita No. 2 in G*; Senallé: *Sonata No. 5 in G minor, Op. 1*; Anon.: *Greensleeves to a Ground*; Pepusch: *Sonata No. 4 in F*; Matteis: *Prelude in D*; Anon.: *Allemande and Corrente in G minor*; Caix d'Hervelois: *Two Movements from Suite in G*; Handel: *Sonata No. 7 in C*; Lawes: *Four Pieces* (arr. Dolmetsch).

Carl Dolmetsch, recorder; Joseph Saxby harpsichord.

LONDON LI 1026. 12-in. \$3.98.

Dolmetsch plays with a nice sense of the differences in style required by so miscellaneous a group; the recording is bright and clear.

N. B.

#### ELISABETH SCHWARZKOPF Song Recital

J. S. Bach: *Bist du bei mir*. Gluck: *Einem Bach der fließt* (from *The Pilgrims to Mecca*). Mozart: *Abendempfindung*; *Der Zauberer*. Beethoven: *Wohne der Wehmut*. Schubert: *Litanei*; *Ungeduld*. Schumann: *Aufträge*. Brahms: *Da unten im Tale*; *Och, Modr, ich will en Ding han!*; *Vergebliches Ständchen*. Wolf: *Wiegenlied im Sommer*; *Mausfallen-Sprächlein*. Richard Strauss: *Hat gesagt — bleibt's nicht dabei*; *Schlechtes Wetter*.

Elisabeth Schwarzkopf, soprano; Gerald Moore, piano.

ANGEL 35023. 12-in. \$5.95.

This miscellany provides a fair reflection of several facets of Schwarzkopf's non-operatic personality. However, it does not wholly indicate her range of emotional projection, nor does it present her invariably at her vocal best. Generally, the performances are well calculated and executed—especially where the lines are long and flowing, such as in Brahms' *Da unten im Tale* and Wolf's *Wiegenlied im Sommer*. Gerald Moore's accompaniments are exemplary. Engineering: intimate without crowding, good balance, and superb surfaces.

J. H., JR.

#### STEVENS, HALSEY *Triskelion*

VILLA LOBOS *Dawn in a Tropical Forest*

#### CRESTON *Invocation and Dance*

Louisville Orchestra, Robert Whitney, cond. LOUISVILLE ORCHESTRA COMMISSIONING SERIES LOU-545. 12-in. 22, 10, 12 min. \$5.95.

*Triskelion* is the first work by Halsey Stevens—professor of composition at the University of Southern California and biographer of Bartok—to appear on disks. The title signifies an interrelated three-part form; the composition is actually a symphony in three movements, and an extremely fine one, a work of dignity, integrity, and deep resonance, with a first movement suggesting the concerto grosso texture, the second based on long melodic lines, the third a blazing dance. Creston's *Invocation and Dance* is primarily a study in rhythms. It is quite a big piece, and very complex in its metric structure, but somewhat less effective than it should be because of a certain commonplace quality in its themes. Villa Lobos' *Dawn in a Tropical Forest* sounds exactly like a piece by Villa Lobos called *Dawn in a Tropical Forest*. The performances are splendid, and the recordings are good, though somewhat top heavy.

A. F.

## FOLK MUSIC

#### BRITTEN (arr.) *British Folk Songs*

Peter Pears, tenor; Benjamin Britten, piano. LONDON LD 9136. 10-in. 19 min. \$2.98.

This is one of the cosiest of records, a delightfully intimate little concert of British folk songs, sung with artistry and communication by Pears, to the perfect accompaniments of the composer. The arrangements are by Britten, who has interested himself in this field for some years. They may offend those who consider the traditional settings to be sacrosanct; others, less hidebound, cannot fail to be charmed by their ingenuity and good taste. London provides sound that has a nice comfortable quality about it, heightening the effect of genial informality which pervades this recital without obscuring its artistic worth.

J. F. I.

#### EVERY INCH A SAILOR *Foc'sle Song and Shanties sung by Milt Okun*

STINSON SLP 65. 10-in. 28 min. \$3.00.

*Jack Was Every Inch a Sailor*; *Fire Down Below*; *Greenland Fisheries*; *Round the Corner Sally*; *Mainsail Haul*; *Gloucester Girls*; *Bold McCarty Sailors Grave*; *The Mermaid*; *Boney*; *Ship Rambole*; *Can't You Dance the Polka*; *Hanging Johnny*; *Jack Tar*; *Tommy's Gone to Hile*.

Most of these sea songs and shanties were unfamiliar, to me at least, and it was a useful idea for Stinson to get them together on a record. Milt Okun, who sings them, has a fairly big, clear voice that could stand a little wider emotional

range, but he knows how to enunciate every last word so that you don't miss a lyric. The songs derive mostly from the 19th-century and their mood and subject matter vary from the ribaldry of "Can't You Dance the Polka?" to the really baleful lamenting on "Tommy's Gone to Hile." All in all, a superior example of folk-music singing and recording.

R. K.

#### FOOTLIGHT FAVORITES FROM RUSSIA

COLOSSEUM CRLP 167. 12-in. 60 min. \$5.45.

#### RUSSIAN TANGOS

COLOSSEUM CRLP 169. 12-in. 59 min. \$5.45.

#### GEORGE BOULANGER

COLOSSEUM CRLP 156. 12-in. 61 min. \$5.45.

#### FOLK DANCES AND SONGS FROM RUSSIA

COLOSSEUM CRLPX 013. 12-in. 64 min. \$5.45.

After five years in the conservatory, music students in the Soviet Union are classified into one of four categories: opera, concert, radio or teaching. Once classified, they're stuck, from then on they receive work orders that enable them to operate only within their group. Two of these new Russian recordings—*Footlight Favorites* and *Russian Tangos*—were made by artists in the second or concert category, who within their own organization are further separated from symphonic and film musicians. This group works in the musical comedy, operetta, jazz and circus areas, though circus artists, to compound the confusions, belong to the same union as Oistrakh! In any case, the results of their work, as recorded here, indicate a relentless turn-of-the-century point of view as far as operetta and musical comedy are concerned. *Footlight Favorites* includes more than a dozen waltzes and polkas almost startling in their lack of character; one band, however, lists a foxtrot called Tahiti Trot, arranged by Dmitri Shostakovich, which turns out to be *Tea for Two* turned inside out and rather hesitantly parodied at moments by the arranger. *Russian Tangos* is adequate enough; the tangos are generally well played and the frequent exaggerations of tempo given them by the Leshtchenko and Utiosov orchestras spruce them up with mild humor. The sound on both records is barely acceptable in contemporary terms.

The late George Boulanger, described as "King of the Gypsy Violin," offers strong evidence that the title is not arbitrary. His gypsy music, as well as that of the other orchestras represented here (including the Rumanian Folklore Institute Orchestra, Bucharest Radio Orchestra, Film Symphony Orchestra, and the Gypsy Orchestra of Bucharest), is as uninhibited as it comes, but none of it is helped by the reedy sound.

*Folk Dances and Songs* is the work of three of Russia's most famous musical groups, the Piatnitsky Song and Dance Ensemble, the Voronezh Russian Folk Song Chorus, and the Rudneva Russian Folk Song Chorus. There is a great deal of joy in everything they do, as well as a minimum





# STEINBERG

## GREAT ARTISTS OF OUR TIME ON CAPITOL RECORDS IN FULL DIMENSIONAL SOUND



**B. H. DOROFF**

*Syracuse Post-Standard*

"It contains the sumptuous playing of the Pittsburgh Symphony Orchestra under the musicianly leadership of William Steinberg, one of the truly outstanding conductors of this era. The reproduction is one of the most stunning Full Dimensional Sound accomplishments."

TCHAIKOVSKY: Symphony No. 6 in B Minor (Pathétique) P 8272

**MILDRED NORTON** *Los Angeles Daily News* "In addition to the equipment basic to any fine conductor, Steinberg possesses that rarest of gifts, a natively musical, natively ardent temperament that illuminates both the score and the listener's own perception. He achieves the kind of radiant lucidity that makes music endlessly new and miraculous, and with a flair and buoyancy that could well serve as a model for other conductors."

Capitol announces an exciting "first" in recording history...the simultaneous release of four brilliant albums by Mr. Steinberg and the Pittsburgh Symphony Orchestra:

RACHMANINOFF:	Symphony No. 2 in E Minor	P 8293
STRAUSS, RICHARD	Till Eulenspiegel's Merry Pranks Death and Transfiguration	P 8291
TCHAIKOVSKY: PROKOFIEV:	Serenade for Strings Classical Symphony	P 8290
BEETHOVEN:	Symphony No. 5 in C Minor Symphony No. 8 in F Major	P 8292

INCOMPARABLE HIGH FIDELITY IN FULL DIMENSIONAL SOUND



"I do not know of anybody by whom I feel myself so understood as by you and I believe, too, to have penetrated to the depth of your soul."

(Gustav Mahler in a letter to Bruno Walter)



Available now—the Symphony No. 1 in D Major of

*Gustav Mahler*

in a performance conducted by

*Bruno Walter*

Dr. Walter, foremost exponent of Mahler's music, leads the Philharmonic-Symphony Orchestra of New York in a brilliant reading of this great romantic work. The specially packaged Columbia "Lp" album includes an illustrated brochure with Dr. Walter's own notes on the composer and his music. Ask your dealer today!

*Columbia Records*

Play safe with Columbia Needles!

\*Columbia\* and ® Trade-Marks Reg. U. S. Pat. Off. Marcas Registradas.

of restraint; but, again, it is difficult to select and describe any musical virtues possessed by the groups from the rudimentary sound they have been given. R. K.

#### MUSIC OF AFRICA SERIES

LONDON 10 inch \$2.98 each.

No. 1: *Tanganyika Territory*

LB 567

No. 2: *Kenya*

LB 826

No. 3: *Drums Of East Africa*

LB 827

No. 4: *Congo Drums*

LB 828

No. 5: *The Guitars Of Africa*

LB 829

No. 6: *The African Music Society's Best Recordings Of 1952*

LB 830

No. 7: *Congo Songs And Dances*

LB 831

No. 8: *Music Of The Uganda Protectorate*

LB 832



*Samplings of the Dark Continent's rhythms include these by Kumasi College students.*

For a long time African folk music was as sketchily known as the continent's dark interior. But some few years ago a handful of folklorists armed with recording equipment began to circulate among the tribes in an attempt to preserve and analyze the varied body of native music.

Among the foremost of these pioneers is Hugh Tracey of the African Music Society. This London series of eight 10-inch records contains the cream of his work in British East Africa and parts of the Belgian Congo.

Tracey's recordings were made at a particularly fortunate time, for African traditions are crumbling. In another generation the drums and the dancing, the chants and the gossip songs will have all but disappeared. Tribal Africa has been in gradual retreat for centuries. The hard-eyed Boers of the South, the avaricious Europeans of the coasts—all have been closing in. But in recent years the retreat has become precipitous and the old ways, the old skills, the old songs are dying fast.

Virtually all modes of African musical expression are mirrored in this London series. There is instrumental music featuring a variety of drums, flutes and lyres, a wealth of the topical songs that comprise the chief body of African vocal music, and choral singing that is a marvel to the ear.

The main emphasis of the set is on the living, changing nature of native folk music. The majority of the songs are contemporaneous; indeed, most are sung

by their composers. Foreign influences permeate much of the material. One of the most charming songs, *Chemirocha*, is an adulation of its namesake, cowboy star Jimmy Rogers, sung by a contingent of his female admirers from the Kipsigis tribe.

*The Guitars of Africa*, LB 829, is an unmitigated delight and provides the most readily accessible music of the series. Introduced centuries ago by the Portuguese, the guitar has been avidly embraced in all parts of the continent. The Africans have a languorous, winsome way with the instrument and the soft, limp tones of their dialects adapt superbly to strummed accompaniments. Tracey believes that the guitar is destined to become Africa's principal musical instrument.

High spot of the series to this reviewer is LB 828, *Congo Drums*, featuring Rev. W. H. Ford's learned, easy dissertation—with running illustrations by drummers of the Lokele tribe—on the message drums of the Congo Basin. This is a clear, utterly fascinating account of the integration of the two-toned languages of Africa into two-toned drum talk, the world's first system of wireless telegraphy.

The reverse side presents the infectious, complex, overpowering rhythms of the Royal Tutsi Drums. These drum patterns eloquently point up the African origins of jazz; occasionally one can close his eyes and hear—not the Hutu drummers of Ruanda—but echoes of a younger Gene Krupa's ecstatic rendition of *Drummin' Man*.

LB 830, *The Best Recordings of 1952*, offers a cross-section of the series and is an obvious jump-off point for anyone interested in exploring the African folk idiom. However, almost half the selections are excerpted from other records in the series. An outstanding feature of this disk is *Nimuze Tugwera Gwere*, a hauntingly beautiful Tutsi chant lamenting the departure of a chief.

While *Music of Africa* is commendable in motivation and execution, the organization of the material is another matter. Six of the records provide explanatory narration by Tracey; two do not. Album notes range from adequate to useless, with most in the latter category. A particular Tutsi drum rhythm contained on LB 827 is repeated in toto on LB 828. And, of course, the value of *The Best Recordings of 1952* is somewhat nullified by duplications.

Mr. Tracey records on high fidelity equipment and the results are admirable. Save for a few lapses, the sound throughout the series is exemplary for field recording. There is a complete absence of extraneous noise; all the recording is close-to and clear.

In an artistic sense, Africa's folk music is not of great significance. Its primary value is utilitarian—to summon the gods, to communicate news, to commemorate an event. Here in this set is a generous, sympathetic sampling of it. H. L.

#### MUSIC OF OCCIDENTAL AFRICA

ESOTERIC ES-529 12-in. \$5.95.

Grand Prix du Disque 1954.

*Grands Prix du Disque* seem to droppeth as the gentle rain from heaven, spattering

an inordinate number of mediocre recordings on the earth beneath. But in the case of Esoteric's *Music of Occidental Africa*, which captured a 1954 *Grand Prix*, the honor is richly merited.

Sponsored by *l'Institut Francais d'Afrique Noire* and the *Musée de l'Homme* in conjunction with UNESCO, the disk presents music of the Malinké and Baoulé peoples of French West Africa in lustrous high fidelity. Everything is authentic, unadulterated African, carefully chosen for freedom from foreign influences. Two items of exceptional interest are a quasi-religious ceremony starring a village's protective spirit (in the flesh) and a Witch Doctor's dance.

There is little of immediate popular appeal in this scholarly record, but for the initiate it offers a vivid glimpse into traditional native music. The notes, by Gilbert Rouget of the *Musée de l'Homme*, are excellent. Surfaces are silent and the engineering is outstanding. All told, a brilliant achievement. H. L.

## THE SPOKEN WORD

### THE INVESTIGATOR

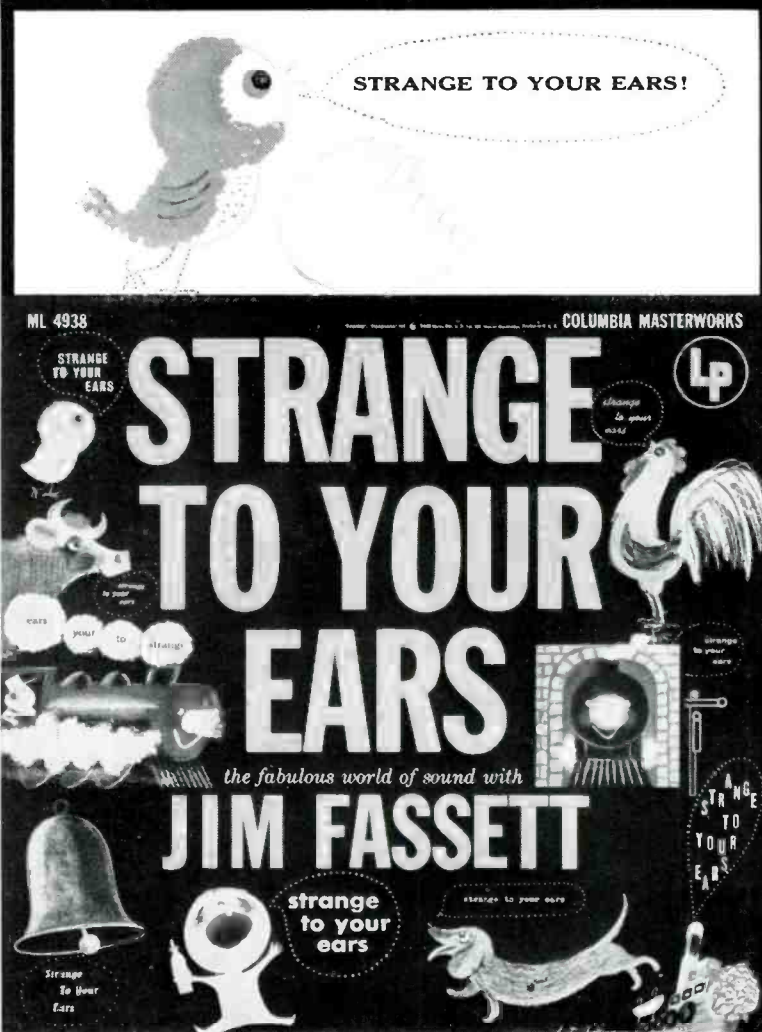
DISCURIOSITIES LP 6834. 12-in. \$5.95.

*The Investigator*, a play which centers around the Chairman of a United State Senate Investigating Committee, who bears a remarkable resemblance to our own censored ex-Chairman of the Senate Permanent Sub-committee on Investigations, has a most unusual history. It was written by one Reuben Ship of Montreal who, according to the *New York Times*, was deported from the U.S. in 1953 because of membership in the Communist Party. It was first performed by the Canadian Broadcasting Corporation and not long thereafter gained considerable popularity in this country, and especially in Washington, in the form of a much circulated written script. It turned up next as a "private" bootleg record which seemed to get around with all the ease and facility traditionally associated with such "under-the-counter" commodities. In the middle of January it was made available to the public by B & C distributors and when Jack Gould in the *New York Times* devoted a column to it, it became an overnight bestseller—12,000 copies in its first week, to be exact.

Briefly, it is the story of an "investigator" who is removed from his mundane investigations by a plane crash. When he arrives at The Great Beyond he is subjected to what for him is the supreme humiliation: he is forced to appear before the Permanent Investigating Committee on Permanent Entry. During the course of the investigation, he, of course, wrests control from the Committee's Chairman by the simple technique of questioning the qualifications of his peers—particularly the Chairman's. To unfold any more of the tale would be to spoil it for those who have yet to hear it. However, it is easy to imagine what happens when the Investigator digs into "a thousand years of treason," turning up such vile subversives as Socrates, Thomas Jefferson, Voltaire and Chopin, to mention a few!

STRANGE TO YOUR EARS!

ML 4938
COLUMBIA MASTERWORKS



# STRANGE TO YOUR EARS

the fabulous world of sound with

## JIM FASSETT

### Jim Fasset explores the fabulous world of sound


Canaries singing in nine-part harmony, "Fasset's patented pin drop," a piano recorded backwards—you'll hear them all on one of the craziest records that ever dropped onto your turntable.

When Jim Fasset starts playing around with familiar sounds you can't believe your ears. With the aid of three tape recorders he can make baby chicks sound like sea lions or turn a dripping faucet into a pile driver.

It's entertaining! It's enlightening! You're in for an aural awakening when you hear "Strange to Your Ears." Get it at your dealer's today!

Exclusive Columbia "Inner shield" safeguards this new hi-fi release, keeps it dust free, assures better sound.

**"STRANGE TO YOUR EARS" CONTEST!** Guess the mystery sounds and win one of the 50 BIG PRIZES—including a Columbia "360K" Phonograph and a Columbia-Bell & Howell Tape Recorder. Details of contest on every album.



**EXCLUSIVELY ON COLUMBIA RECORDS**

Play safe with your sound—switch to a Columbia needle

"Columbia," "Masterworks," "360K," "Bell & Howell," ©, T. M. Reg. U. S. Pat. Off. Marcus Registranda. © T. M.



The role of the investigator himself is played by an actor named John Drainie in delightfully accurate mimicry of that all-too-familiar Senatorial voice. The supporting cast is excellent.

There is no use saying about this record something nonsensical to the effect that: "whatever your politics you will be amused, etc., etc." If you are among those who cannot abide the personality or tactics of Senator Joseph R. McCarthy of Wisconsin, you will enjoy this record; if you are among those who approve or support him, you will not. It's that simple. R. H. H., JR.

#### BOB AND RAY

UNICORN RECORDS UN 1001. 10-in. \$3.95.

Sooner or later Bob (Elliott) and Ray (Goulding) were bound to make a record. They have, and a very funny one it is, providing, of course, you like Bob and

Ray. Here are eight typical B&R productions: "Mary McGoon," telling us how to make frozen Gingerale salad; "Grub—The Story of Food"; "Mr. Treat (the surly old investigator) Chaser of Lost Persons"; "Epic"—a story of the Civil War; "Tahiti"; "O Sweaters"—for lucky kiddies whose names begin with "O"; ("Our legal department will gladly make the change free with no extra charge"); "The Crying Garter Man"; and "Fonsicle Cigarettes" ("speaking of Fonsicle Cigarettes, four out of five doctors say yes").

High spot of the performance, however, is an intermittent "Bulletin From the Office of Fluctuation Control and Ceiling Repairs, Bureau of Edible Condiments, Soluble, Insoluble and Indigestible Fats and Derivatives, Washington, D. C." read in a voice that will be startlingly familiar to anyone who suffered through last year's Army-McCarthy hearings. R. H. H., JR.

#### MICKY SPILLANE'S MIKE HAMMER

Written and told by Mickey Spillane. Music by Stan Purdy and His Orchestra COLUMBIA VL 3501. 10-in.

At the risk of being clubbed over the head some night with a blackjack, I can only say about this record that I rate it up among the finalists for the title: "Worst Record of 1954."

It capitalizes on two very valuable pieces of property in the mass-publishing market—Mickey Spillane and Mike Hammer. One side of the record consists of some grade-B movie music composed by Stan Purdy—four songs, *Velda*, said on the dust jacket to describe "the beauty that is seen by Mike Hammer in his now equally famous Secretary"; *The Woman*, "the combination of beauty, passion and violence displayed in the women that move in Mike

## Kicks For The Kiddies -- And "Others"

**T**he *Story of Jazz* is ostensibly intended for children and is catalogued as part of Folkways' Children's Series. But at some point in the final stages of preparing it for distribution, Folkways appears to have realized that this disk might have a wider appeal than had been intended. That, at least, is the inference that can be drawn from the fact that the title used on the accompanying booklet of notes, *The Story of Jazz for Children*, has been amended on the liner cover to read *The Story of Jazz for Children "Young People and Others."* The exact significance of the quotation marks is not clear but the reason for the added words is perfectly clear: This is as good a half-hour summation of the highlights of jazz as one could wish for children or "young people" or—particularly—"others."

It is, so far as I know, a pioneering effort to summarize jazz briefly on an LP disk. Unlike most ground-breaking projects, it has been able to avoid the usual pitfalls of forerunners because of two special circumstances: (1) Langston Hughes, who wrote and reads the commentary for the disk, had already set up the framework for his narration when he wrote a book called *The First Book of Jazz*, and (2) the recorded illustrations are drawn mostly from the monumental 11-disk survey of jazz prepared for Folkways by Frederick Ramsey, Jr.

With the basic framework already prepared and the recordings to be used pre-winnowed, the next hurdle might have been the reading of the text for, as experience has shown, there is nothing like the realization that one has to sit through spoken explanations for the Nth time to kill off any interest in hearing whatever music may go with the explanations. Fortunately, in this case, Mr. Hughes is a poet. He writes in the direct yet imaginative shorthand of the poet and he reads in a lyric style that suggests

a musical beat without becoming singsong. In his reading, the commentary itself has musical qualities which make it both unobtrusive and susceptible to repeated hearings.

What Mr. Hughes manages to pack into 31 minutes is nothing short of amazing. Setting his scene with some passages by Louis Armstrong, Baby Dodds, Jelly Roll Morton and Johnny Dodds, he goes back to origins—drums on the West Coast of Africa—moves on to work songs, the musical melting pot that was New Orleans, the quadrilles and marches which contributed to jazz, piano rags, and back to Louis Armstrong, the blues and blues singers. He pauses to explain the meaning of breaks, riffs and improvising. Then he picks up his story again in Kansas City, touches on boogie woogie, Chicago, swing, Duke Ellington, the spread of jazz around the world, bop, modern jazz and, putting a neatly tied bow on the completed package, returns to a form of primitive drumming—this time present-day New York teenagers beating on homemade instruments as recorded by Tony Schwartz.

In the course of this swiftly moving odyssey, a glittering array of great jazz names are encountered. In addition to Armstrong, Morton, the Dodds brothers and Ellington, there are Lead Belly, the New Orleans Rhythm Kings,

Bunk Johnson, Scott Joplin, Ma Rainey, Count Basie, Mary Lou Williams, Meade Lux Lewis, Bix Beiderbecke, Bunny Berigan, Earl Hines, Dizzy Gillespie and Lennie Trisitano.

For the most part, the illustrative music has been aptly chosen although, inevitably, there are opportunities to quibble. Is Duke Ellington adequately represented by an excerpt devoted largely to Baby Cox and Lonnie Johnson who made only a single recorded appearance with Ellington? Is bop properly illustrated by one of Gillespie's comic vocals? When the spread of jazz to foreign parts is under discussion, why not some music by a foreign jazzman instead of the admirable but thoroughly American Earl Hines?

These, however, are trivial complaints and amount to little when it is considered that all of the New Orleans Wanderers' wonderful *Perdido Street Blues* and much of Louis Armstrong's *I'm Not Rough* and Jelly Roll Morton's trio version of *Wolverine Blues* are included as part of a perceptively edited kaleidoscope of great jazz performances. Hughes has seen the dangers of trying to tell too much, of trying to be too explicit. He aims for clarity and simplicity, to keep the developments in jazz connected to the world around it, and, above all, to be interesting. He has succeeded on all counts.

One word of caution: The recordings duplicated on this disk were made in the pre-high fidelity era, many of them in the Twenties, and they have the characteristics of the recordings of that period. So, fortunately, does the music.

JOHN S. WILSON



Langston Hughes, poet-editor-producer of *The Jazz Story*, with youthful admirers.

#### THE STORY OF JAZZ FOR CHILDREN "YOUNG PEOPLE AND OTHERS"

FOLKWAYS FP 712 10-in. 31 min. \$4.75.

Written and narrated by Langston Hughes, with documentary recordings.

Hammer's world"; *Ob Mike!* which "brings forth the passion that Spillane has so well expressed in the seven Mike Hammer books"; and *The Mike Hammer Theme*, describing "simply the violence that surrounds Mike Hammer." The reverse side contains a ridiculous original story read by Mickey himself.

There is one thing that can be said for the record and that is that it is "documentary." If that is so, I recommend that we put every last copy of it, and the master, in a time-capsule and let future archaeologists and historians worry about them.

R. H. H., JR.

## THE BEST OF JAZZ

By John S. Wilson

### JAZZ FOR GI'S, VOL. 1

Tony Scott Quartet, Mat Mathews Quartet  
BRUNSWICK BL 58057. 10-in. 25 min.  
\$3.00.

Tony Scott Quartet: Tony Scott, clarinet;  
Dick Katz, piano; Milt Hinton, bass;  
Sid Bulkin, drums.

*Milt to the Hilt; Homecoming.*

Mat Mathews Quartet: Mat Mathews,  
accordion; Claude Noel, Dick Katz, piano;  
Max Wayne, bass; Walter Bolden, drums.  
*Pennies from Heaven; Bag's Groove.*

Tony Scott has the great good fortune to have Milt Hinton on bass in his group and he leans on him heavily as both soloist and swinging support throughout both his numbers. Scott himself plays his customary lithe, probing clarinet and on *Homecoming* takes the time to construct a carefully developed solo. Mathews is a Dutch accordionist with plenty of will and vigor but little to say in extemporaneous jazz terms. The recording, assertedly made before a soldier audience at Fort Monmouth, is exceptional for such a location job for it has a studio sound and balance.

### JIMMY GUIFFRE

CAPITOL H 549. 10-in 24 min. \$2.98.

Jimmy Guiffre, tenor and baritone saxophones, clarinet; Bud Shank, alto saxophone; Jack Sheldon, trumpet; Shorty Rogers, flugel horn; Bob Enevoldsen, valve trombone, bass; Ralph Pena, bass; Shelly Manne, drums.

*Four Brothers; Saltana; Nutty Pine; Wrought of Iron.*

Guiffre; Sheldon; Manne; Russ Freeman, piano; Curtis Counce, bass.

*Do It!; All for You; I Only Have Eyes for You.*

Jimmy Guiffre, who has been responsible for a lot of the writing for small modern West Coast jazz groups, steps out on his own on this disk at the head of a pair of swinging ensembles. In general, the side devoted to the quintet is more successful than the side devoted to the septet, for the quintet is more cohesive and its readings tend to have a brighter, more vivid tone.

# DECCA Playbacks

One of the truly phenomenal ensembles of our day, the beloved Trapp Family Singers, has just waxed a new high fidelity album that should be on every checklist. It's *Sad Am I Without Thee*, a "Collection of Austrian, German, American and English Songs of Ardent Affection, Wails and Plaints, as well as Joyful Songs and Dances, Sung and Performed on Recorders, Pipes and Suitably Stringed Instruments..." conducted by the singing family's gifted priest, Father Franz Wasner (DL 9759).



Enthusiasm for the performances of Andrés Segovia has been growing by leaps and bounds and it stands not only as tribute to his great artistry, but also to Segovia's solid conviction through the years that the guitar will one day be recognized as one of the integral solo instruments in the orchestra. In his latest album for Decca, Segovia plays works of Franck, Couperin, Haydn, Grieg, and some enchanting works from Spain and Latin America (DL 9734). If you haven't as yet heard Segovia's other recent albums, the Bach *Chaconne* (DL 9751) and *An Evening With Andrés Segovia* (DL 9733) by all means make it a point to do so.

Arturo Toscanini has called the Virtuosi di Roma, directed by Renato Fasano, "the great instrumental ensemble of this age." The precision and musicality you will discover in their new Decca album *Music of Vivaldi Vol. 3* (DL 9684) will, we think, testify to the Maestro's impeccable perspicacity.

On the domestic scene, there's a lilting new album featuring some of Hollywood's fresh new voices, *So This Is Paris* (DL 5553-ED 700). This thoroughly enjoyable group of selections from the Universal-International picture brings the voices of Gloria DeHaven, Tony Curtis, and a host of other up-and-coming entertainers.

You'd have to be slightly un-American not to have a place for Irving Berlin's music in your record library... and when it comes wrapped up in an unabashedly heart-filled tune-fest like the sound track of *There's No Business Like Show Business* (DL 8091-ED 828-DAU 957) you'd have to be slightly crazy, too. Here are the fabulous Ethel

Merman, Donald O'Connor, Dan Dailey, Johnnie Ray, Mitzi Gaynor and Dolores Gray and the hits from what is being hailed as the greatest, grandest showbiz picture ever made.

There's a stunning performance of *Slaughter on Tenth Avenue* in the Decca *On Your Toes* album from the recent Broadway revival (DL 9015-ED 904). That would be reason enough for you to hear it, but *On Your Toes* contains such all-time Rodgers and Hart hits as *It's Gotta Be Love* and *There's a Small Hotel*, too. Keep in mind that this official Broadway Cast album is in high fidelity, too!

With the current interest in Oscar Hammerstein's immortal *Carmen Jones* we'll just remind you that Decca has the Original Cast Recording from the *Broadway* production (DL 8014-ED 904). We think it's one of the best performances in the Decca catalogue.

Perhaps you've been fortunate enough by this writing to have heard one or the other of the new David Oistrakh recordings. Brahms' *Concerto in D Major Op. 77* (DL 9754) or Tchaikovsky's *Concerto in D Major Op. 35* (DL 9755). If you haven't, make it a point, because while it goes without saying that Oistrakh is one of the world's foremost violinists, at last he's presented in the type and kind of high fidelity that does justice to his artistry. And don't pass over Conductor Ferenc Fricasay's *Showpieces For Orchestra Vol. 3* (DL 9738). It's a heady assortment of compositions, that really lets a full-scale symphonic orchestra cut loose and show its stuff.

Incidentally, next time you're in a record store, check the Decca "4000" Series. It's a veritable gold mine of some of the world's best shorter selections at a price you can easily afford. Just to mention a few of the newest in this series, Eric Coates conducts his own compositions, *London Suite* and *London Again* (DL 4039). You'll recognize many of these familiar melodies wedded into a very listenable recording. Also, the London Baroque Ensemble, which has won a great, and we think, well-deserved popularity on this side of the Atlantic, performs *Six Minnets of Beethoven* and Dvorak's *Gavotte* under the baton of Karl Haas (DL 4096). A "hi-fi" note: you'll find the sound on these "4000" Series Long Play records as *technically* superb as it is musically exciting.

Look to DECCA for...



a New World of Sound



There are decided echoes of the Gerry Mulligan quartet about this group, especially when Giuffrè turns to the baritone saxophone and plays around Jack Sheldon's breathy, Chet Baker-styled trumpet. Sheldon is an erratic performer but Russ Freeman and Curtis Counce give the group a riding impetus. Some of Giuffrè's best work is done on clarinet which he plays with a wonderfully appealing husky tone. The septet has less warmth, less vitality and, except for *Nutty Pine* which is bolstered by attractive playing by Giuffrè and Bud Shank, its work — even on Giuffrè's most celebrated composition, *Four Brothers* — is of only routine interest. The recording is adequate, falling occasionally into an unseemly fuzziness.

#### SVEND ASMUSSEN AND HIS UNMELANCHOLY DANES

ANGEL ANG 60000 10-in. 23 min. \$3.95.

Svend Asmussen, violin; Max Leth, piano and vibes; Jorgen Ingmann, guitar; Svend Hauberg, guitar and clarinet; Borge Ring, Poul Gregersen, Leif Sjoberg, bass; Erik Frederiksen, drums.

*Charley, My Boy; Bebop-Woogie; Yes, Sir, That's My Baby; Doctor, Lawyer, Indian Chief; The Woody Woodpecker Song; Civilization; St. Louis Blues, Lonesome Road.*

This group of Danish musicians may be one of the healthiest things to appear on the American jazz scene in recent years. Not simply because they are an invigorating and exciting jazz group, which they are, but more importantly because they play with such zest and vitality, such a spirit of fun that one is reminded with a shock how lacking current jazz is in this feeling. Jazz is essentially a music of fun and high spirits but it has been taking itself terribly, terribly seriously lately. Svend Asmussen's Danes are just the right antidote for this.

They are a polished, integrated jazz team, as they demonstrate from stem to stern on *Bebop-Woogie* and *St. Louis Blues* but their usual technique is to create a sort of jazz vaudeville by interlarding their playing with group vocals (loaded with provocative breaks and interpolations, be it quickly said) and with interpretive noises, vocal and instrumental. Although Asmussen has two strikes on him when he attempts jazz on the violin, he is one of the most successful of this odd breed. His playing is light and lilting and the cat rarely screeches. Borge Ring, one of three men who share the bass chores on these numbers, has tremendous authority and provides an amazing driving force on the three selections on which he appears.

This is, numerically, the first of Angel's offerings in the jazz field and it gets the series off to a bright and hopeful start. The surfaces were a little noisy on the pressings I heard and the bass sometimes echoed a bit more than seemed desirable, but otherwise the recording is good.

#### DE ARANGO

EMARCY MG 26020 10-in. 23 min. \$2.98.

Bill de Arango, guitar; Johnny Williams, piano; Teddy Kotick, bass; Art Mardigan, drums.

*Alone Together; Gone with the Wind; All God's Children Got Rhythm; The Nearness of You; The Gypsy in My Soul; Dancing on the Ceiling; Summertime; These Foolish Things.*

At a time when jazz guitarists are being delivered by the bushel basket load, Bill de Arango can easily be distinguished from the frantically plucking mob by his crisp, discriminating style and the inflexibly swinging beat on which he serves it. His approach to the standard tunes on this disk is direct, often couched in understatement and distinguished by that type of dryness which marks a good martini. He is tender on *These Foolish Things* but he is not sentimental. When he evokes a mood, as in *Summertime*, he does it with firm, strong statements. His qualities would be most welcome in any jazz musician but they are particularly welcome amid the clangor of guitarists.

He is served admirably on these numbers by his bassist, Teddy Kotick, and drummer Art Mardigan. He is served, complemented and challenged by pianist Johnny Williams who keeps prodding the rhythm along and appears several times in solo passages that are warm and lyrical.

#### BOB HELM'S RIVERSIDE ROUSTABOUTS

RIVERSIDE RLP 2510 10-in. 25 min. \$3.85.

Bob Helm, clarinet; Everett Farey, cornet; Hank Ross, piano; Bill Stanley, bass and tuba; Bob Thompson, washboard.

*Riverside Shake; Dawn Club Joys; Back Side o'Town; Doin' the Plymouth Rock; How'm I Gonna Do It; I Don't Want Any More; Seagull Strut; Daybreak Blues.*

Bob Helm is usually heard on records as part of Turk Murphy's ensemble but on this disk he steps out at the head of his own group playing eight of his compositions. In recent years Helm's clarinet playing, which runs a gamut from Johnny Dodds to Boyd Senter, has been veering so much toward the Senter side that the suspicion has been growing in the mind of one listener that he had either stopped buying reeds or had abandoned all principle.

That listener now stands corrected. Removed from Murphy's lee, Helm plays with spirit, logic and a fine round tone. There are momentary suggestions of Senter but the bulk of his work on this cleanly recorded disk is disciplined, inventive and full-bodied, with that undercurrent of excitement which characterizes his playing even in his Senter sallies.

The group around him is on hand essentially for support although Everett Farey, another Murphy sideman, gets a few opportunities to display his clean, even-toned cornet style. The tunes that they tackle have an air of familiarity — as well they might, since Helm is writing within a familiar tradition — and they are played with obvious fondness by the composer-clarinetist and his colleagues.

#### ITALIAN JAZZ STARS

ANGEL ANG 60001 10-in. 25 min. \$3.95.

Gianni Basso and His Quintet; Oscar Valdambrini and His Quintet; Flavio Ambrosetti Quartet; Roberto Nicolosi and His Orchestra; Giancarlo Barigozzi and His Quintet; Nunzio Rotondo and the Sextet of the Hot Club of Rome.

*Invenzione; Gim Blues; Tenderly; Cool-laboration; Fascinating Rhythm; La Barca del Sogni; Nancy with the Laughing Face; Stelle Filanti.*

On the evidence of these recordings, Italian jazz (modern branch) is well into its derivative period and is even showing an occasional sign of striking out on its own. Most of the musicians heard on this disk have patterned themselves after one of the leading American cool stars and have gotten far enough inside the American's style to handle it with ease. There is, consequently, a pleasantly relaxed feeling about much of this Italian jazz and if none of it is strikingly original still it maintains a level of competence which is not often found in American recording groups.

The pianists on most of the numbers are consistently interesting (Shearing and Garner and a little Tristano are reflected in their work) while Flavio Ambrosetti's alto swings nicely through *Fascinating Rhythm* and trumpeter Oscar Valdambrini makes several appealing entrances. Some passages have been muddled in recording but the general sound level is good.

#### THE OSCAR PETERSON QUARTET, Album No. 2

CLEF MG C-168 10-in. 24 min. \$3.95.



**FREE!**

**WHAT IS HI-FI?**

A journey behind the scenes with Kurt List, Westminster's musical director, describes high fidelity and the making of high fidelity records. Informative, interesting, of permanent value to every record buyer. For your free copy, send a card to:

**WESTMINSTER RECORDS  
DEPT. HF  
275 Seventh Ave., New York 1, N. Y.**



Oscar Peterson, piano; Barney Kessel, guitar; Ray Brown, bass; Alvin Stoller, drums.

*Ob, Lady Be Good; Body and Soul.*

The version of *Ob, Lady Be Good* which Oscar Peterson creates at a furious pace on one side of this disk is one of the great virtuoso performances of recorded jazz. It is a masterful demonstration of creative and physical endurance. Although 23 choruses of the tune are played, 16 by Peterson and the other seven by guitarist Barney Kessel, and even though Peterson comes out punching and swinging right from the start, the pianist manages to hold to the classic construction of such jazz performances, building an impression of increasing tension as he goes along. He pours out one idea on top of another, developing new line after new line with no dependence on clichés, "quotation" or repetition. Not until the fifteenth chorus does he briefly make use of a riff and it is only the final two choruses that are based on riffs. One can only conjecture in what condition this whirlwind performance left Peterson but for a listener it is exhausting and exhilarating.

*Body and Soul*, also a complete LP side, is a calm oasis, showing the opposite side of Peterson's talent and some delicate and reflective guitar work by Kessel.

**JIMMY RANEY ENSEMBLE**

NEW JAZZ LP 1103 10-in. 20 min. \$3.95.

Phil Woods, alto saxophone; John Wilson, trumpet; Jimmy Raney, guitar; Bill Crow, bass; Joe Morello, bass.

*Stella by Starlight; Joanne; Back and Blow; Five.*

This disk serves to introduce alto saxophonist Phil Woods and it's a very promising introduction. Woods has a lift and urgency in his playing that is reminiscent of Charlie Parker. His attack is strong, eager and self-confident, so eager at times that he occasionally falls into stridency. This, however, is a minor shortcoming in view of the indubitable strength that he brings to an instrument which has lately been played more for negative values than positive ones.

Woods provides the excitement on this disk, Raney the firm, steady hand, and Crow and Morello a propulsive beat. Much of their playing is cerebral jazz which manages to swing even while cerebrating. They avoid the introversion that often characterizes this type of playing by using it largely as a backdrop against which Raney's rational guitar and Woods' extroverted alto gain added effectiveness. They achieve depth without being obscure. The group is well recorded with the rhythm section properly related to the solo instruments and a good instrumental definition on ensembles.

**DJANGO REINHARDT**

Le Jazz Hot

ANGEL ANG 60003 10-in. 23 min. \$3.95.

*Festival 48; Nuages; Oiseaux des Iles; Of Man River; Dinette; My Serenade; Diminishing; Rhythme Futur.*

Django Reinhardt's death two years ago stirred up a succession of LP collections of his recordings which were amiable in intent but decidedly varied in quality. Of the nine Reinhardt disks now available, this offering by Angel strikes me as the most satisfactory. It is, for one thing, widely representative in that it covers a decade of Reinhardt's recording, ranging from a performance by the original Quintet of the Hot Club of France (*My Serenade*) to works recorded in the late Forties (*Diminishing, Festival 48*). It includes two pieces which are nothing less than superb — *Dinette*, one of Reinhardt's most engaging efforts both as composer and performer, and *Diminishing*, a provocative venture in a minor mood — and the remaining selections maintain a level that

is a credit to Angel's editorial judgment. The sound processing, a primary stumbling block on some other Reinhardt collections, gives evidence of intelligent care. Since the original recordings come from many periods and circumstances, the basic sound values vary from selection to selection but the music in general is heard on this disk with depth, vitality and a relatively low level of surface noise.

**MEET THE NEW JACK TEAGARDEN**

URANIA UJLP 1001 10-in. 23 min. \$4.00.

Jack Teagarden, trombone and vocals; Ruby Braff, trumpet; Lucky Thompson, tenor saxophone; Sol Yaged, clarinet; Kenny Kersey, piano; Sidney Gross, guitar; Milt Hinton, bass; Denzil Best, drums.

an invitation to dance

exciting, Latin-American rhythms authentically reproduced on A-V Recorded Tapes

Never before has the contagious thrill of "live" dance music been conveyed so effectively. Play these new A-V Latin-American releases at your next party ... watch the urge to dance permeate the crowd as if these famous orchestras were no farther away than your tape recorder. Incomparable realism in sound — permanent peak fidelity — true, "in person" performance are yours to enjoy through the magic of high fidelity A-V Recorded Tapes.

**FEBRUARY RELEASES**

*Let's Dance — The Bolero* (9 great Boleros) AV-505  
Cesar Concepcion & his Orch.

*Let's Dance — The Mambo* (9 Mambo hits) AV-506  
Joe Roland Trio & Charlie Palmieri Trio

*Let's Dance — The Mambo* (9 Mambo favorites) AV-507  
Pedro Vila & his Cuban Riverside Orch. and Tito Rivera & his Mambo Orch.

*Let's Dance — The Mambo* (17 popular Mambos) AV-508  
Benny Bennet & his Orch. and Machito & his Afro-Cubans

*Dancing Party* AV-551  
with Sonora Matancera

9 exciting Latin-American Dance Rhythms for your dancing and listening pleasure

**FREE!**  
New 1955 A-V CATALOG, listing the world's largest selection of recorded tapes: popular (instrumental and vocal)

- dance music • novelty
- show music • concert classics • educational
- poetry and prose
- religious • seasonal

**Mail this Coupon Today!**

.....

**A-V TAPE LIBRARIES, INC.**  
Dept. H-25  
730 Fifth Ave., New York 19, N. Y.

Please send me free 1955 catalog.

Please send name of nearest A-V Tape dealer.

Name.....

Address.....

City..... Zone..... State.....

.....

Available at 3 3/4 ips and 7 1/2 ips double track

**A-V TAPE LIBRARIES, INC.**  
730 Fifth Avenue,  
New York 19, N. Y.  
In Canada: Tower Productions Ltd.,  
342 Gladstone Ave., Ottawa 4, Ontario



*Lover; 100 Years from Today; St. James Infirmary Blues.*

**JACK TEAGARDEN PLAYS AND SINGS**

URANIA UJLP 1002 10-in. 23 min. \$4.00  
Same personnel as above.

*After You've Gone; Blue and Esoteric; Stars Fell on Alabama; Christmas Song.*

Jack Teagarden has been inexplicably absent from recording studios since he left Louis Armstrong's group several years ago so Urania is to be particularly commended for focusing on him in its first jazz releases. But having acquired as valuable a property as Teagarden, Urania might have used him with more discrimination. *Lover*, for instance, is an old Teagarden specialty and when the entire side of a ten-inch LP is devoted to it one anticipates a generous serving of Teagarden. Yet in its 12½ minutes' running time there are only two and a half fast choruses of his masterful trombone work. The main feature of *After You've Gone*, another fine base of operations for Big T, is a much too lengthy bass solo. On the ballads, Teagarden is encumbered by a dreary tempo that all but stymies his vocal efforts. Whenever he picks up his trombone, however, Teagarden reveals himself as the exceptional jazz player that he is and when he is given an opportunity to sing such appropriate songs as *St. James Infirmary* and *After You've Gone*, he is in his proper element. He gets admirable assistance from Ruby Braff and an occasional pleasant passage is contributed by Kenny Kersey. But there is too little Teagarden and too much routine padding on these disks to suit this Teagarden fancier. His group has been recorded with a big, sometimes echoing sound which frequently results in muffled ensembles.

**“A TRIUMPH OF ART!”**

Olin Downes, music critic for the *New York Times*, labeled the Amsterdam Concertgebouw Orchestra's Carnegie Hall debut “a triumph of art!”

In commemoration of the orchestra's recent American tour, Epic Records is proud to release a splendid “Radial Sound” recording of Brahms' Symphony No. 2 in D Major by Eduard van Beinum and the fabulous Concertgebouw. Hear it now!



**OTHER NEW “RADIAL SOUND” RELEASES ON EPIC RECORDS:**

**Vincent D'Indy:** Symphony on a French Mountain Air;  
**Saint-Saëns:** Piano Concerto No. 2 in G Minor. Jean Doyen, piano; Jean Fournet cond. the Orchestre Des Concerts Lamoureux. LC 3096

**Handel:** Concerti Grossi Nos. 1, 7, 2 and 6. John Pritchard conducts the Vienna Symphony Orchestra and Concertino. LC 3097

**Beethoven:** Symphony No. 8 in F Major—Paul Van Kempen cond. the Berlin Philharmonic Orchestra; and Symphony No. 1 in C Major—John Pritchard cond. the Vienna Symphony Orchestra. LC 3095

**NOW \$3.98 EACH**  
Suggested list price



**RANDY WESTON**

Cole Porter in a Modern Mood.

RIVERSIDE RLP 2508 10-in. 29 min. \$3.85.

Randy Weston, piano; Sam Gill, bass.

*What Is This Thing Called Love; I Love You: Night and Day; I Get a Kick Out of You; In the Still of the Night; Get Out of Town; Just One of Those Things; I've Got You Under My Skin.*

Riverside, which has been completely devoted to traditional jazz heretofore, takes its first step into a more modern vein with this group of piano and bass performances. Randy Weston is an excellent choice for this initial venture for his playing is tinged with the ideas of the modern jazz pianist without being idiosyncratically esoteric or fashionably rutted. He has much of Basie's swinging sparseness, expressed with a light and lively touch, but his methods of working out his ideas are quite personal and delightfully imaginative. No small part of the success of these performances is the exceptional rapport between Weston and his bassist, Sam Gill, who moves in and out of the line of thematic development with intriguing effectiveness and provides a thoroughly swinging foundation over which Weston can work. They are recorded in a properly close and intimate manner.



# TOSCANINI ON RECORDS

by Robert Charles Marsh



## Part III: 1949/54

**E**ARLY in the summer of 1948 Columbia introduced the modern long-play disk and, as it soon became clear, revolutionized the recording industry. During this tumultuous change-over to LP Toscanini was inactive, phonographically speaking; he led no regular recording sessions between December 1947 and November 1949. When he started again his output was up slightly. At the close of the 1949-50 season of radio concerts he made his celebrated tour of the United States with the NBC Symphony, and on his return capped the triumph by finally making a recording of *La Mer* that suited him. The following year was dismal in contrast. He injured his hip and reduced his commitments to a minimum: there were four radio concerts and three recordings that season, two of them from the broadcast line. Some of us feared that it was the end: that he would retire to Italy for good. (As I write this, the "retired" Maestro Toscanini has just announced that he will conduct *Falstaff* at La Scala this spring.)

In the autumn of 1951, Toscanini — a mere 84-year-old — was back and setting a pace that had everybody else panting. Then began the great series of Toscanini on high fidelity. Between September 1951 and mid-August 1952 he recorded 42 works in a form he approved for

release, and during the 1952-53 season he completed recordings of 18 additional items. In his final season with the NBC Symphony he canceled all scheduled recordings except a final session to correct the tapes of two opera broadcasts. However, the broadcasts from the 1953-54 season yielded many tapes, some of which make their appearance on LP this month.

On the whole the technical side of these later records is of the highest quality. To avoid needless repetition, I shall comment upon the sound of a specific recording only if it is notably different from the general high level of the series. Most of these were made in short takes to fit the regular, and later the extended-play, 45 surface, though eventually Victor gave in to Toscanini and allowed him to have his way and play works straight through. (Dividing music up into "takes" and stopping and starting during performance had always been a source of annoyance to him, as one can understand when one senses the importance of perfect continuity in his performances.) Since all of these recordings have received full reviews in HIGH FIDELITY within the recent past, I have held my remarks down to the minimum. Fuller discussion will be found in my forthcoming book, *Toscanini and the Art of Orchestral Performance*.

### WITH NBC SYMPHONY — 1949

**BEETHOVEN:** *Symphony No. 2*, recorded in Carnegie Hall, November 7 — LM-1723 & in LM-6900.

No other conductor reveals the stature of this score in the manner Toscanini does. He makes it a work of great force, a logical phase in the development from the young genius who wrote the First Symphony to the mature one who composed the *Eroica*. The recording is disappointing but responds to fussing with compensation; worth having for the performance.

**RAVEL:** *Daphnis and Chloe: Suite No. 2*, recorded in Carnegie Hall, November 21 — \*DM-1374 & LM-1043.

Toscanini's approach to this music is that everything should be heard; thus, his balance and general effect often differ from that of the great Koussevitzky performance, which many of us will hear in our minds as long as we live. The sad thing is that one *can't* hear everything

on LM-1043; there is neither adequate fidelity nor volume, and as a result the clarity and brilliance of the concert-hall original are gone. If this had only been recorded in 1953!

**BEETHOVEN:** *Symphony No. 3 (Eroica)*, recorded in Carnegie Hall, November 28 & December 5 — \*DM-1375 & LM-1042 & in LM-6900.

The inflections of the 1939 performance have here given way to a singing line that is hair-raising in its intensity and cumulative power. The recording originally was not too pleasant, but a refurbished master now gives improved sound that is often quite fine.

**TCHAIKOVSKY:** *Manfred Symphony* (usually called a "symphonic poem"), recorded in Carnegie Hall, December 5 — \*DM-1372 & LM-1037.

Another masterful demonstration of how to play Tchaikovsky, this time involving a fine and unjustly neglected score of major

proportions. Toscanini holds its somewhat loose structure together with a strong hand and makes a judicious cut in the final movement. Recommended.

**RESPIGHI:** *Roman Festivals*, recorded in Carnegie Hall, December 12 — LM-55.

High fidelity is really with us here; the bell notes in the last half inch of Side 1 are as good as those on any disk. When told that the final section of the work might overload the recording equipment, Toscanini shouted: "I don't care! Break everything, but get it on!" What we have, then, is a thrilling performance of a score that is good picture music but not much else, recorded as an all-time decibel champion.

**WAGNER:** *Götterdämmerung: Siegfried's Rhine Journey* [concert version by Toscanini], recorded in Carnegie Hall, December 22 — in LM-6020.

The dawn music is here played about six percent faster than in 1936, and it makes



a difference! Nonetheless, this is a brilliant (and sonically the definitive) statement of a score that Toscanini has practically made his own.

WAGNER: *Parsifal: Prelude and Good Friday Spell*, recorded in Carnegie Hall, December 22 — \*DM-1376 & LM-15 & in LM-6020.

The LM-6020 version of this offers better sound than the other two; fidelity even embraces the noise of passing subway trains beneath the hall. The qualities of this playing, the tensile strength of the sound, the incisiveness of the attack, the expressive force of the inflection and accent make for a statement of the music with an impact that others almost never achieve. (I find what appears to be an equal performance in the ancient recording by Karl Muck.)

WITH NBC SYMPHONY — 1950

MOZART: *Symphony No. 40*, recorded in Carnegie Hall, March 12 — LM-1789.

The combination of completely modern sound and a deeply felt and impelling (but not overly tense or demonic) performance gives us this work with blood in it.

SCHUBERT: *Symphony No. 8 (Unfinished)*, recorded in Studio 8-H, March 13 & June 2 — \*DM-1456 & LM-9022 & \*LM-54.

The last Toscanini set to be released on 78-rpm disks. This is as far as one can get from the "Blossom Time" approach to Schubert. The music is played with the same qualities of cohesion and strength found in the *Parsifal* and the force of the

first movement is fully achieved. The sound is slightly dry.

DUKAS: *The Sorcerer's Apprentice*, recorded in Studio 8-H, March 19 — LM-1118.

One of the most enjoyable of the lighter works in the supposedly serious repertory, given a delicious performance. But why inflate costs by giving a 12-inch surface to a 10-minute piece?

SMETANA: *The Moldau*, recorded in Studio 8-H, March 19 — LM-1118.

Does this river flow into the Elbe or the Adriatic? The performance has a clarity and drive that one rarely hears, and the inner voices are beautifully revealed, but the spirit could not be less Bohemian and the scanning of the excerpt of folk music is completely Italian in manner.

VERDI: *Falstaff*, recorded in Studio 8-H during broadcasts, April 1 & 8 — LM-6111. Principals: Herva Nelli, soprano; Teresa Stich-Randall, soprano; Nan Merriman, mezzo-soprano; Cloe Elmo, mezzo-soprano; Giuseppe Valdengo, baritone; Frank Guarrera, baritone; Norman Scott, bass, and others; with the Robert Shaw Chorale.

Toscanini is to give this work at La Scala this spring, and RCA would do well to be there with plenty of tape and engineers. The Maestro's part of the recorded broadcasts is wonderful, but on the whole the singers rather let him down; they seemingly do not know the parts well enough to give them adequate characterization. There is a lot of juice in the rite role that Valdengo fails to squeeze out: he is neither *un gran seduttore* nor a convincing *Re de pance*. Still, there is an abundance of delightful music on these records.

DEBUSSY: *La Mer*, recorded in Studio 8-H, June 1 — LM-1221.

In the 29 seasons from 1925 to 1954 Toscanini gave this work over 50 times. The successful 1950 recording came after several had been rejected. Toscanini has edited the score with great care (and Debussy's permission). His performance is slower than that of most conductors, and the clarity and brilliance, the perfection with which each detail of the instrumentation is achieved, make it the nearest thing one is ever likely to hear to the sounds in the mind of the composer. One of the great recordings of the century.

SAINT-SAENS: *Danse Macabre*, recorded in Studio 8-H, June 1 — LM-1118.

This is like finding a chromolithograph of the Albert Memorial framed in gold at the Louvre.

DEBUSSY: *Ibéria*, recorded in Studio 8-H, June 2 — LM-1833.

The last Toscanini recording to be made in Studio 8-H (R.I.P.), which was converted to TV purposes during the summer of 1950. For years the Maestro refused to approve this *Ibéria*. Recently,



**STOP**

are you an "audio-fool"?

Do you spend hundreds of dollars on the finest audio equipment and then buy scratched, shopworn records? If you enjoy the finest reproduction of scratches, gouges, fingerprints, and other marks of LP mis-use, you are a happy "audio-fool." But if you want the finest reproduction of music you can demand a perfect, unplayed, guaranteed record.

THOUSANDS of discriminating record buyers have chosen OMEGA because it is not a record store. The records do not come from a shopworn stock, but are custom ordered especially to fill your order. Every record is inspected, dusted, and immediately sealed in a polyethelene cover; then carefully placed inside the LP jacket and shipped to you in a special protective mailer.

**Omega can supply any lp on any label free postage fast service**



**Omega Catalog 3**

features record reviews and special lists of new organ, jazz, and test LP's—free Stroboscope included.

Send free Catalog.

name \_\_\_\_\_

address \_\_\_\_\_

city \_\_\_\_\_

zone \_\_\_\_\_ state \_\_\_\_\_

**omega**  
ELECTRONICS

7511 SANTA MONICA BLVD.  
LOS ANGELES 46, CALIF.

520 FIFTH AVENUE, N. Y. 36, N. Y.

however, RCA Victor reprocessed the tapes in such a way as to give this five-year-old recording an "enhanced sound" (RCA's terminology), and in its new guise Toscanini was satisfied. Hence its belated issue this month, coupled with the previously released *La Mer*. The latter has also been sonically updated with "enhanced sound." [Editor's Note: A pressing of this recording could not be sent in time to Mr. Marsh, who is now in England.]

#### WITH NBC SYMPHONY — 1951

STRAUSS: *Don Juan*, recorded in Carnegie Hall, January 10 — LM-1157.

An impassioned statement of one of Strauss' most effective pieces of portraiture, quite sufficient to rebut the charge that Toscanini's performances of his music are overrefined and lack vigor.

BEETHOVEN: *Symphony No. 4*, recorded during a broadcast, February 3 — LM-1723 & in LM-6900.

I have listened to a copy of the original tape and can report that the disk reproduces the sound of the source recording well, though it is not less cramped and dry for that. Toscanini was driving the orchestra very hard and obviously wanted clarity and dramatic force, which are here preserved at the cost of tonal splendor. The more relaxed 1939 performance is the one to have. It is not available, alas!

VERDI: *Requiem Mass*, recorded in Carnegie Hall during a broadcast, February 27 — LM-6018.

[Editor's Note: Pressings of this recording could not be sent in time to Mr. Marsh. However, it was reviewed by James Hinton, Jr., in HIGH FIDELITY for January 1955.]

ROSSINI: *Semiramide: Overture*, recorded in Carnegie Hall, September 28 — LRM-7054.

WEBER (orch. Berlioz): *Invitation to the Dance*, recorded in Carnegie Hall, September 28 — ERA-125.

DONIZETTI: *Don Pasquale: Overture*, recorded in Carnegie Hall, October 10 — LRM-7028.

These are all agreeable works and all are second recordings. The 1936 *Semiramide* was so fine that no other version will ever quite take its place, but this one is excellent, and the other two disks are equally polished and propulsive.

PROKOFIEFF: *Symphony No. 1 (Classical)*, recorded in Carnegie Hall, October 15 — LM-9020.

Has this symphony a slow movement? Toscanini has decided in recent years that it does, and his tempo for the *Larghetto* is quite a bit slower than that of other conductors. It is convincing, but the great Koussevitzky performance (which never got onto modern records) was convincing too, though quite different. An unusual and effective reading of a fine score, then, well worth some thought.

WAGNER: *Lohengrin: Preludes to Acts 1 & 3*, recorded in Carnegie Hall, October 22 — LRM-7029 & LM-6020

Two more modern duplications of older recordings which have the life and strength of the originals. There is a noticeable (but inoffensive) tape splice near the beginning of the Prelude to Act 1; both preludes could use a little more solidity and base.

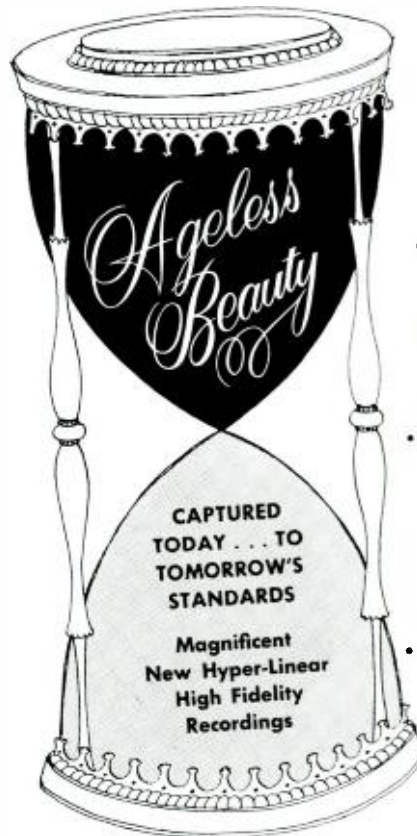
WAGNER: *Siegfried: Forest Murmurs*, recorded in Carnegie Hall, October 29 — LRM-7029.

Of all the raw and bleeding fragments of Wagner which reach the concert room, this one reaches the level of "grovelling imbecility" according to Tovey, whom I second with *bravo!* The 45 set matches

the level of the music: after 24 seconds of *Forest Murmurs* there is a break to the side following! Those who can stand the piece with its lack of form and silly climax (how can Toscanini tolerate it?) will find it beautifully played here.

BRAHMS: *Symphony No. 1*, recorded in Carnegie Hall, November 6 — LM-1702 & in LM-6108.

For me this is *the* Brahms First. No other conductor refines away the pretension and the mechanical formulae of the string parts the way Toscanini does, and in his hands it becomes powerful, majestic, and eloquent; but nor even he can get me to listen to the second movement! The best part of the symphony, the introduction to the final movement and the choral that follows, is here recorded with true splendor.



#### OUTSTANDING RECENT RELEASES

- KODALY** Concerto for Orchestra  
**PROKOFIEFF** Scythian Suite, Opus 20 URLP 7138
- LALO** Symphony in G Minor  
 Rhapsodie Norvégienne URLP 7142
- MEYERBEER** Overtures and Orchestral Selections URLP 7141
- PROKOFIEFF** Symphony No. 4 in C Major  
 The Prodigal Son, Ballet Suite URLP 7139
- SCHUBERT** Symphony No. 3 in D Major  
 Symphony No. 6 in C Major URLP 7137

### Two Magnificent Firsts

## RESPIGHI:

### Brazilian Impressions

**GRANADOS:** Two Spanish Dances  
*L'Orchestre des Concerts Colonne*  
 conducted by George Sebastian

## CHAVEZ:

Toccata for Percussion

*The Gotham Percussion Players*

1 — 12" \$5.95 URLP 7144

## BRUCKNER:

Symphony No. 5 in B-Flat Major

### WEBER:

Symphony No. 1 in C Major  
*Leipzig Philharmonic Orchestra*  
 conducted by Gerhard Pfleger

2 — 12" \$11.90 URLP 239

### SHOSTAKOVITCH:

Ballet Suite No. 1, Opus 84

### KABALEVSKY:

The Comedians, Opus 26

### PROKOFIEFF:

Love for Three Oranges (Suite), Opus 33 A

### BORODIN:

Girl's Dance and Polovtsian Dances  
 (Berlin Symphony Choir)

*Berlin Symphony Orchestra*

1 — 12" \$3.98 URLP 7146

50~15,000~



**URANIA**  
 RECORDS, INC.

40 E. 19th Street, New York 3, N. Y.

BEETHOVEN: *Symphony No. 7*, recorded in Carnegie Hall, November 9 — LM-1756 & in LM-6900.

There is no use pretending that at 84 the Old Man could duplicate what may have been the Beethoven performance of his life 15 years earlier, but this is very good indeed, and the ways in which it falls below the 1936 version are not too conspicuous and probably not terribly important, so take this for its superior sound.

TCHAIKOVSKY: *The Nutcracker Suite*, recorded in Carnegie Hall, November 19 — LRY-9000.

It may come as a surprise to some to learn that this work was on the program of Toscanini's first symphony concert

in 1896. It is here played with attention to balance, texture, and coloring such as it is rarely given.

BEETHOVEN: *Septet (Op. 20)*, recorded in Carnegie Hall, November 26 — LM-1745.

Toscanini plays this work with a larger group than that for which it was intended but achieves a quality that is not alien to chamber music. This is a young Beethoven, not the thunderer, but fresh, melodic, and romantic.

WAGNER: *Die Meistersinger: Preludes to Acts 1 & 3*, recorded in Carnegie Hall, November 26 — LM-6020 (*Act 3* only in LRM-7029).

In terms of performance alone the slower and more relaxed 1946 version of the *Act 1 Prelude* is better than this. None-

theless, both performances are longer than a "standard" German one, such as Muck's. The 1951 version, with its brilliant sound (but boost the bass a little), is highly effective and enjoyable. The *Act 3 Prelude* is magnificently achieved and gives us some of the best pages Wagner wrote. Increase bass here too.

BRAHMS: *Symphony No. 4*, recorded in Carnegie Hall, December 3 — LM-1713 & in LM-6108.

One of the supreme masterpieces of the nineteenth century and my candidate for the most perfectly conceived work of Brahms. From the siren song of the opening bars to the towering heights of the closing *passacaglia* it is filled with traps for the unwary conductor of dubious musicianship or taste. Toscanini is equal to every one of them. In the final movement, by holding the tempo steady, *as it must be*, he achieves the great climactic passage at the close of the variations in a manner fit to be a paradigm for all who play the score. There is another, less intense, approach to the slow movement, but Toscanini's does not lack in effectiveness. A great recording.

ELGAR: *Variations on an Original Theme (Enigma)*, recorded in Carnegie Hall, December 10 — LM-1725.

The British tend to overrate Elgar and the Americans to ignore him. Both positions are unsatisfactory. He is not of the rank of Brahms (say), but he is worth our attention, particularly in such a lovely score as this, played here with obvious affection.

RESPIGHI: *The Fountains of Rome*, recorded in Carnegie Hall, December 17 — LM-1768.

More Roman pictures with the colors splashing wet out of the tubes.

BEETHOVEN: *Symphony No. 1*, recorded in Carnegie Hall, December 21 — LM-6009 & in LM-6900.

Within the style imposed (a severe, unyielding classicism) this is a consistent and cogent reading of the score. Some may prefer a warmer and broader performance, such as that of 1937.

WITH NBC SYMPHONY — 1952

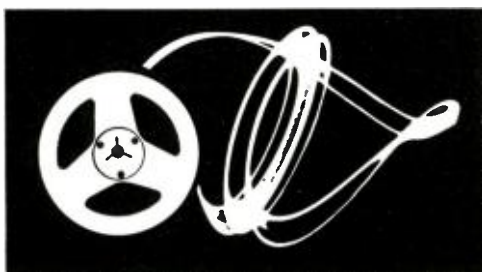
WAGNER: *Götterdämmerung: Siegfried's Death and Funeral Music* [concert version by Toscanini], recorded in Carnegie Hall, January 3 — LM-6020.

This powerful statement of the hero's death is slower and more dramatically paced than the *echt* German version by Muck. It is one of the basic Toscanini repertory items, most welcome in its return to the catalog. Increase the bass a little and this becomes a real thriller!

WEBER: *Der Freischütz: Overture*, recorded in Carnegie Hall, January 3 — LRM-7028.

One of the great works of German romanticism. Here its lyric and dramatic qualities are fully revealed.

high fidelity tapes at LP prices!



Omegatapes conform to the Ampex Recording curve and are reproduced exclusively on Ampex high fidelity equipment using genuine Scotch Type 111A-6 tape made by Minnesota Mining and Manufacturing Co. . . proof that Omegatapes are the finest pre-recorded tapes available anywhere at any price.

First Releases:

- tchaikovsky: *The Tempest and Elegie for Strings* vienna state opera orchestra, zoltan fekete, conductor omegetape 6008 . . . five inch reel, dual track \$6.45
- mozart: *Three Salzburg Symphonies K.136, 137, 138* london mozart ensemble, mervyn vicars, conductor a mozart bicentennial celebration edition 1956 omegetape 6001 . . . five inch reel, dual track \$6.45
- tchaikovsky: *Serenade for Strings* concert artist symphony of london, mervyn vicars, conductor omegetape 5002 . . . five inch reel, dual track \$5.95
- beethoven: *Piano Concerto Number 3, Op. 37* concert artist symphony of london, mervyn vicars, conductor vitebsky, pianist omegetape 6002 . . . five inch reel, dual track \$6.45
- mozart: *Piano Concerto Number 21 in C Major, k. 467* london mozart ensemble, mervyn vicars, conductor sergio fiorentino, pianist a mozart bicentennial celebration edition 1956 omegetape 5007 . . . five inch reel, dual track \$5.95
- Great Wurlitzer Pipe Organ, gardon kibbee, organist omegetape 5009 . . . five inch reel, dual track \$5.95
- Reel Jazz: kid ory, george lewis omegetape 5005 . . . five inch reel, dual track \$5.95

demonstration tape

\$1.00 postage paid hear for yourself Omegetape "fidelity unlimited"

contains excerpts from first releases plus a unique tape recorder test track . . . five inch reel, dual track . . .

OMEGATAPE-D

- Send demonstration tape (Omegetape D) enclosed \$1.00
- Send free complete Omegetape Catalog.

name \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_  
 zone \_\_\_\_\_ state \_\_\_\_\_

Omegetape

INTERNATIONAL PACIFIC RECORDING CORPORATION  
 7511 Santa Monica Boulevard, Los Angeles 46, California  
 520 Fifth Avenue, New York 36, New York



FRANCK: *Psyché and Eros*, recorded in Carnegie Hall, January 7 — LM-1838.

Toscanini's only recording of Franck's music offers an agreeably melodic excerpt from the symphonic poem *Psyché*.

WAGNER: *Tristan und Isolde: Prelude and Love-Death*, recorded in Carnegie Hall, January 7 — LM-6020.

In Alma Mahler's biography of her husband, we learn of Mahler's misgivings about Toscanini's performances of *Tristan* in the 1909-10 season at the Metropolitan Opera, when they both conducted there. I share Mahler's reservations. The performance (there is no reason to believe it has changed greatly in the intervening years) is overrefined, the antiseptic souvenir of passion rather than its full-blooded actuality. In *Tristan* this will not do. There is a noticeable break in continuity in bar 55 of the *Liebstd*, right after the strings have played a wonderful phrase as if it were something by Verdi.

BEETHOVEN: *Symphony No. 6 (Pastoral)*, recorded in Carnegie Hall, January 14 — LM-1755.

This is a dazzling classical landscape, brilliantly illuminated by the Mediterranean sun. The performance is full of marvels, not the least of them the slow movement. Beethoven's village band never appears in the scherzo; the refined sounds one hears are no rustics. Indeed, the entire effect is of a countryside more perfect than any one is ever likely to see.

BRAHMS: *Variations on a Theme of Haydn*, recorded in Carnegie Hall, February 4 — LM-1725.

A basic item in Toscanini's repertory given a second recording that duplicates the fine 1936 version and offers the excellence of modern sound.

BRAHMS: *Symphony No. 2*, recorded in Carnegie Hall, February 11 — LM-1731 & in LM-6108.

Toscanini's Brahms is usually best when he forgets himself and allows the line to slacken or the tempo to loosen up for the purpose of expression. The performance of this symphony in London that Toscanini gave with the Philharmonia Orchestra in the September following this recording was of the "loosened" type, and it had a warmth and communicative power that this version lacks. Here the Maestro is disciplined: intensity is the predominant feeling of the work, the tempi are fast, and the propulsive force of the dramatic line carries all before it. This approach has its merits, but I wish we had the other Toscanini performance as well. (There is a tape of it in Walter Toscanini's collection of broadcast material.)

CHERUBINI: *Symphony in D*, recorded in Carnegie Hall, March 10 — LM-1745.

Don't expect this to be a forgotten masterpiece, but take it as an enjoyable work by a composer who was once ranked with the great and has been reduced, as others shall, to a lesser rank.

BEETHOVEN: *Symphony No. 5*, recorded in Carnegie Hall during a broadcast, March 22 — LM-1757 & in LM-6900.

Between 1939 and 1952 Toscanini speeded this work up two minutes and a second. There is no question but that the faster tempi make the work more thrilling, but does a symphony of these dimensions need to break all speed records to be effective? What I really want is the 1939 performance with the 1952 recording. What I'll settle for is the 1952 version.

BEETHOVEN: *Symphony No. 9 (Choral)*, final movement recorded in Carnegie Hall, March 31; first three movements recorded there April 1 — LM-6009 & in LM-6900. Eileen Farrell, soprano; Nan Merriman, mezzo-soprano; Jan

Peerce, tenor; Norman Scott, bass; the Robert Shaw Chorale, Robert Shaw director.

"I'm almost satisfied" was Toscanini's comment on this recorded performance. Undoubtedly he knows how he could do it better, with angelic choirs that never sing off key or need to breathe, but in terms of human resources this seems about as good a Ninth as one is likely to hear. It is the only one on records that avoids all the pitfalls (and no score has more of them) and achieves a sense of unity of form and continuing progression from one climax to the next, up to the very end. (Most conductors enter the final movement in the position of the general who has fired off his entire stock of heavy ammunition early in the battle.) Definitive.



“anyone  
for  
HI-FI?”

Do you know that a violin, a viola, a flute and a clarinet will sound the same when their frequency response is cut off at 3,000 cycles? Do you know what inter-modulation is? Do you know how to check for it? *Do you know your Hi-Fi?*

**“THIS IS HIGH FIDELITY”**  
(A Guide To Sound Listening)

**DL 130**

A VOX DE LUXE ALBUM, written and produced by Tyler Turner. Hear Hi-Fi demonstrated on the record, lucidly narrated by Art Hannes. See Hi-Fi illustrated and diagrammed — read a detailed analysis — in a comprehensive booklet. Check the speed of your turntable with the stroboscope on the specially designed label. THE SOUND SENSATION OF THE YEAR — A MUST FOR YOUR COLLECTION.

**OTHER DE LUXE ALBUMS FROM VOX...magnificently bound...the ultimate in reproduction...each with illustrated booklet.**

### CORELLI:

COMPLETE OPUS 3 & 4  
(12 Church and 12 Chamber Sonatas)  
Musicorum Arcadia & Egida Giordani  
Sortori, continuo 3-12" DL 163

### IVALDI:

LA STRAVAGANZA, OPUS 4 (12 Concerti for Solo Violin, Strings and Continuo)  
Barchet, violin — Elsner, harpsichord — Pro Musica String Orchestra, Stuttgart — Reinhardt, conductor 3-12" DL 103

### TORELLI:

12 CONCERTI, OPUS 8 (For Violin and String Orchestra)  
Barchet, Beh, violins — Pro Musica String Orchestra, Stuttgart — Reinhardt, conductor 3-12" DL 113

### BACH:

BRANDENBURG CONCERTOS NOS. 1-6 (Complete)  
Soloists under the musical direction of Jascha Horenstein 2-12" DL 122

for sound reasons — **VOX**® Ultra High Fidelity - 236 West 55th Street, New York 19, N. Y.

(Advertisement)



**BURLESQUE UNCENSORED**

Music for countless lovely muscles — 99 44/100% pure.

COOK #1071 12-in. \$5.95.

*Lobby talker, Candy Butcher; Music for Strip Tease. Patti Waggin: Sketch — Aunt Martha's New Maid; chorus line: Sketches — Women Haters' Club and Old Judge Mountfort Rides Again; strip tease — Marie Voe; catcalls courtesy midnight audience.*

Jacket notes brazenly identify this as a recording from the orchestra pit during a live burlesque show. "Recorded in the flesh" is the exact wording! And later, "a BARE-FACED DOCUMENTARY . . ." —and— "Music for a strip tease".

My own reactions as to the kind of imagination which thought up such a record in the first place had best be left unprinted. I will confine myself purely to a rigid, impartial, unbiased, open-minded, fair and factual examination of this frightening release. Unfortunately the record has little to offer in comparison say to the lovely sonatas for lute and flute review in this column last month. The orchestra on **BURLESQUE UNCENSORED** plays with more *decolleté* than dignity. The brass section, especially the trumpet, takes unwarranted liberties with the score, interpolating shocking slides and *ad libidum* figures which are positively raucous and licentious. The percussion not only completely obliterates the rest of the orchestra but also is given to charmless and indelicate outbursts. The *bump* figures are heavy handed, (if I may be permitted to speak figuratively) while the *grind* motif lacks real integrity.

The fidelity of the recording is perhaps *too* revealing, the low ends embarrassing, and as for the recording curve, I suspect there are several, all well pre-emphasized. Surface noise is most objectionable, with frequent whistles, hoots and howls, — or was this the audience? Personally I prefer the pristine measured sound of simple strings calmly recorded in a deadened and unemotional studio. The 1932 version of *Air on a G-string* recorded by Machiabelli is one modest example.

*Get It Now While Still Available (before it goes under the counter)*

**COOK LABS** 101 SECOND ST. STAMFORD, CONN.

WAGNER: *Siegfried Idyll*, recorded in Carnegie Hall, July 29 — LM-6020.

Students of concert life in New York should note that this ends with a fanfare of automobile horns; in fact, the constant penetration of noise into the hall caused the engineers to use a "close-in" technique which lost much of the natural resonance of the auditorium. The performance is not my favorite of the three, a little chilly and lacking intimacy. The 1946 version is best. Note the midsummer recording date of this and the following; unusual for Toscanini.

LIADOFF: *Kikimora* — LRM-7014  
 PONCHIELLI: *La Gioconda: Dance of the Hours* — LRM-7005 & LM-1834.  
 THOMAS: *Mignon: Overture* — LRM-7013.  
 All recorded in Carnegie Hall, July 29.

These were recorded close-in and then given artificial resonance, the effect of which was to coarsen the sound, particularly in the loud passages. All are "Pops" items with some lovely playing but no great musical content.

BIZET: *Carmen: Orchestral Suite No. 1* — LRM-7013.  
 CATALANI: *Lorelei: Dance of the Water Nymphs; La Wally: Prelude to Act 4* — ERA-101.  
 HFROLD: *Zampa: Overture* — LRM-7014 & LM-1834.  
 HUMPERDINCK: *Hansel and Gretel: Prelude* — LRM-7014. All recorded in Carnegie Hall, August 5.



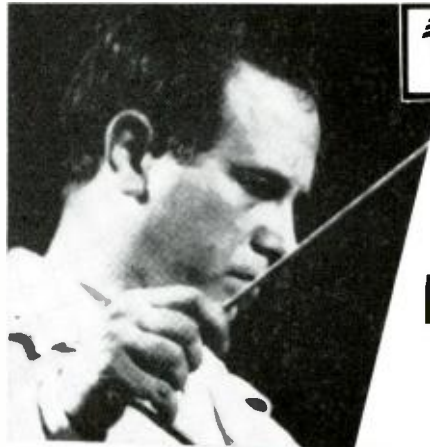
"PANEGRYS"

the royal greek festival company

under the high patronage of  
 h.m. the queen of the hellenes, frederika

vol. 1—greek folk songs and dances—es-527  
 vol. 2—greek island and mountain songs—es-531

ESOTERIC RECORDS  
 238 East 26th Street  
 New York City 10



*Mercury*  
**LIVING PRESENCE  
 HIGH FIDELITY**

**Another . . . Living Presence "FIRST"**



The FIRST LP Recording of

Respighi's *Vetrata di Chiesa* ("Church Windows") coupled with a brilliant new Living Presence High Fidelity recording of Respighi's *Feste Romane* ("Roman Festivals"),  
**MG 50046**  
**ANTAL DORATI**  
 conducting the  
**Minneapolis Symphony Orchestra**



Further spectacular performances of lighter works with the recording coarsened by the addition of resonance. The *Carmen* is sensational.

SIBELIUS: *Finlandia*, recorded in Carnegie Hall, August 5 — LRM-7005 & LM-1834.

Toscanini's only commercial recording of music by a composer he has played sparingly. The performance is simple, forceful, and direct.

WEBER: *Oberon: Overture*, recorded in Carnegie Hall, August 5 — LRM-7028.

The 45 set has this tagging *Don Pasquale* without a separating band. Toscanini does things with the early romantics that others just can't manage; this is no exception.

BRAHMS: *Symphony No. 3*, recorded in Carnegie Hall, November 4 — LM-1936 & in LM-6108.

Toscanini put off recording this symphony until the end of the Brahms series because he was uncertain how he wanted it to go. After several days of listening to tapes of his broadcasts, he put together an ideal performance (first and fourth movements of October 15, 1938, second movement of March 31, 1946, third movement of November 20, 1948). He listened to this until he thought he had it well in mind and then attempted to duplicate it in the recording session. He was unsuccessful. The "ideal version" is consistently taut, hard driving, and intense. This performance is slower and suffers,

of all things, from both a lack of continuity and changes in the rhythmic pulse and scanning of phrases. The conclusion to be drawn is that the Old Man is still unable to get this to go as he would like.

BEETHOVEN: *Symphony No. 8*, recorded in Carnegie Hall, November 10 — LM-1757 & in LM-6900.

The traditional manner of playing this score turns it into a merry quadrille, full of jolly little tunes and by no means a serious business. Commentators can then remark how odd it was that Beethoven should write such a work during a period of crisis in his life. In the Toscanini performance it is restored to its proper stature, as a work equal in power and intensity to the Seventh which precedes it. A definitive recording. Note the big difference made by repeating the exposition of the first movement. In seeing the necessity for this Toscanini reveals his superb sense of form.

VERDI: *La Forza del Destino: Overture*, recorded in Carnegie Hall, November 10 — ERA-125.

For those who enjoy the piece this is a brilliant version.

GLUCK: *Orfeo: Act 2*, recorded in Carnegie Hall during a broadcast, November 22 — LM-1850.

[Editor's Note: Pressings of this recording could not be sent in time to Mr. Marsh.]

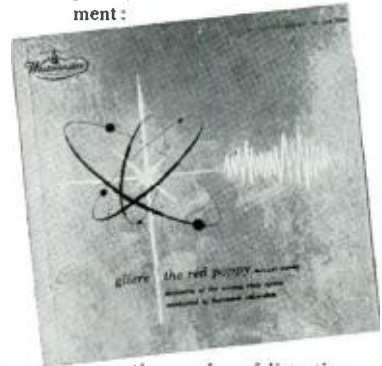
“amazing for their clarity, their realism, and overall naturalness.”

“so far as recorded sound is concerned this disc is the finest available today.”

“goes several steps beyond the competition.”

“unhesitatingly recommended.”

These are critics speaking of the brilliant new WESTMINSTER LABORATORY SERIES. Public response has been, if anything, even more enthusiastic. For W-LAB records are made expressly for professional equipment:



they are free of distortion, either harmonic or intermodulatory; they have no echo, either pre- or post-; there is no sound seepage between grooves, no reduction of high frequency response, no stylus-bridging on inside grooves. Each record is packed in a dust-protective cover and comes with an engineering analysis by C. G. McProud, editor and publisher of *Audio*.

If you are proud of your high fidelity system, just hear it with a W-LAB!

W-LAB 7001

Glieri: *The Red Poppy (Ballet Suite)*  
Orch. of the Vienna State Opera

\*W-LAB 7002

Tchaikovsky: *Capriccio Italien*  
Rimsky-Korsakoff: *Capriccio Espagnol*  
London Symphony Orch.

Hermann Scherchen conducts both

\*A Nixa Recording

NATURAL BALANCE

**Westminster**  
LONG PLAYING RECORDS

LISTEN—AND COMPARE!

## The Aeolian-Skinner Organ Company

Presents

### THE KING OF INSTRUMENTS

- Vol. I: The American Classic Organ
- Vol. II: Organ Literature: Bach to Langlais
- Vol. III: Organ Recital: Robert Owen
- Vol. IV: Hilliar at St. Mark's

"G. Donald Harrison, best known of organ designers in America today, describes fundamental varieties of pipes, while examples, solo and in combination, are played on many different instruments. . . . The sounds are beautifully recorded by a company that quite naturally wanted to show off the organ at its best."

*High Fidelity*

"... the most enchanting fragments of organ playing I have ever heard. . . . Absolutely fascinating."

*Audio*

12", 33 $\frac{1}{8}$  RPM, \$5.95. Available from this Company.  
or at your local dealers.

AEOLIAN-SKINNER ORGAN COMPANY, INC., BOSTON 25, MASS.



## THESE ARE THE REASONS

why so many people are switching to THE MUSIC BOX'S unique Long Playing record mail order service:

- Every record guaranteed to be brand new, factory fresh and unplayed.
- Every record carefully inspected for visible imperfections, before mailing.
- Every record dusted, cleaned and enclosed in a polyethylene envelope . . . to lessen possible damage from dust, while in transit.
- Every record carefully packed to reach you in perfect condition.
- Orders over \$6.00 mailed to you POSTAGE FREE, anywhere in the U. S. A. On orders below \$6.00, please add 40¢ for postage.
- Any LP record on any label. No substitutions made at any time . . . without your written approval.
- Fast, prompt and courteous service.
- The Music Box is not a regular retail store, but is devoted to mail order business exclusively. From picking to packing, all orders are handled with the greatest care, by one person only.
- Inquiries, questions or what have you on any matter pertaining to records cordially invited.
- All records sold at the manufacturers suggested list prices only. When ordering simply list records wanted (to avoid delay, list substitutes also) with your check or money order to cover. We regret we no longer will accept C.O.D. orders.
- New record prices are in operation as quickly as they are announced by the Record companies.

**The Music Box**

MAIN STREET  
GREAT BARRINGTON, MASS.

### WITH NBC SYMPHONY — 1953

BEETHOVEN: *Egmont Overture* — LM-1834.  
BERLIOZ: *Roman Carnival Overture* — LM-1834.

ROSSINI: *William Tell: Overture* — LRY-9000. All recorded in Carnegie Hall, January 19.

Spectacular new versions of three standard overtures. In the final pages of the Rossini the Lone Ranger never had it so good!

HAYDN: *Symphony No. 94 (Surprise)*, recorded in Carnegie Hall, January 26 — LM-1789.

A warm and radiant performance of a symphony in which the most celebrated of the various surprises is not the most amusing. (The best of Haydn's surprises is in fact the Great Bassoon Joke in the final movement of No. 102.) The theme of the minuet is unhappy at the pace Toscanini takes it; otherwise all is relaxed and beautiful.

MUSSORGSKY (orch. Ravel): *Pictures at an Exhibition*, recorded in Carnegie Hall, January 26 — LM-1838.

Ravel's orchestration was commissioned by Koussevitzky, but Toscanini plays it with a dramatic flair and growing excitement that I have not heard from any other conductor. The quality of the sound makes this a real showpiece

DVORAK: *Symphony No. 5 (From the New World)*, recorded in Carnegie Hall, February 2 — LM-1778.

The traditional performance of this work contains a good deal of unrefined corn which Toscanini removes. If you like the corn, if you think it is inherent in the thematic material and the way it is developed, then you won't find this a sympathetic reading of the score. Not being a corn lover, I call it definitive.

SCHUBERT: *Symphony No. 9* [sometimes called *No. 7*], recorded in Carnegie Hall, February 9 — LM-1835.

Those who say that Toscanini's pace is too fast in the slow movement fail to grasp the fact that by means of this he achieves a climax which is clearly what

Schubert intended, and which cannot be realized at a slower tempo. It is interesting to contrast reviews of this record with those of the 1947 version. Many critics have written approvingly of the modified tempi in the 1953 recording. Actually, Toscanini has slightly quickened his pace, but the brilliance of the modern sound makes his effects more apparent and hence more acceptable.

BRAHMS: (orch. Dvorak): *Hungarian Dances Nos. 1, 17, 20 & 21*, recorded in Carnegie Hall, February 17 — LM-1834.

Brahms is sometimes thought of as the composer of these dances. They are, in fact, folk music which he collected and arranged for piano. Toscanini plays them with great bravura, but the way he places the accents in No. 1 ought to have all the gypsy fiddlers in arms. It is wonderful. It is thrilling. But it is completely Latin!

RESPIGHI: *The Pines of Rome*, recorded in Carnegie Hall, March 17 — LM-1768.

"It sounds better here than the orchestra in the hall," was the Maestro's comment on this disk, and that is sufficient, I think.

BEETHOVEN: *Missa Solemnis*, recorded in Carnegie Hall, March 30, 31, & April 2 — LM-6013. Lois Marshall, soprano; Nan Merriman, mezzo soprano; Eugene Conley, tenor; Jerome Hines, bass; the Robert Shaw Chorale, Robert Shaw conductor.

I have heard an air-check recording of Toscanini's first performance of this work during his 1933-34 New York Philharmonic season, with Rehberg, Oegin, Althouse, and Pinza in the solo parts. The pace is slower, the inflection of the melodic line more pronounced, and the power even greater, and it is tragic that we have no recording of that period. (Victor made the work in Boston with Koussevitzky.)

This is a faster performance with lighter-weight soloists and a single-microphone technique which puts them at a disadvantage. It is full of remarkable things, for example the perfect handling of the solo violin (which in less than expert hands can sound disturbingly like a concerto). As great a statement of the score as one is likely to hear.



**FOR COMPLETE RECORD CARE**  
QUIET is a special liquid preparation for the complete care and preservation of phonograph records.

#### FOR QUIET SURFACES

QUIET cleans the record surface and removes the noise producing "groove debris."

QUIET prevents static.  
QUIET lubricates and protects the grooves.  
QUIET retards needle wear

#### CONTAINS NO SOLVENTS

QUIET is harmless to records, skin and furniture.  
QUIET provides complete record care.

5 oz. plastic container of liquid QUIET, sponge applicator, applicator case, instructions, information on record care, and complete laboratory test data — \$2.00 postpaid.

Pat. pending

**BEYLAND ENGINEERING CO.**  
YALEVILLE CONNECTICUT

MEYERSON: *Symphony No. 5 (Reformation)*, recorded in Carnegie Hall during a broadcast, December 13 — LM-1851.

[Editor's Note: A pressing of this recording could not be sent in time to Mr. Marsh.]

WITH NBC SYMPHONY — 1954

MEYERSON: *Symphony No. 4 (Italian)*, recorded in Carnegie Hall during a broadcast, February 28 — LM-1851.

[Editor's Note: A pressing of this recording could not be sent in time to Mr. Marsh.]

VERDI: *Te Deum*, recorded in Carnegie Hall during a broadcast, March 14 — LM-1849. With Robert Shaw Chorale, Robert Shaw conductor.

BOITO: *Mefistofele: Prologue*, recorded in Carnegie Hall during a broadcast, March 14 — LM-1849. Nicola Moscona, bass; Columbus Boys Choir, Herbert Huffman conductor.

[Editor's Note: Pressings of these recordings could not be sent in time to Mr. Marsh.]

VERDI: *A Masked Ball*, recorded in Carnegie Hall during broadcasts, January 17 and February 24, with additional material from June 3 & 5. To be released.

Herva Nelli, soprano, Claramae Turner, mezzo-soprano, Jan Peerce, tenor, Robert Merrill, baritone, Nicolai Moscona, bass, and others, with Robert Shaw Chorale, Robert Shaw, conductor.

This is the only unreleased item included in the present discography. I enter it because everyone knows that the *Masked Ball* is pending and because it is pertinent to conclude Part 3 on a note of anticipation. Thanks to magnetic tape, RCA Victor still has a sizable store of Toscanini issues "to be released" — both from regularly scheduled recording sessions and from broadcasts. And it is altogether possible that the Old Man will consent to conduct again before the recording microphone. Part 4, to appear at a later date, will comment on the intervening Toscanini records. Meanwhile — good health, Maestro!

*This concludes the Toscanini Discography. Part II of The Chamber Music of Brahms, by Paul Affelder, will appear in the March Issue.*

Watch For  
Nat Hentoff's portrait of  
The Modern Jazz Quartet  
in the  
March Issue

## Record Market

### THIS IS IT!

A device for cleaning both record and stylus without risk of damage to either. FREE your records of dust and grit by using this unique NO bristle brush, chemically treated for static, that operates with a "duster" action. Not a cloth to rub with. Not a liquid to spray. A spring-like motion of the brush, fans the dust from the grooves. A jet blast of air cleans the lint from the stylus. Begin now to enjoy better sound from your system by using this new HI-FI BRUSH-BLOWER.

only \$1.00 Postpaid  
(Makes an excellent Christmas Gift)

**HIGH FIDELITY SALES**  
Hi-Fi Bldg., Burlington, North Carolina Box 1676

### HI-FI RECORD CENTER

Selected • Inspected • Guaranteed  
Factory-Fresh • Unplayed  
LP Records • Plastic Jacketed  
Free Packing & Shipping

FREE — Famous Duotone Electrowipe  
with \$10 order.

Catalog 25c or Free with Order

4710 Caroline, Houston 4, Texas

### STATICLOTH

saves your records

Prevent slow ruin of precious Hi-Fi and LP records from dust and ground-in grit attracted by static charges. Play the clean groove, hear music at its best. STATICLOTH cleans, lubricates and destroys static. Ask for it, ONLY 49c at your record dealer.

### STATICLOTH Record Cleaning Cloth

Interelectronics Corporation  
2432 Grand Concourse, N. Y.

### AUDIO FIDELITY RECORDS

presents

### STUDIES IN HIGH FIDELITY SOUND MERRY GO ROUND MUSIC

High, medium and low frequency on a crazy carousel.  
AUDIO FIDELITY LP 901 10" \$4.00

### DRUMS OF THE CARIBBEAN

Mambos, Rhumbas, Voodoo. Vibrant presence.  
AUDIO FIDELITY LP 902 10" \$4.00

distributed by  
**DAUNTLESS INTERNATIONAL**  
225 Lafayette St. New York 12, N. Y.

Protect  
Your Hi-Fi  
Records  
Against  
DIRT,  
DAMPNESS,  
DUST . . .



• with Polyethylene, Protective  
• **PLASTIC COVERS**

• Keep your valuable records free from dust, scratches, finger marks, spilled liquids, etc.  
• **PLASTIC COVERS** are transparent, durable, slip over records and inside jackets.

• Twelve 12" size OR Eighteen 10" size  
• **ONLY \$1.00. 10% discount with \$5 orders.**

• Dealer Inquiries Invited  
**CALEX CO.** 4215 Troost Ave., Dept. F1,  
No. Hollywood, California

**MUSIC FOR THE ORGAN — VOL. II**  
A Demonstration Record illustrating the  
Fabulous Dynamic and Frequency Range  
of the Incomparable Möller Organ

Preludes, Fugues and Chorales

Dandrieu, Karg-Elert, Pachelbel,  
Schroeder, Bach and Kirnberger  
Ernest White, Edward Linzel; Organists

Möller LP E5 12" \$5.95

distributed by

**DAUNTLESS INTERNATIONAL**

225 Lafayette St. New York 12, N. Y.  
A b & c production

### HI-FI Test Record

(an R.C.A. Victor custom pressing)

Check your equipment for  
frequency response, distortion

First side (78 RPM): 15.6—22,500 cps; sine waves  
Second side (33 1/3 RPM): frequency test run; square waves; three variations of music to check equipment characteristics

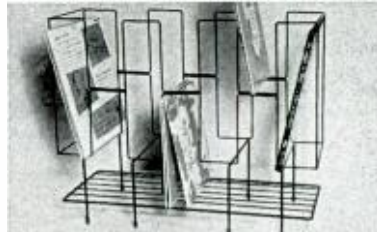
Notes & Recordings by Peter Bartok  
Oscilloscope Illustrations  
**Sounds of Frequency . . . FPX 100**

1-12", DeLuxe Package . . . List Price \$6.95

Write for complete Folkways catalog;  
more than 100 Hi-Fi longplay records.

**THE MUSIC ROOM**

129 West 44 Street • New York 19, N. Y.  
JUdson 2-4290



### WROUGHT IRON RECORD RACK

Holds 200 LP's. Black finish with rubber tips. Size 19 1/2" high, 25" long, 9 1/2" deep. Sturdy construction. Ten separate sections allow for ideal storage of music by style, composer, artist. Several racks may be placed side by side to form a complete library of records. Please remit with order. Satisfaction Guaranteed or Money Refunded. Shipped Express Collect. **\$9.95**  
LESLIE CREATIONS 2116 Robbins St. Dept. 209 Phila. 49 Pa.

# building your record library

number seventeen

## JOHN S. WILSON SUGGESTS TEN BASIC CHAMBER JAZZ WORKS



SINCE the terminology of jazz, including the word "jazz" itself, is still in an area of lexicographical fluidity in which almost everything is open to personal interpretation, it might be well to precede a selection of basic chamber jazz LPs by some indication of what "chamber jazz" is going to mean on this occasion.

The term stems largely from the time of the emergence of the Benny Goodman small groups and they can very fittingly be taken as the prototype of the chamber jazz ensemble. This means that we'll be dealing with trios, quartets, quintets—in the proper circumstances, it might even be an octet—in which there is an intimacy of voicing, ensemble interplay among the instruments and at least a surface sophistication in approach.

This definition rules out some pretty basic small jazz groups—Louis Armstrong's Hot Five and Hot Seven, Jelly Roll Morton's Red Hot Peppers, Red Nichols' Five Pennies and Dixieland ensembles in general. It also eliminates from consideration those trios, quartets, etc., which are less ensembles than showcases for a single soloist.

Having set up these ground rules, it almost inevitably follows that the jumping off point for a library of chamber jazz is Benny Goodman. The historically minded might like to start with *Benny Goodman Trio* (Victor LPT 17) which contains the first recordings (1935) made by the first Goodman small group (Goodman, clarinet; Teddy Wilson, piano; Gene Krupa, drums) but there's more meat and more variety to be found in a collection of later recordings (1939-1945), *Benny Goodman Combos* (Columbia GL 500). No small merit of the Columbia disk is that it permits Wilson and another early Goodman small group star, Lionel Hampton, to be heard without the burden of Krupa's rather heavy-handed drumming. It also includes work by two of the most adept hands at chamber jazz, Charlie Christian and Red Norvo. If it's a question of choosing between the two disks, the clue to which is more suitable to your taste will be found on the first band of the A side of each record. In both cases, the tune is "After You've Gone," recorded nine years apart.

Contemporary with the early Goodman groups and powerful influences in helping to establish the concept of chamber jazz were two quite dissimilar groups: John Kirby's orchestra and the Quintet of the Hot Club of France. Kirby's orchestra was actually a sextet—a thoroughly all-star sextet—which played precise, compact conceptions with a delightfully light, lilting beat. The only available LP of its work, *John Kirby and His Orchestra* (Columbia ML 4801), leans a little heavily on Kirby's invasions of the classics but is, nonetheless, a fine expression of the charm of this group.

Kirby's six men were equally responsible for the ensemble's success but the Quintet of the Hot Club of France leaned heavily on one man in particular: Django Reinhardt, an amazing three-fingered guitarist. The make-up of the Quintet was unique—three guitars, string bass and violin—and the swinging, compelling rhythm that they could churn up in ensemble was equally unique. Reinhardt, of course, was one of the great virtuosi of jazz and the Quintet's performances are studded with his brilliant solos. *Swing from Paris* (London LB 810) is a representative selection of the Quintet's work during the five years that it recorded.

Chamber jazz groups were relatively few until the end of the war. But with the fading of big bands from the jazz scene at that time, small groups became the commonplace of jazz and, coming into the Fifties, more and more of them were playing chamber jazz. In a direct line from Goodman among the postwar groups are the Buddy De Franco Trio and Quartet. De Franco plays the clarinet with the swinging fluidity of Goodman but he develops his ideas within the harmonic framework favored by the more recent generation of jazzmen. Some of the best instances of his chamber work are found on *Buddy De Franco, King of the*

Clarinet (MGM E 177) on which he has the very helpful ensemble and solo assistance of Kenny Drew on piano and guitarist Jimmy Raney.

One of the most ubiquitous of jazz musicians—and particularly so in the area of chamber jazz—is Red Norvo. He has already been included in this listing as a Goodman sideman but no selection of chamber jazz LPs would be properly basic if it did not include one disk devoted completely to the work of this unusually creative and tasteful musician. Of three excellent LPs featuring Norvo's trio of recent years, possibly the most appealing is *Red Norvo Trio, Vol. 2* (Discovery 3018).

Norvo, De Franco, the Quintet of the Hot Club, Kirby and Goodman represent what might be considered the old, established element in chamber jazz (Artie Shaw's Gramercy Five—the old Gramercy Five of the early Forties—deserves to be included in this group and also deserves a better LP representation than the single one available, Victor LPT 3017). In the past couple of years, the experimentalists of jazz have been finding the chamber form a fertile field and some of the most provocative work in it has been done by groups which, at least at the outset, were breaking some kind of new ground.

One of the first to work out a formula that was both somewhat experimental and somewhat commercial was Gerry Mulligan whose pianoless quartet (baritone saxophone, trumpet, bass, drums) produced some warm and intricately interwoven sounds in its earlier days. A Mulligan collection from that period, *Gerry Mulligan Quartet* (Fantasy 3-6) gives an effective display of the inventiveness and appealing tonal colors which first aroused interest in his work.

Dave Brubeck builds his chamber jazz on solos and duets by his alto saxophonist, Paul Desmond, and himself. Like many contemporary jazzmen, their improvisations are intellectually, rather than emotionally, motivated but what they play is given an emotional base by its superimposition on a very realistically swinging rhythm section (bass and drums). Brubeck's Quartet has received its best recording, both technically and musically, on *Jazz Goes to College* (Columbia CL 566).

A very different type of quartet is the Modern Jazz Quartet. This combination of piano, vibraphone, bass and drums starts, as does any proper chamber jazz group, with a warm, moving beat but instead of finding its inspiration for the development of its ideas in the modern serious composers (Brubeck, for instance, has studied with Darius Milhaud), the Modern Jazz Quartet is more likely to go back to the classical composers, spicing them with a touch of recent harmonics. The quiet charm of this group is aptly caught on *The Modern Jazz Quartet* (Prestige PRLP 160).

New prospects for chamber jazz are being opened up by a pair of West Coast jazzmen, Bob Cooper and Bud Shank. Although both are primarily saxophonists, they have recently been working out duets on instruments which have not previously been drawn closely into the jazz sphere—Cooper on oboe and English horn, Shank on flute and alto flute. With the accompaniment of piano, bass and drums, they have recorded an intriguing set of selections on a disk bearing the somewhat misleading title, *Howard Rumsey's Lighthouse All-Stars, Vol. 4* (Contemporary 2510). Despite this, it's a solid helping of Cooper and Shank.

The urge to fool around with the techniques of the more avant-garde serious composers leads, inevitably, out of the jazz world and into the avant-garde composer's camp. A group that is balanced precariously between these two magnets is the Teddy Charles Quartet (vibraphone, guitar, bass and drums). Both in and out of the jazz world, Charles and his men play with dedicated skill. The Quartet's *New Directions* (Prestige PRLP 140) contains well-turned examples of both the ultimate extension of chamber jazz and the step beyond this ultimate extension.



*"Praise... owes its value only  
to its scarcity"* — Samuel Johnson

---



## R. D. DARRELL

**One of the Nation's Foremost Record Critics**

"It flabbergasted me recently to be asked what kind of pick-up styli I used: for years it's been unconceivable to me to play any record (of any type, old or new) with anything but a diamond stylus . . . a diamond stylus is not only essential, but actually cheaper . . . Here for once, the maximum in quality and safety is also the most convenient and economical!"



<b>PLAY SAFE PLAY DIAMOND</b>	<b>TETRAD</b>	<b>WORLD'S LARGEST MANUFACTURERS OF DIAMOND STYLI</b>
-----------------------------------	---------------	---

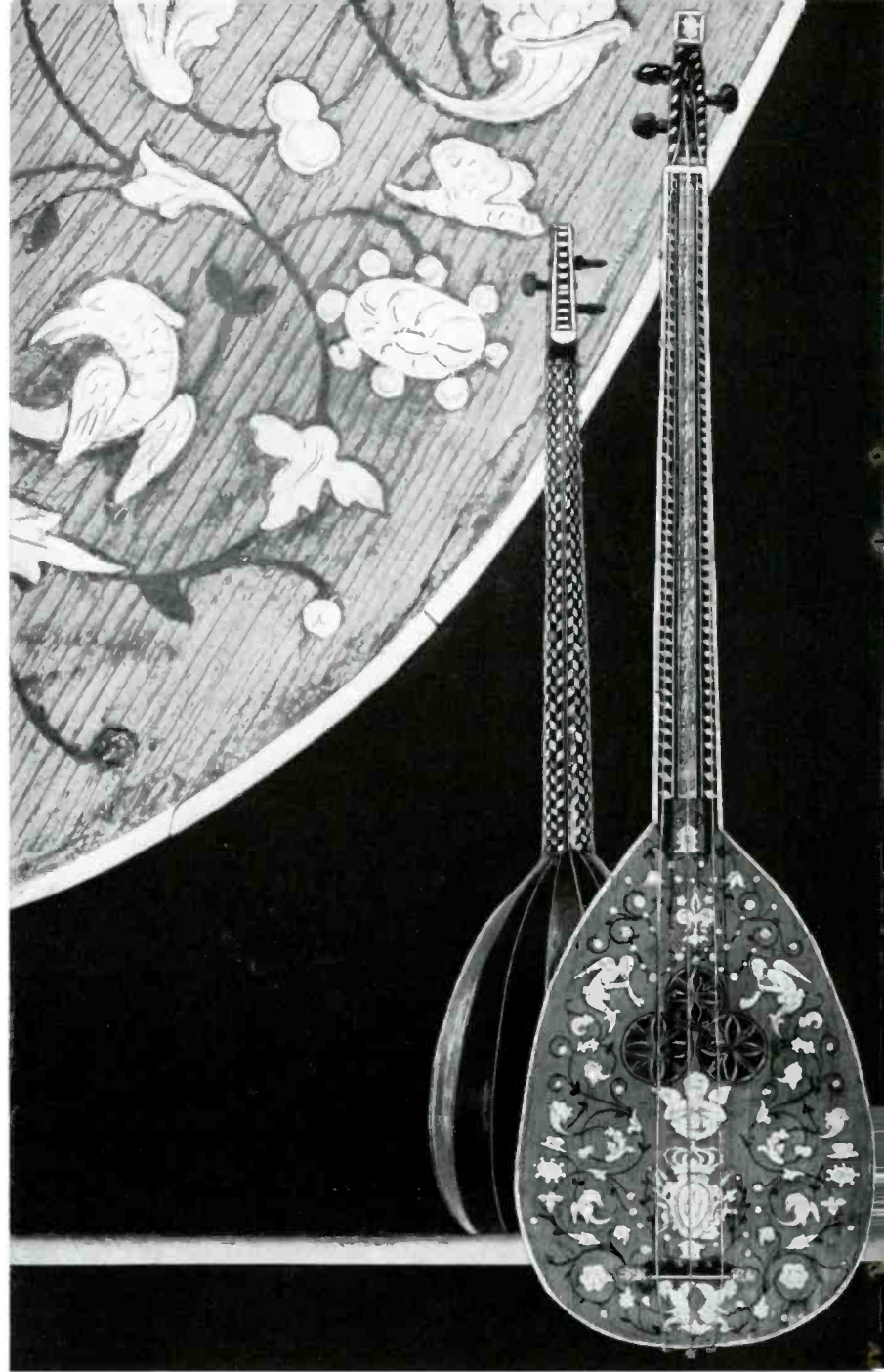
Ask your dealer or serviceman for a **BRAND NAME DIAMOND**  
Record-Needle Care Folders: Dept. F-2, 62 St. Mary Street, Yonkers, N. Y.

Photograph is by Irvin Kershner of 17th or 18th century Colascione in the Erich Lachmann Collection of Historical Stringed Musical Instruments reproduced through the courtesy of the Allan Hancock Foundation and the University of Southern California. Printed reproductions of four of the photographs used in this series are available for one dollar. Send remittance to James B. Lansing Sound, Inc. Be sure to print your name and address clearly.



*labor of love*

*The skilled Italian hands which fashioned this seventeenth century colascione were alive with delight. The elegance with which they inlaid the engraved mother-of-pearl in the straight-grained spruce table suggests a vision of courtly singers and noble ladies. The Jim Lansing craftsman carries in his mind another vision while he forms and assembles Signature Speak-*



*ers and Enclosures. He works to please, through his meticulous labors, the finely attuned ear which is able to perceive and appreciate today's closest approach to perfection — the verbatim reproduction of loudspeakers by Jim Lansing.*

Only Jim Lansing 15" and 12" General Purpose Speakers are made with four-inch voice coils... for crisp, clean bass... for smooth, extended highs.

JAMES B. LANSING SOUND, INC. • 2439 Fletcher Drive, Los Angeles 39, California

# An Audio Lexicon: part 1

Being a Layman's Guide to the Meanings and Use of various Words, terms and Abbreviations commonly encountered in the Colloquys and Writings of Audio Engineers and High Fidelity Initiates, compiled by Roy F. Allison

AC — (See Alternating current.)

**Acoustic feedback** — The physical transfer of mechanical vibrations from the output of a sound system back to an input device. Vibrations from a loudspeaker system which are coupled back to a pickup arm, for instance, are acoustic feedback. A PA system that howls or whistles is caused by sound emitted from the loudspeaker reaching the microphone with enough strength to result in oscillation.

**AF** — Audio frequency. A vibration that can be detected by the ear. Vibrations falling within the range from 16 to 20,000 cycles per second are commonly considered to be in the human audio-frequency range. The term is applied both to pressure vibrations in the air, that can be heard directly, and to electrical impulses in a sound system that correspond to them.

**Alternating current, AC** — Electrical current that reverses its direction repeatedly.

**AM** — Amplitude modulation. This is the old or standard system of radio broadcasting, in which the sound is impressed on the radio wave by varying its amplitude.

**Amperes** — (See Current.)

**Amplifier** — A device that increases the amplitude of electrical impulses. When the word is used alone, it is ordinarily understood to mean a power amplifier; that is, the final amplifier that drives a loudspeaker system. As such there may or may not be preamplifier, equalizer and control sections in the same unit.

**Amplifier stage** — One or more tubes and the associated components and wiring (circuitry) necessary to produce one step of amplification. A voltage amplifier stage increases the amplitude of an impulse without necessarily increasing its power level; a power amplifier stage raises the power level of electrical impulses so that they are strong enough to drive a loudspeaker. Usually preamplifiers, tuners and control units consist entirely of voltage amplifier stages. Power amplifiers have a series of voltage amplifier stages terminated in a power amplifier stage, which uses two or four tubes in a *push-pull output* circuit.

**Amplitude distortion** — (See Distortion.)

**Arm** — The long horizontal part of a record playing assembly, pivoted at one end and free to swing over the record, that holds the cartridge and needle or stylus.

**Attenuate** — To reduce in loudness, amplitude, or intensity. (See Attenuator.)

**Attenuator** — A device that reduces the amplitude of electrical impulses. This reduction may be fixed, variable in steps, or continuously variable. A volume control is an attenuator; so is a loudspeaker level control.

**Back-loading** — (See Loading.)

**Baffle** — (See Enclosure.)

**Bass-reflex** — A type of speaker enclosure in very wide use, consisting of a completely closed box except for two openings: one for the speaker and another, usually comparable in size, that permits sound from the back of the loudspeaker cone to escape in such a manner as to reinforce bass tones over a chosen frequency range.

**Beam-power tube** — (See Tubes.)

**Binaural** — Pertaining to two-eared hearing, or the process of hearing with two ears. Unfortunately, it is often (erroneously) used as a synonym for "stereophonic."

**Capacitor** — a circuit element usually consisting of two or more thin metallic plates of relatively large area situated in close proximity but separated by an insulating material; the plates are of foil strips in most fixed-value capacitors, and the strips are rolled into cylindrical shape in order to achieve compactness. In variable capacitors (such as common radio tuning condensers) the plates are rigid, the insulating material is air, and the capacity is varied by adjusting the degree to which the plates are meshed (thereby changing the effective plate areas).

When a voltage is impressed across such plates they become charged according to the polarity of the voltage; that is, electrons are withdrawn from one plate and an excess of electrons is forced into the other. The number of electrons affected is determined by the amount of the voltage, the area of the plates and the distance between them and the insulating material. Considering a given voltage the *capacity* (measured in farads) of the capacitor is determined by plate area and spacing and by the insulating material. If the voltage applied does not change, the plates assume a fixed charge and no further current flows; capacitors, therefore, "block" DC: they represent a very high impedance to DC. But if the applied voltage is reversed, electrons flow out of the second plate and into the first, charging them in the opposite sense: if the applied voltage is reversed again and again, each time before the new charging cycle has been completed, there is continuous current flow in the circuit. Capacitors "pass" AC, then — the higher the frequency of

the AC, the better the "passing" action.

**Cartridge** — The element in a record-playing assembly that changes the mechanical motion of the needle or stylus into electrical impulses that can be amplified. Some common cartridge types are the crystal and ceramic, magnetic (moving-coil and variable reluctance), and capacitance.

**Cathode** — The negative element of any electrical device, as opposed to the positive (anode) element. In a vacuum tube, the element from which electrons are "emitted," or issued.

**Cathode follower** — A tube circuit that is often used as the last stage in tuners, preamplifiers and control units because of its low output impedance. This characteristic permits the use of long connecting lines between such units and others (power amplifiers, for instance) without danger of hum pickup or loss of high frequencies.

**Changer** — (See Record player.)

**Chassis** — The metal base, usually formed as a rectangular box, that supports and shields the circuit components and wiring of an amplifier or similar equipment.

**Choke** — (See Inductor.)

**Coaxial Speaker** — A woofer and tweeter combined "in-line" or coaxially (See Loudspeaker.)

**Coil** — (See Inductor.)

**Compensation** — (See Equalization.)

**Compliance** — Lack of mechanical resistance to movement: the easier it is to bend, flex, compress, expand or otherwise cause physical movement of some sort in an object, the more compliant that object is. High compliance is desirable in many ways for loudspeaker suspensions and cartridge-stylus combinations, but may result in mechanical fragility.

**Condenser** — (See Capacitor.)

**Conductor** — (See Electricity.)

**Cone** — (See Loudspeaker.)

**Connector** — A coupling device used on the ends of interconnecting cables, by means of which temporary or semi-permanent connections can be made between the various units of a hi-fi system.

**Controls** — The knobs on an equalizer, control unit, tuner or amplifier for selecting

*Continued on page 124*





ALBERT PULLEY, Chief Recording Engineer, RCA Victor Record Division

Photo by Arnold Newman

## “SCOTCH’ Brand High Output Tape meets all our demands for RCA Stereophonic recordings!”

ALBERT PULLEY, Chief Recording Engineer, RCA Victor Record Division, holds an enviable position in the field of audio engineering. His contributions to the development of high fidelity sound over a period of years have helped establish the United States as a leader in recorded sound. In addition, his brilliant and sensitive supervision of recordings by such masters as Toscanini, Stokowski and Koussevitsky have won him the warm praise of critics and technicians alike.

To meet the exacting standards demanded for RCA Victor “Red Seal” Stereophonic recordings requires the finest recording material available. That is why RCA uses new “Scotch” Brand No. 120A High Output Tape for their original recordings. With no increase in noise or harmonic distortion . . . 133% more output, new “Scotch” Brand No. 120A High Output Tape assures audio engineers clearer, greater dynamic range recordings. Have you tried it?



Reg. U.S. Pat. Off.  
**SCOTCH** BRAND Magnetic Tapes

The term “SCOTCH” and the plaid design are registered trademarks for Magnetic Tape made in U.S.A. by MINNESOTA MINING AND MFG. CO., St. Paul 6, Minn. Export Sales Office: 99 Park Avenue, New York 17, N. Y. In Canada: Minnesota Mining and Manufacturing of Canada, Ltd., P.O. Box 757, London, Ontario.



# TESTED IN THE HOME



*These reports may not be quoted or reproduced, in part or in whole, in any form whatsoever, without written permission from the publisher. Because of space limitations we normally attempt to report only on products of wide general interest. Thus, omission does not, per se, signify condemnation, although reports are seldom made on equipment that is obviously not reasonably high in fidelity. — Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end, or to request that the report be deferred (pending changes in his product) or not published at all. He is not permitted, however, to amend or alter the report.*

## The National Line

**SPECIFICATIONS** (furnished by manufacturer): Criterion FM-AM binaural tuner; Horizon 5 preamp-equalizer-control unit; Horizon 20 amplifier. Preamplifier can be plugged into either tuner or amplifier, and receives power from either, or can be used separately with external power source. **TUNER** — **Inputs:** high-level inputs for TV and tape recorder, and low-level input for magnetic phono cartridge, connected to preamp plug connector and used only if Horizon 5 preamp-equalizer-control unit is plugged into the tuner. **Controls:** AM tuning, FM tuning, combined AC on-off and AM volume control, FM volume control, selector switch (FM Mutamatic; FM normal; AM; Binaural). Hum balance and Mutamatic adjustments on chassis. **Outputs:** high-impedance output to tape recorder, unaffected by volume controls; low-impedance tuner output, for use when tuner is operated monaurally without Horizon 5; preamp output, live only when Horizon 5 is used with tuner; binaural individual FM and AM outputs. Output to multiplex unit for future binaural broadcasts using only an FM channel. Two switched AC outlets. **Sensitivity:** FM, 0.5 microvolts for 20 db quieting; AM, sufficient for optimum quieting on any signal strong enough for good quality. **Selectivity:** FM, 60 db down 200 kc. each side of carrier, with 180 kc. bandwidth at 6 db points; AM, 52 db down 20 kc. each side of carrier, with 17 kc. bandwidth at 6 db points. **Hum:** at least 60 db below rated output of 3 volts. **Drift:** negligible; no AFC required. **Distortion:** essentially zero. **FM capture ratio:** .8. **Dimensions:** 16½ in. wide by 7¾ high by 11½ deep. **Tubes:** 6BQ7, 6X8, 3-6BA6, 6BE6, 6AU6, 6AV6, 2-6BN6, 6AL5, 2-12AX7, 5Y3GT. **PREAMPLIFIER** — **Inputs:** three high-level, for tuner, tape recorder, and TV; one low-level equalized input for magnetic phono cartridge. These are connected to multi-contact plug on back; when unit is plugged into Criterion tuner or Horizon 20 amplifier, connections to input jacks are made automatically. **Controls:** combined selector and equalization control (TV, Tape, Tuner, phono positions with NARTB, RIAA, LP, AES, 78 Noisy, FFRR, and Foreign equalization); Bass (+25 to -15 db, 20 cycles); loudness compensation on-off switch;

Treble (+12 to -25 db, 10,000 cycles); combined AC on-off switch and loudness or volume control. Tape and TV input level controls, and phono input level switch, under chassis. **Outputs:** single medium-impedance output; when used with Criterion tuner, this is connected to Preamp output jack; when used with Horizon 20 amplifier, it is connected automatically to the amplifier input jack. **Distortion:** less than .2% harmonic at normal output (1.5 volts); .6% at 10 volts, and 1.5% at 15 volts; less than .31% IM at normal output. **Response:** within .25 db, 20 to 30,000 cycles; within 1 db to 100,000 cycles. **Hum and Noise:** at least 70 db down from normal output on high level inputs; at least 50 db down from signal at 10 millivolt phono position. **Mounting:** fits into Criterion tuner or Horizon 20 amplifier, or can be operated remotely by means of 3 or 15-ft. interconnecting cable (available). **Dimensions:** 2½ in. high by 10 1/8 wide by 6 deep. **Tubes:** 2-12AX7. **AMPLIFIER** — 20-watt power amplifier with input level control, single AC outlet. **Response:** ±.15 db, 20 to 20,000 cycles; ±1 db, 10 to 60,000 cycles. **Distortion:** less than .3% harmonic at 20 watts, .6% at 25 watts; 1% IM at 20 watts. **Hum and Noise:** 80 db below 20 watts. **Output impedance:** 8 or 16 ohms. **Rumble filter:** operative below 30 cycles. **Dimensions:** 4 in. high by 14½ wide by 11 deep. **Tubes:** 12AX7, 2-6L6G, 5U4G. **Prices:** Criterion tuner, \$169.50; Horizon 5 preamplifier-control unit, \$49.95; Horizon 20 amplifier, \$84.95. **Manufacturer:** National Company, Inc., 61 Sherman Street, Malden 48, Mass.

Whatever else may be said about National hi-fi equipment, there can be no argument about its dissimilarity to any other line! Here is equipment designed with a completely fresh approach, made by a company new to the high fidelity field. It even looks different.

Further, there should be no doubt about National's qualifications, particularly when it comes to tuners. They've been making top-grade communications equipment since the beginning days of radio; their products have earned a reputation for performance and dependability, in a highly competitive field, for which many manufacturers would swap their best tax men. So we might expect their high fidelity line to be good, as well as different, and it is.

The main items are the Criterion FM-AM binaural tuner, the Horizon 5 preamp-equalizer-control unit, and the Horizon 20 power amplifier. (There's also a 10-watt amplifier with integral preamp-control section, which we didn't have for test). They are planned so that the control unit can be inserted into either the tuner or the amplifier, and so become effectively part of either; connections are made automatically by a multi-terminal connector on the back of the control unit that mates with a receptacle on which-ever unit is used with it. Input and output jacks, connected to terminals on the receptacles, are furnished on both the



*Criterion tuner has separate FM, AM sections. Preamp is in slot.*



tuner and the amplifier. The control unit can be used by itself too; 3 and 15-ft. interconnecting cables can be obtained for that purpose. Aluminum plates are furnished with the tuner and amplifier to cover the holes when the control unit is not used.

FM and AM sections of the tuner are individually tuned and controlled, so that it can be used to pick up present binaural broadcasts without another tuner. In addition, there is a high-impedance output from the FM detector that can be connected to a binaural detector in the event that binaural FM multiplex transmission is authorized — a unique feature. There are three input jacks on the back panel: two high-level inputs, for tape playback and TV, and one for a magnetic phono cartridge. These are led to the control unit connector receptacle, of course, and are used only when the control unit is plugged into the tuner. Two output jacks are labeled FM and AM; these are simultaneous outputs when the tuner's function selector switch is in the binaural position. In the AM position of the function selector switch only the AM jack is energized, and in either of the two FM positions only the FM jack is "live." If the tuner is to be used in a conventional monaural setup these jacks would not be used; instead, the jack marked Tuner Out (or the one marked Preamp Out, if the control unit is included in the tuner) would be connected to the amplifier. These, and the Recorder Out jack operate normally as in standard FM-AM tuners, with the function selector switch determining the type of signal fed to them. (As a matter of interest — if the switch is turned to the binaural position these jacks are fed from the FM section of the tuner.) A constant output level of 1 volt is obtained at the Recorder Out jack; it is not affected by the volume controls.

There are two FM-only positions on the function selector switch, as has been mentioned. One is marked FM Mutamatic, the other FM. In the Mutamatic position a squelch circuit — another singular feature — kills all noise between stations. This is a real blessing if the station you're looking for is of medium or high signal strength, but it may eliminate very weak stations as well as the noise. Accordingly, the other FM position is furnished so that you can get the weak ones. Sensitivity and limiting are both very good on FM, as is sensitivity and selectivity on AM. No AFC is included; none is required, says National, because drift is negligible, and the discriminator is not critical as to tuning. Our only complaint about the tuner concerns



*Horizon 20 power amplifier, with preamp-control unit installed.*

its dial, which is short and not marked very clearly.

When the Horizon 5 is inserted into the tuner it takes over the functions of AC on-off switching and volume control, so the volume controls on the tuner can be turned up to maximum and left there. There are three adjustments on the bottom of the control unit chassis: tape and TV input level controls and a sensitivity and impedance switch for the phono input channel. In one position of this switch the input is matched for low-level cartridges such as GE; in the other position Pickering, Audak and similar cartridges are matched. In both the tuner and the amplifier cases are holes directly under these controls, so they can be reached when the Horizon 5 is in either unit.

Front-panel controls are conventional in most respects. The input selector switch has seven phono positions, with various equalization curves (see specifications paragraph) and three positions for high-level inputs (TV, Tape, Tuner). Old standard curves as well as RIAA are furnished for LP, and there are three special curves for 78s. Bass and treble tone controls seem to have truly flat center positions, and there are exceptional amounts of bass boost and treble cut available. We suspect that the loud-



*The Horizon 5 preamp-control fits in either tuner or amplifier.*

ness compensation on-off switch will be left in the off position by most users, because many will find the amounts of bass and treble boost added (even at high settings of the loudness control) to be excessive. Rough checks on our test unit showed the maximum compensation boost (at low settings of the loudness control) to be 31 db and 17 db at 50 and 10,000 cycles, respectively.

This control unit has flexibility and performance comparable to that found in units costing substantially more; at the price it seems a very good buy. Because of its unusual connection setup, however, it should probably be used with the National tuner or amplifier. Adapting it for other systems would be possible, but not easy, for the technically inexperienced.

Our test showed that the Horizon 20 amplifier met its specifications easily, and is an excellent amplifier adaptable to any system. It has an AC on-off switch and jacks on the back panel for magnetic phono, TV, tape and tuner whose use (as with the tuner) depends on whether or not the control unit is incorporated. There are also amplifier input level and hum controls, which are effective with or without the control unit, and a switched AC outlet. Attractive styling, scrupulously clean sound, and relatively high power for the price make the Horizon 20 an attractive buy in any comparison. The first time at bat, National has hit a home run. — R. A.



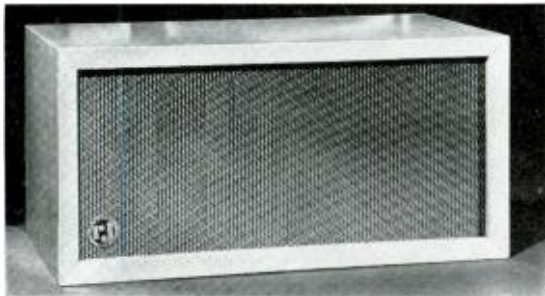
## R-J Wharfedale

**SPECIFICATIONS** (furnished by manufacturer): an R-J enclosure fitted complete with an 8-in. Wharfedale speaker. **Size:** 11-in. high, 10-in. deep, 23½-in. long. **Frequency response:** 50 to 16,000 cycles. **Impedance:** 10 ohms. **Finishes:** mahogany and blonde. **Price:** \$54.50 in mahogany, \$57.50 in blonde. **Address:** R-J Audio Products, Inc., 164 Duane St., New York 13, N. Y.

R-J enclosures were introduced some time ago (couple of years, anyway) and of late have been widely sold because of their compact size and, considering this size, their good response. As readers know, R-J's are sold through British Industries Corp. in New York, which also imports a noble line of English products, including Wharfedale speakers, Garrards, Leak amplifiers, and several others.

In this enclosure, we find R-J and Wharfedale combining their efforts to produce excellent sound.

Well, here we go again trying to describe what a speaker system sounds like. There's enough difference between the big ones; the little ones (into which class this R-J Wharfedale combo falls) show even greater differences.



*R-J and Wharfedale, combining efforts, produce excellent sound.*

So, put this down for well-balanced, with a surprising amount of whump in the low end. The advertisements show a frequency response chart; it's got enough bumps in it to make us believe it's probably pretty true to life, and the speaker system sounds as if the lows started to slip slowly below 70 or 80 cycles, just the way the chart shows them.

This system makes the hiss between FM stations sound like "hess"; it puts a veil over the sound, which is quite pleasant to listen to, in a gently muted, dignified sort of way. We wouldn't look for the drama and excitement in the music with this system — and, thank goodness, neither will the brasses and the violins make us cringe. You're sitting in the back section of the orchestra, here; relaxing, enjoying a quiet bit of nice music. Oh, you can step up the volume, all right; this baby can roar — but, dear me, it's so ungentlemanly!

And just to prove the point we've made at various times in these pages . . . we heard the same speaker, not long ago, in a rock-solid, tuned-port bass reflex of only slightly larger size than this unit. Relatively speaking, you'd never know it was the same speaker (as a matter of fact, maybe it wasn't but it *was* an 8-in. Wharfedale). Almost too brilliant and snappy for our taste. Just goes to show!

— C. F.

## Fisher Mixer-Fader

**SPECIFICATIONS** (furnished by manufacturer): An electronic mixer for use in blending together and controlling level of two signal sources. Two high impedance inputs; cathode follower output. One 12AX7 tube. Master volume control. **Size:** 4½ by 5¾ by 5 in. deep. **Price:** \$19.95. **Address:** Fisher Radio Corp., 12-25 44th Drive, Long Island City 1, N. Y.



Here's another useful accessory from the Fisher electronic labs; tape recording enthusiasts are going to love this one. In essence, it permits you to blend or mix two signals, control the level of each and of both combined. The two levers control the volume of the two

input channels and the center knob regulates the level of the single, mixed output channel. For example, if you're recording a commentary to go with home movie films, you could let your voice ride through at a steady level and bring background music up or down in loudness, in relation to your voice, as you wished.

Cute trick: the two levers work in opposite directions, the left-hand one being off at the top whereas the right hand one, at the top of its throw, is full on. Thus, by moving both up (or down) together, you completely switch channels. Another trick: although this mixer provides no gain (it inserts no loss, either) you can secure the effect of relative gain, in the amount of 10 db, by shorting a resistor.

Compact, effective, useful — and only \$19.95. Pretty nice. — C. F.



*The pained looking gentleman above is Mr. John B. Minton, a salesman for the Custom Music House in San Francisco. The only reason we can offer for publishing this picture is that Mr. Minton sent it to us with the comment that if we had no use for it (a plausible comment) we drop it in the Charles River. In that we are some 130 miles from the Charles, we decided it would be easier to use it. However, we would like to give fair warning that if we receive any more pictures like this they will promptly be dropped in the Housatonic, which is only a picture's throw from our window.*

## Fisher 50PR-C Preamp-Equalizer



We'll skip the manufacturer's specifications on this and, instead, refer you back to page 94 of the January-February 1954 issue, in which the 50-PR was reviewed in detail.

This is the same thing, except that a volume control has been added.

There were plenty of applications for the simple, effective preamp-equalizer; there are as many more for this. An inexpensive power amplifier plus this unit makes a fine phono combination for a second installation. Or plug a pair of earphones into the output of the 50PR-C and the lead from the cartridge into the input, and you have a completely private listening system with fine quality; you'll be surprised at how much you enjoy it. Or, if you have a double-headed arm for binaural, use two 50PR-C's and binaural earphones; that's all you need. This makes the simplest and most economical binaural system known to man, just about; it'll be "true" binaural and a startlingly different experience if you've never heard binaural over phones.

And so on . . . let your imagination wander; Fisher has again added to the flexibility of his line. — C. F.

## Wall Trig-R-Heat Solder Gun

**SPECIFICATIONS** (furnished by manufacturer): a line of instant-heating lightweight soldering guns with automatic temperature regulation. Model 214T has 1/4-in. tip; input wattage (determined by thermostat) ranges from 150 to 400 watts; weight is 11 oz.; AC or DC operation. Model 212LT has 1/2-in. tip; input is 300 to 650 watts; weight is 24 oz.; has built-in 10-watt spotlight to illuminate work. Model 214LTN has 1/4-in. tip; input is 150 to 400 watts; weight is 14 oz.; has built-in 10-watt spotlight. Tips and element assemblies are interchangeable between 212LT and 214LTN models. Prices: model 214T, \$9.95; model 214LTN, \$14.95; model 212LT, \$16.95. Distributor: Garden City Industries, Inc., 900-910 West Jackson Boulevard, Chicago 7, Illinois.



*A new lightweight solder gun.*

Of the gun-type soldering devices we've worked with so far, these appear to have the most impressive advantages for the average home user.

They are fast-heating but are not of the typical transformer-type, so that they are quite light in weight. We had the model 214LTN for our tests; this has a built-in spotlight but the smaller heating element and tip assembly. Even so, there was plenty of heat for any electrical soldering job — and the smaller tip simplifies close work.

We were particularly pleased with the spotlight. The ten-watt bulb is recessed in the handle so that it can't be broken easily, yet it throws enough light to be really useful, and it covers a reasonable area. This is more than can be said for many soldering-gun lights. Further — and here is a touch of simple genius! — the light has a *separate* switch to itself. You don't have to keep the heating trigger depressed to inspect your soldering job, so there is no danger of overheating.

The Wall guns appear to be very well built, and with their other advantages this puts them into the top bargain category. Our five-year-old boy, incidentally, shares our enthusiasm for the 214LTN, since it's the very epitome of deadly-looking space guns. — R. A.

## Brociner Mark 12



*The Mark 12: complete control, small size, and good performance.*

**SPECIFICATIONS** (furnished by manufacturer): a complete preamplifier, control unit, and amplifier in a single, small case. **Frequency response:** ±1 db, 20 to 20,000 cycles. **Power output:** 12 watts; 24 watts peak. **Distortion:** 1% harmonic at 12 watts; 1% intermodulation at 5 watts. **Inputs:** 3 high level, 1 low level. **Outputs:** tape take-off ahead of volume control; speaker (4, 8, and 16 ohms). **Tone control range:** bass ±16 db at 50 cycles; treble +12 to -15 db at 10,000 cycles. **Equalization:** separate bass (AES, NARTB-RIAA, 800, and LP) and treble (LP, NARTB-RIAA, AES, LON, FFRR, and 78 or flat). **Size:** 4 1/2-in. high, 10 7/8-in. wide, 8-in. deep. **Price:** \$98.25. **Address:** Brociner Electronics Laboratory, 344 East 32nd. St., New York 16, N. Y.

Here is a fine example of what can be achieved in the way of "compacting" an amplifier without losing flexibility or running into too much of a distortion problem at reasonable listening levels.

This unit has separate equalization controls (turnover control is combined with input selection), separate tone controls and a loudness control (loudness compensation can be defeated by plugging in a shorting plug at the back of the chassis). It provides three high-level input channels, which can be selected by a knob on the front, and a low-level channel for magnetic cartridges. Another input jack on the back is tied to the mag phono jack and handles crystal and other cartridges (such as the Weathers). The gain on the phono channel will be enough, on some systems (with high-efficiency speakers) to operate low

*Continued on page 102*

QUALITY SPEAKS...

# TELEFUNKEN

## HIGH FIDELITY RADIOS

With great pride, the manufacturers of the world famous Telefunken Microphones present their latest engineering triumphs. Never before have you heard such unbelievably perfect sound from table model radios. Actually, these fine sets are more than just radios, they are complete high fidelity audio systems incorporating superb FM-AM-Short Wave tuners. There are inputs for your turntable or record changer, and your

tape recorder as well as outputs for additional speakers or the recorder. All American markings and dials. Good news for your neighbors: there is no need for playing these sets at their full power output... extreme highs and lows come through in all their beauty, even at a very low volume! Wonderful news for the lady of the house: the hand finished solid French walnut cabinets are truly masterpieces of design and craftsmanship.

### "OPUS 55 HI-FI"



### THE ULTIMATE IN HIGH FIDELITY... 6 SPEAKERS

specifications:

**SPEAKERS:** Two 8 1/2" woofers; two 4" permanent-dynamic medium treble speakers; two electro-static tweeters with non-directed radiation.  
**WAVE RANGES:** FM: 88-108 Mc.; Short Wave: 5.9-18 Mc.; Std.: 515-1620 kc.; Special: 150-330 kc.  
**ANTENNAE:** Built-in FM dipole antenna and rotating ferrite antenna for standard band (operated from front of cabinet).

**CIRCUITS:** 19 circuits, including 11 for FM (Armstrong circuitry).  
**AUTOMATIC VOLUME CONTROL:** On two stages backwards.  
**CABINET DIMENSIONS:** 25 1/4" x 16 1/2" x 11".  
**FREQUENCY RESPONSE:** 20 to 20,000 cycles.  
**POWER OUTPUT:** Approx. 10 watts.

### "RONDO"



### MODERATELY PRICED... 3 SPEAKERS

specifications:

**SPEAKERS:** Oval shaped woofer, 10 1/4" x 7 1/4"; two permanent-dynamic tweeters.  
**WAVE RANGES:** FM: 88-108 Mc.; Short Wave: 5.9-18.5 Mc.; Std.: 515-1620 kc.; Special: 150-330 kc.  
**CIRCUITS:** 17 circuits including 9 for FM (Armstrong circuitry).  
**ANTENNAE:** Built-in FM dipole antenna and rotating ferrite antenna for standard band (operated from front of cabinet).  
**AUTOMATIC VOLUME CONTROL:** On two stages backwards.  
**CABINET DIMENSIONS:** 23 1/4" x 15 1/8" x 10 1/8".  
**FREQUENCY RESPONSE:** 30 to 18,000 cycles.  
**POWER OUTPUT:** Approx. 8 watts.

### "GAVOTTE"



### LOW PRICED... 2 SPEAKERS

specifications:

**SPEAKERS:** Oval shaped woofer, 10 1/4" x 7 1/4"; permanent-dynamic tweeter.  
**WAVE RANGES:** FM: 88-108 Mc.; Short Wave: 5.5-18 Mc.; Std.: 515-1620 kc.; Special: 150-330 kc.  
**CIRCUITS:** 15 circuits, including 9 for FM (Armstrong circuitry).  
**ANTENNA:** Built-in FM dipole antenna.  
**AUTOMATIC VOLUME CONTROL:** On two stages backwards.  
**CABINET DIMENSIONS:** 18 1/4" x 13 1/4" x 7 3/4".  
**FREQUENCY RESPONSE:** 50 to 15,000 cycles.

## those who seek QUALITY find TELEFUNKEN

At leading music stores everywhere



Telefunken products imported and distributed exclusively by

# AMERICAN ELITE, INC.

DEPT. H • 1775 BROADWAY • NEW YORK 19, N. Y.

## TELEFUNKEN TUBES

Telefunken tubes are interchangeable with American types... in fact, Telefunken "long life cathode" tubes will improve the performance of any radio or television set.

Write for free literature and technical data. Also ask for details about

**MAGNETOPHON TAPE RECORDERS**  
by Telefunken  
and  
**TELEFUNKEN MICROPHONES**

Dealer inquiries invited.



## TESTED IN THE HOME

*Continued from page 100*



*Back of Mark 12 cage carries clear indications for wiring.*

output cartridges (such as Fairchild) without a transformer. The loudness compensation is gentle, the tone control range more than adequate. As a matter of fact, it appears to be slightly greater than stated in the specifications.

The instructions are right up to date; even tell you how to connect Electro-Sonic cartridges. The tape output

connection is taken ahead of the volume/loudness control but after equalization and tone controls. A hum balance control is provided.

And — the important thing — the sound output is very good. A critical ear may be able to detect distortion at high levels on loud passages over wide range speaker systems, but somehow we cannot visualize Mr. Brociner advising a customer to drive his Transcendent with a Mark 12! More likely, he would recommend the twice as bulky, and twice as costly 30A and C combination — whose specifications call for  $\frac{1}{4}$  of 1% IM distortion at 20 watts. We checked distortion and found it to be about as specified for the Mark 12; it rises sharply above that 5-watt point.

So, if you want fine sound at moderate listening levels, plenty of flexibility, an attractive but relatively palm-sized unit, at a happy-medium cost, then look carefully at the features of the Mark 12. — C. F.

**MANUFACTURER'S COMMENT:** It is certainly true that the performance of our Mark 30 amplifier is more in keeping with the quality of an elaborate speaker system such as the Transcendent. It may be of interest, however, that at the recent Audio Fairs we did use the Mark 12 to drive the Transcendent some of the time and astonished a good many people at the quality of reproduction afforded by this little package, even at the high volume levels customary at the Fairs. Incidentally, we are now supplying the Mark 12 with an improved front panel having a frosted finish in the section bearing the designations, with the top and bottom strips in brushed brass. The new plate is easier to read and its styling is more attractive than the panel shown in your illustration.

## Ampex 620 Amplifier-Speaker

**SPECIFICATIONS** (furnished by manufacturer): a compact power amplifier and loudspeaker assembly in portable carrying case. **AMPLIFIER ONLY** — rated power: 10 watts. **Inputs:** single high-level input, 20,000 ohms; 0.6 volts produces full rated output. **Controls:** input level control; equalization (flat response at center setting, up to 6 db treble boost in maximum clockwise position and up to 6 db bass boost in maximum counter-clockwise rotation); AC on-off switch. **Outputs:** amplifier normally connected to built-in speaker through bass and treble-boost network; flat output of amplifier available at phone jack on front panel which, when used, disconnects built-in speaker. Unswitched AC power outlet on side of case. **Distortion:** less than 1% harmonic at 10 watts. **Noise:** better than 70 db below rated output. **Response:** 20 to 20,000 cycles,  $\pm 0.5$  db. **Impedance:** 12 ohms. **OVERALL** — speaker: 8-in. PM in totally-enclosed baffle; will take full amplifier power. **Response:** 65 to 10,000 cycles, essentially flat, with usable response below and above. **Dimensions:** 13 in. by 16 by 8, including case. **Weight:** 25 lb. **Price:** \$149.50, including case. **Manufacturer:** Ampex Electric Corporation, 934 Charter Street, Redwood City, California.

The Ampex 600 portable tape recorder came as quite a shock to many, accustomed as we were to the massiveness that characterized previous Ampex machines. As fine a miniaturization job as the 600 is, we believe that the 620 is still more remarkable: it's a *high fidelity* power amplifier and speaker system in a suitcase, with a total weight of 25 lb.! And it sounds good — from an 8-inch speaker in an enclosure of just about half a cubic foot, such sound is likely to make you doubt your ears.

According to the instruction book, these results were achieved by designing the speaker, enclosure and amplifier as a unit, each part with characteristics that exactly complement the other parts. The speaker has a big magnet assembly with a long gap, so that large cone movements can be made without distortion, and the cone suspension is designed to permit such movements. The enclosure

is lined with a heavy pitch-like substance and is cross-braced; there is also a fiber-glass mat to kill high-frequency reflections. This combination has an acoustic response characteristic, when fed from a "flat" amplifier, that is *not* flat — it droops at both ends of the range, particularly the low end. In order to compensate for the speaker-enclosure characteristic, the amplifier was designed with a boost network that produces a rising response at the ends of the range. Neither amplifier nor speaker-enclosure combination would sound good if used separately, but together they furnish a flat acoustic output that is, to say the least, exceptional for something of this size.

The amplifier can be used to drive other speaker systems if the compensation network is removed; this is done automatically, and the built-in speaker is silenced, when a phone plug is inserted in the SPEAKER jack. With or without an external speaker, however, the EQUALIZATION



*The 620 hi-fi speaker-amplifier combination is truly portable.*

and LEVEL controls are effective. The equalization control gives a flat response when in the center position of its rotation. Turned to the right it boosts the high frequencies (to a maximum of 6 db at 10,000 cycles) without materially affecting the bass; turned to the left, it boosts the bass in the same way. The amplifier itself, then, is a good basic ten-watter with somewhat more flexibility than usual.

We don't want to convey the impression that the 620 can be mistaken for a good two or three-way speaker system in a large enclosure. It comes remarkably close to a reasonably good single-cone speaker in a 4 or 4½-cubic foot enclosure, though, and — particularly at the bass end — is noticeably better than most 1 and 2-cubic foot systems driven by standard amplifiers. For portable hi-fi it's outstanding. — R. A.

## Audax Arm & Hi-Q7 Cartridge

**SPECIFICATIONS** (furnished by manufacturer): No. 12 arm, for playing records up to 12 in. diameter, and Hi-Q7 turnover cartridge. Separate stylus assemblies for 78s (sapphire) and microgroove (diamond). **ARM** — length: 11 1/8 in. including cartridge. **Adjustments:** one, for cartridge setback height. **CARTRIDGE** — response: 20 to 20,000 cycles. **Output:** 40 millivolts. **Recommended load resistor:** 100,000 ohms. **Prices:** 12-in. arm, \$13.52; 16-in. arm, \$19.40; adaptor (for using other cartridges with Audax arms), \$4.70; Hi-Q7 cartridge, \$40.88. **Manufacturer:** Audak Company, 500 Fifth Avenue, New York 36, N. Y.



In addition to fine performance. Audax cartridges have two advantages for the home user: ruggedness (which makes them particularly suitable for use in record changers, by the way) and the fact that the styli are easily replaceable *individually* by the user. Other popular magnetic cartridges may have one but not

both of these important characteristics.

Output voltage of these cartridges has always been relatively high, which helps keep preamplifier noise down below audibility. Now the output voltage has been increased substantially in the Hi-Q7 in an attempt to get a still more favorable ratio of signal to noise; the output is now as high or higher than that of any other magnetic cartridge. It is just as important as ever to observe the usual precautions regarding hum pickup, of course. According to Audak the increased output level is the only change made in the cartridge, and listening tests confirmed this — the Hi-Q7, properly loaded, sounds very good indeed.

The matter of loading is important, since a value less than the recommended 100,000 ohms will result in some high-frequency reduction. Most fixed input resistors on preamplifiers range from 22,000 to 47,000 ohms, so that it will be necessary to replace them.



*Audax arm and cartridge: a standard high-fidelity combination.*

Audax cartridges do not fit standard arms, although adaptors are available for Webcor and Garrard changers. For that reason, if for no other, an Audax arm should be used with the Hi-Q7 in a manual-play setup. We had the shorter arm for testing, and it seemed ideally suited to the cartridge. In order to get the stylus pressure down to the 8¼ grams specified as a compromise for both types of records, we had to remove the weight at the back and turn it around so that it projected beyond what would normally be the end of the arm. And with our turntable (which is not inordinately high) we had to mount the arm on a block above the mounting board so that it would clear the record. There is a universal adaptor available for other cartridges — this may be of interest, since the arm is less expensive than most. — R. A.

**MANUFACTURER'S COMMENT:** For all practical purposes, the Hi-Q7 will perform superbly with either 47,000 or 100,000 ohms — although instrument tests will indicate a slight difference at 10,000 cycles. By "standard arms" R. A. undoubtedly means the arms originally designed for crystal cartridges, still used on commercial machines. Because such arms conceal the cartridge from view, the Hi-Q7 was designed to be in full view, thus making possible the highly important cartridge-groove alignment.

The standard height from panel to top of turntable is ¾ inch. However, each Audax arm comes with several 1/8-inch lift pads of which one, two or even three may be used under the arm base, depending on the turntable height. Apparently, R. A. overlooked these lift pads.

From now on all Audax arms will be micro-balanced for six grams, also permitting a heavier pressure for the once-in-a-while 78 record.

**EDITOR'S COMMENT:** By "standard" arms, we meant arms of other manufacture that are designed to take most hi-fi cartridges. The two lift pads supplied with the arm received for testing didn't raise the arm off the base enough for our turntable.

## Ingalls Acousti-Pads

**SPECIFICATIONS** (furnished by manufacturer): a supplemental pad for the turntable of record players, changers, and transcription tables. Made of American Felt Company's Feltan, resembling felted rubber. **Sizes:** 8, 10, 12, and 17 in. diameter. **Prices:** \$2.00, \$2.25, \$2.50, \$5.00. **Address:** Ingalls Electronics Co., 30 West Putnam Avenue, Greenwich, Conn.

Time was when turntables were covered with some green felt or maybe a slab of cork. Changers followed the same pattern and record collectors — unless they got out the vacuum cleaner at regular intervals — often found that they were dropping their records onto a miniature bed of gravel.

Then someone saw a market for turntable pads that were easy to keep clean, and many companies made them available. The latest comes from American Felt via Ingalls. Instead of being felt, cork, or foam rubber, it is a mixture of felt and rubber, which gives it considerably more body than the ones made of foam rubber alone. It is about 1/16th of an inch thick.

The thinness (in comparison to other types) is an advantage with turntables, whereon the center post is often quite short. Further, it may not be necessary to readjust the height of the pickup arm if this mat is added.

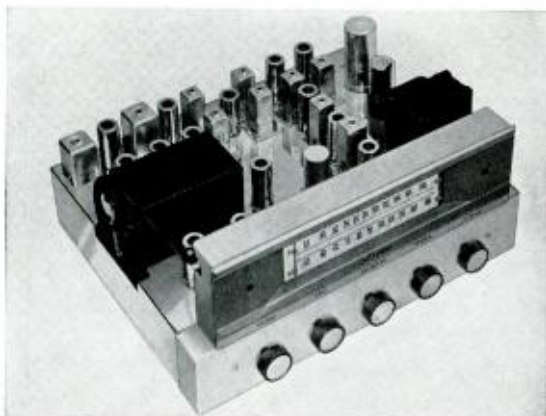
The firmness will be an advantage particularly to those who have the habit of not turning off the turntable when removing a record. The mats with less body tend to rumple

up; this one stays flat. On the other hand, it seems likely that a firm mat will not help reduce rumble as much as the softer variety. That's a hard question to decide, since it depends on the type of rumble or vibration: damping a vibration depends, obviously, on the frequency and nature of the vibration and the susceptibility of the damping material to sympathetic resonance at this frequency. — C. F.

**MANUFACTURER'S COMMENT:** Acousti-Pads are made of Feltan, a patented microporous rubber material resembling a "felted" rubber. The tenacious nature of the Acousti-Pad positively eliminates slippage, a fault apparent on any record player employing just a loose pad (usually a moulded rubber pad) as a covering on the metal turntable. Slippage is an important matter on transcription turntables. Feltan's surface characteristic also helps keep the record clean; foreign matter on a record transfers to and remains on the pad. There is a noticeable reduction of the fuzz that usually accumulates on the stylus.

## Craftsmen C1000 Tuner

**SPECIFICATIONS** (furnished by manufacturer): an FM-AM tuner with built-in preamp-equalizer and control sections. **Inputs:** one for magnetic phono cartridge; two high-level inputs marked for tape recorder and TV. **Controls:** Volume; Bass (+17 to -15 db, 50 cycles); combined selector and equalization switch (FM without AFC, FM with AFC, AM sharp, AM broad, four phono positions with LP, RIAA, EUR, or LLP equalization, Tape, TV); combined AC on-off and Treble (+17 to -15 db, 10,000 cycles); Tuning. Hum adjustment on back panel. **Outputs:** one low-impedance main output to amplifier;



C1000 FM-AM tuner and preamp-control is "best Craftsman yet."

one low-impedance output, unaffected by volume or tone controls, for tape recorder. Two switched AC power outlets on back panel. **Sensitivity:** FM, 2 microvolts for 30 db quieting; AM, 1 microvolt for 10 db signal to noise ratio (AM sharp position). **Response:** FM,  $\pm 0.5$  db, 20 to 20,000 cycles; AM,  $\pm 0.5$  db, 20 to 5,000 cycles (AM broad). **Audio Distortion:** 0.05% IM at 1½ volts output. **Noise:** in Phono positions, 60 db below 1½ volts output; other positions, 65 db down. **Dimensions:** 14½ in. wide by 13¼ deep by 6¾ high; ½ in. required for knob clearance. **Tubes:** 2-6BJ6, 6BE6, 6CB6, 6BN6, 6AU6, 2-6AL5, 2-6BK7A or 2-6BQ7A, 6U8, 6AV6, 3-12AX7, 5Y3GT. **Price:** \$179.50 **Manufacturer:** Radio Craftsmen, Inc., 4401 North Ravenswood Avenue, Chicago 40, Illinois.

This is the best Craftsman tuner yet, and that's saying a lot. In addition to superb FM, with and without automatic frequency control, you now have a choice of wide-band AM (for hi-fi reception of local stations) or narrow-band (for long-distance AM). As we have pointed out before, a compromise AM bandwidth *can* be fairly satisfactory but still has the disadvantages of a compromise.

The FM section is really hot: a booster helped very little or not at all. We could detect no distortion whatever, limiting was excellent, there was no trace of instability, and we liked the idea of being able to switch off the AFC when we had to. We weren't able to take advantage of the "broad" AM position on the selector switch — no local stations — but there are many who will. Although restricted in frequency range, sound in the sharp position was clean and relatively noise-free, altogether bearable. A good whistle filter was partly responsible for this.

Of top-notch quality, the audio section was not meant to duplicate an elaborate front end; still, it has plenty of flexibility for the average hi-fier. There are two high-level input channels, which are certainly adequate since FM and AM are already provided for. Only one phono channel, but there are four equalization settings available: LP, RIAA, EUR and LLP. The first is for the old Columbia LP curve; the third has about 5 db rolloff, and is meant as a universal curve for 78s; the last is for older London records. With the bass and treble tone controls any curve could be matched pretty much on the nose.

Both the recorder and main outputs are low-impedance, which is unusual even for the most elaborate control units and is a nice feature. No loudness compensation on the volume control — some might miss it, but others (including us) won't. Miscellaneous comments: lots of gain in the phono channel for just about any cartridge without transformer — sound is very good, particularly in regard to transient definition — styling is pleasant, construction seems to be first-rate. All considered, worth every penny of its cost and more. — R. A.

## Ampro Hi-Impedance Adaptor

**SPECIFICATIONS** (furnished by manufacturer): This is a kit which provides a high impedance output, taken ahead of the power amplifier stage, for Ampro models 756 and 757 tape recorders, to facilitate their use with high fidelity systems. **Price:** \$9.75. **Address:** Ampro Corp., 2835 N. Western Ave., Chicago 18, Illinois.

In our May, 1954 TITH section we reported on the Ampro model 756 tape recorder and concluded with the statement, "To summarize, this is a good package unit. The quality — up to the power amplifier stage — is sufficiently high so that, from the point of view of the man who wants to use his recorder in conjunction with a hi-fi system, we wish Ampro had included a jack wired in ahead of that final output stage."

Smart people, Ampro. They read that TITH report and set about providing the answer. This kit, costing all of \$9.75, is it. It includes a new jack and a condenser; there is also a new escutcheon. You remove the old jack (for external speaker) and put in the new one; resolder the wires from the old jack, connect a wire already soldered to the new jack to a tube socket, snip out a condenser and replace it with a new one. A microphone-type (3-wire) plug is provided, ready to connect to your hi-fi control unit.

The new jack is so wired that it provides either a high

*Continued on page 106*



# McIntosh brings you

LABORATORY

99  $\frac{60}{100}$  %\*

**PERFECT AMPLIFICATION**

**30** WATT

**AMPLIFIER**

MC-30

\$143.50



*featuring the  
patented McIntosh circuit*

*\* All but 0.000016 of  
power output is a perfect  
reproduction of input signals  
at 30 watts. (20-20,000 cycles)*

The magnificent new McIntosh delivers the *power* you need with exceedingly *low distortion* (less than  $\frac{1}{3}$ % at full power output—20-20,000 cycles). The unique

McIntosh bifilar circuit insures that you hear *all* the instruments in clean, smooth, living sound, without listening fatigue. Designed expressly for those who demand professional performance in the home.

Make the McIntosh listening test. Step up your listening pleasure. Step up to the McIntosh 30 watt amplifier, masterfully engineered by specialists in high fidelity amplification.



# McIntosh

LABORATORY, INC.

322 Water Street • Binghamton, N. Y.  
Export Division: 25 Warren St., New York 7, N. Y.  
CABLE: SIMONTRICE NEW YORK

*Send for FREE* 32 pg. booklet "Lost Instruments."

McIntosh Laboratory, Inc.

322 Water St., Binghamton, N. Y.

Please send descriptive literature and "Lost Instruments," explaining true high fidelity sound.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

## TESTED IN THE HOME

*Continued from page 104*

impedance output, to be connected to a high level input (e.g., radio or TV) on a hi-fi control unit, or, with different plug wiring, it connects an external speaker after the recorder's power amplifier stage and disconnects the built-in speaker.

The new jack takes off *after* the volume control but *ahead* of the tone control (which is operative on playback only); seems like a good system to us.

Wiring is simple for anyone not completely inexperienced. This change will make the Ampro recorder much more valuable to hi-fiers. — C. F.

**MANUFACTURER'S COMMENT:** Overall frequency response at EXT. AMP. output jack with tape speed of 7½ ips and constant voltage input is 40 to 12,000 cycles. ±3 db. Output is high-impedance, minimum 100,000 ohms; output voltage is variable from 0 to 0.5 volt. Tube complement is one 5879 and one-half 12AX7. Signal to noise ratio is 42 db, and distortion is less than 0.2%. For further specifications on Ampro tape recorders, see the Tested in the Home report in HIGH FIDELITY for May, 1954 or write to us for a detailed specification sheet.

## Staticmaster Record Brush

**SPECIFICATIONS** (furnished by manufacturer): A record-cleaning brush with fine hair adjusted to the proper stiffness for LP record grooves, and a strip of polonium foil in the brush ferrule for neutralizing accumulated static charge on the record. **Dimensions:** brush is 3 in. wide and about ¾ in. thick at end. **Price:** \$17.85; polonium element guaranteed for one year or more, and will be replaced for \$9.75. **Manufacturer:** Nuclear Products Company, 10173 East Rush Street, El Monte, Calif.

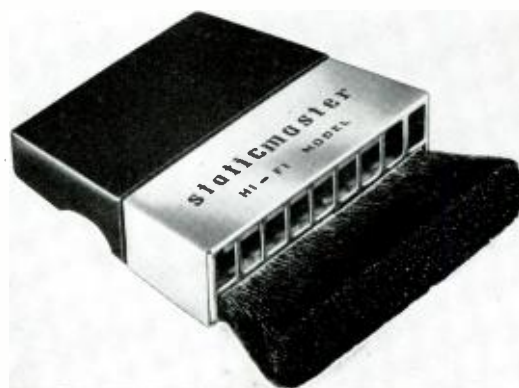
This is the most powerful and fastest-acting record static neutralizer we've worked with so far; a few circular sweeps on each side of the record cleans it of visible dirt. On the other hand, it is more expensive than most such devices, and its effectiveness is not as long-lasting.

According to the manufacturer, the reason for its fast action is the high-intensity alpha radiation emitted by a strip of polonium foil in the brush ferrule. The literature states that alpha particles are absolutely harmless exter-

nally, so that there is no danger in using enough polonium to neutralize the static quickly. The polonium is made into foil by sealing it between a silver base and a gold covering; this strip is protected by a shield and grid that makes it impossible to touch directly. In use the grid (visible in the photograph reproduced here) is held about ½ in. from the record surface while "sweeping" the grooves with the brush.

The active life of the polonium is such that the foil is effective in static neutralization for one to two years; after that, the brush should be returned to the manufacturer for foil replacement.

We found that records remained clean and dust-free if they were brushed with the Staticmaster directly after



*Polonium destaticizer is behind grid in Staticmaster's handle.*

being played and then were put away in their jackets immediately. Brushing can be accomplished while the record is still rotating on the turntable.

If you consider it worth a \$17.85 initial investment and a \$9.75 yearly maintenance expense to have virtually noise-free (and longer-lasting) records, then this is a good buy for you. It's the most satisfactory record-cleaner we've seen — also the most expensive. — R. A.

## Sargent-Rayment SR-808 Tuner and 98B Amplifier

**SPECIFICATIONS** (furnished by manufacturer): an FM-AM tuner with integral preamp-equalizer-control section, and separate power amplifier. **SR-808 TUNER** — tunes FM band with or without AFC, and AM. **Inputs:** one high-level, for TV sound or tape recorder; one phono, choice of magnetic or constant amplitude type (Weathers, ceramic or crystal.) **Controls:** combined selector and equalization switch (AC power off, FM without AFC, FM with AFC, AM, TV, three phono positions with RIAA, AES, or LP equalization); Gain or volume, with concentric loudness compensator on-off switch; Bass, with concentric four-position switch having two positions (250 or 350-cycle turnover) with rumble filter and two without; Treble, with concentric five-position scratch filter (Out, 15, 10, 7, or 5-kc. cutoff frequency); Tuning. **Outputs:** one from FM detector, to feed binaural multiplex separator; one affected by volume control but not tone controls or filters, to feed tape recorder; one standard low-impedance output to amplifier. **Sensitivity:** FM, 3 microvolts for 30 db quieting; AM, 5 microvolts. **Selectivity:** FM, 190 kc. bandwidth; AM, 13 kc. bandwidth. **Response:** FM, ±1 db, 20 to 20,000 cycles; AM, ±1 db, 20 to 5,500 cycles. **Distortion:** FM, less than 0.5% at 100% modula-

tion; AM, less than 0.36% at 100% modulation; other channels' less than 0.17% at 1 volt output. **Hum:** on phono channel' 65 db below 1 volt output; other channels, 75 db below 1 volt' **Dimensions:** 13½ in. wide by 7 high by 10½ deep. **Tubes:** 6BQ7A' 3-6CB6, 6X8, 2-6AU6, 3-6BA6, 6BE6, 2-12AU7, 12AX7, 6U5-5Y3GT. **SR-98B AMPLIFIER** — **Inputs:** one high-impedance, 250,000 ohms. **Controls:** input level control. **Outputs:** 4, 8 or 16 ohms to loudspeaker; one AC power outlet; power plug for preamplifier. **Response:** ±0.2 db, 10 to 75,000 cycles. **Distortion:** 0.1% harmonic at 18 watts; less than 1% at 25 watts. **Dimensions:** 13¼ in. wide by 8½ deep by 8 high. **Tubes:** 6J5, 6SN7, 2-KT66, 5U4G. **Prices:** tuner, \$236.00; amplifier, \$91.60. **Manufacturer:** The Sargent-Rayment Company, 1401 Middle Harbor Road, Oakland 20, Calif.

It is difficult to decide whether the SR-808 is a topnotch tuner to which an elaborate preamplifier has been added, or vice versa; the two sections have received equal emphasis to an unusual degree, and each by itself would be a fine piece of equipment. Together on one chassis, the total cost to the consumer is somewhat less than separate units of equivalent performance would be and, with the SR-98B

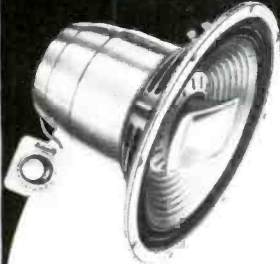
*Continued on page 108*

FOR THREE-WAY PERFORMANCE

# 3 TRIAXIALS

BY

## University



IT'S **2**ND TO NONE—  
THE MODEL 312 TRIAXIAL

BY

## University

A new advance by University in the 12" field. Full range response from 40 cycles to inaudibility. Employs the "Diffuscone" principle for full-bodied mid-range and the HF-206 Super Tweeter for clean, brilliant highs. Built-in L/C network and "balance" control permit you to adjust tonal quality to your own listening tastes. All-Alnico-5 exclusive University "W" magnet and duraluminum voice coil suspension in woofer section results in deep and highly efficient bass response. 8 ohms impedance, 25 watts power capacity.

THE **1** AND ONLY  
8" TRIAXIAL SPEAKER—  
MODEL 308

BY

## University

No other speaker like it! An 8" 3-way speaker—ideal for hi-fi installations where space is at a premium and quality is not to be compromised. Response down to better than 50 cycles, provided by voice coil and diaphragm operated with the exclusive University Alnico-5 "W" magnet. Rich, full-bodied mid-range is achieved through the use of the patented "Diffuscone" section of the unit, crossing over at 1,000 cycles. The high frequency reproducer, a compression driver unit wide angle tweeter which extends to 15,000 cycles, crosses over electrically at 5,000 cycles. Impedance 8 ohms, power capacity 25 watts.



IT'S A  
**3**-WAY WONDER—

MODEL 315 TRIAXIAL

BY

## University

Reproduces the entire range, from 30 cycles to inaudibility with such amazing clarity and presence that the superiority of this unit is readily obvious. Built around the sensational C15W woofer assembly, mid-range is provided by the patented "Diffuscone" device, while the clean and brilliant highs are reproduced by a compression driver unit with wide angle horn through an L/C electrical network crossing over at 5,000 cycles. Impedance 8 ohms, power capacity 50 watts.



Custom Design For *University* Speaker Systems

Fine Speaker Enclosures Engineered To Acoustically Enhance The Performance Of University Speakers... Tastefully Styled To Complement The Decor Of Your Home Rather Than Dominate It



### EN-15

The best features of rear horn loading, phase inversion, and direct radiation are integrated to result in a highly efficient, extended range enclosure capable of unusual power handling capacity and excellent transient response. Ideally suited for the Model 312 or Model 315 Triaxial speakers, or any of the other fine 12" or 15" University speakers. Available in cherry or blond mahogany at no extra cost, or unfinished.

The EN-15 comes equipped with adapter boards for mounting 2 or 3-way combinations of University woofers and tweeters.

### EN-8

Utilizes a combination of rear horn loading for unexcelled power handling and distortion control, and tuned horn mouth for phase inverter action for increased bass efficiency. The perfect enclosure for the Model 308 Triaxial speaker or Diffuscone-8. Available in cherry or blond mahogany at no extra cost, or in unfinished mahogany.

The EN-8 has cut-out for University tweeters for use with 8" woofer or other cones.



*University* Engineering Superiority...

Proven by Years of Acceptance



### Model 6200 Extended Range Speaker

Full bodied response to beyond 10,000 cycles makes it ideal for radio, TV and phono applications. Excellent basic unit. Eight ohms impedance, 25 watts power capacity.



### Diffuscone—8" and 12" Coaxial Speakers

Exclusive patented "Diffuscone" design with 1000-cycle mechanical crossover results in full fidelity anywhere in the room... full undistorted response without loss of highs at listening points progressively off speaker axis. Eight ohms impedance, 25 watts power capacity.

### Model 6201 Dual Range System

Acknowledged as the industry's finest value in a high quality 12" loudspeaker. Complete with coaxial tweeter driver and wide angle horn, it is one of the few true dual range systems in its price class. Built-in L/C network and balance control. Eight ohms impedance, 25 watts power capacity.



For complete information on the entire University high fidelity line, write Desk 53

# University Loudspeakers

INC.

80 SOUTH KENSICO AVENUE,

WHITE PLAINS, NEW YORK



## TESTED IN THE HOME

*Continued from page 106*

amplifier, are the nucleus of a compact sound system of highest caliber.

The selector switch is combined with the record equalization control and the power on-off switch. It has three positions of phono equalization, corresponding to RIAA, old AES, and old Columbia LP; good choices, certainly, if only three choices are to be made available. But why limit it to three? In our opinion, the somewhat limited equalization isn't quite compatible with the other more elaborate control facilities of this unit. There are two phono input jacks, incidentally, only one of which can



*The SR-808 FM-AM tuner has elaborate preamp-control section.*

be used at a time: the standard magnetic cartridge input and one for constant-amplitude cartridges such as the Weathers. Variable equalization is effective on both.

Other positions of the selector switch are for FM with or without AFC, AM, and the unequalized high-level input. This can be used for TV sound or tape recorder playback.

The gain or volume control has a concentric switch by means of which loudness compensation circuits can be switched in or out. Maximum boost for loudness compensation, obtained at very low volume control settings, was about 15 db in the bass and 4½ db at 10,000 cycles on the tuner we received. This seemed adequate to us, and not excessive.

Bass and treble controls are both unusual. The bass control operates normally, furnishing boost or droop, but it has a concentric switch with four positions that make it unique. In the maximum clockwise position of the switch the bass turnover frequency (the frequency at which the tone control begins to have an effect) is 250 cycles, and the rumble filter is not effective. One position to the left inserts the rumble filter, which cuts in at about 50 cycles. In the third position to the left the rumble filter is retained but the turnover frequency is changed to 350 cycles; in the last position the turnover frequency is 350 cycles and the rumble filter is not effective. The reason for two turnover frequencies is to permit effective use of the tone control on any type of program material — with the lower turnover, more bass boost can be used without making voices sound boomy,

and the higher turnover is generally more satisfactory for music.

The treble control has the normal amount of boost, but only about 8 db (on our test unit) cut at 10,000 cycles. This is because a sharp-cutoff filter is furnished also, by a concentric switch whose five positions are labeled Out, 15, 10, 7 and 5, corresponding to frequencies in thousands of cycles at which highs are chopped off. Cutoff is very sharp indeed; our rough measurements showed it to be greater than 25 db per octave. It should be noted that the labeled frequencies are those at which response is 33 db down — the actual cutoff process begins slightly more than an octave below the labeled frequency. Altogether, a reasonable argument could be made that the bass and treble tone controls are versatile enough by far to take over where the record equalizer leaves off

Last knob on the right is, of course, the tuning knob for both FM and AM. Both tuning sections are extremely sensitive; the SR-808 will win honors in any competition on that score. Selectivity on AM is such that the audio response extends to 5,500 cycles, and only in a few localities would a wider bandwidth be usable. The low-distortion Sargent-Rayment AM detector shows itself to good advantage in a comparison with conventional AM tuners. Selectivity and limiting on FM are excellent and, as noted, sensitivity is top-rank. Unfortunately, we experienced some oscillator radiation that interfered with a television set nearby. This could be a serious problem in many installations, as is obvious.

The main output to the amplifier is of low impedance; there's a high-impedance output too, not affected by the tone controls, loudness compensation or cutoff filters, that is intended to feed a tape recorder. But it is affected by the volume control. An output jack labeled Multiplex Binaural is connected directly to the FM detector; this

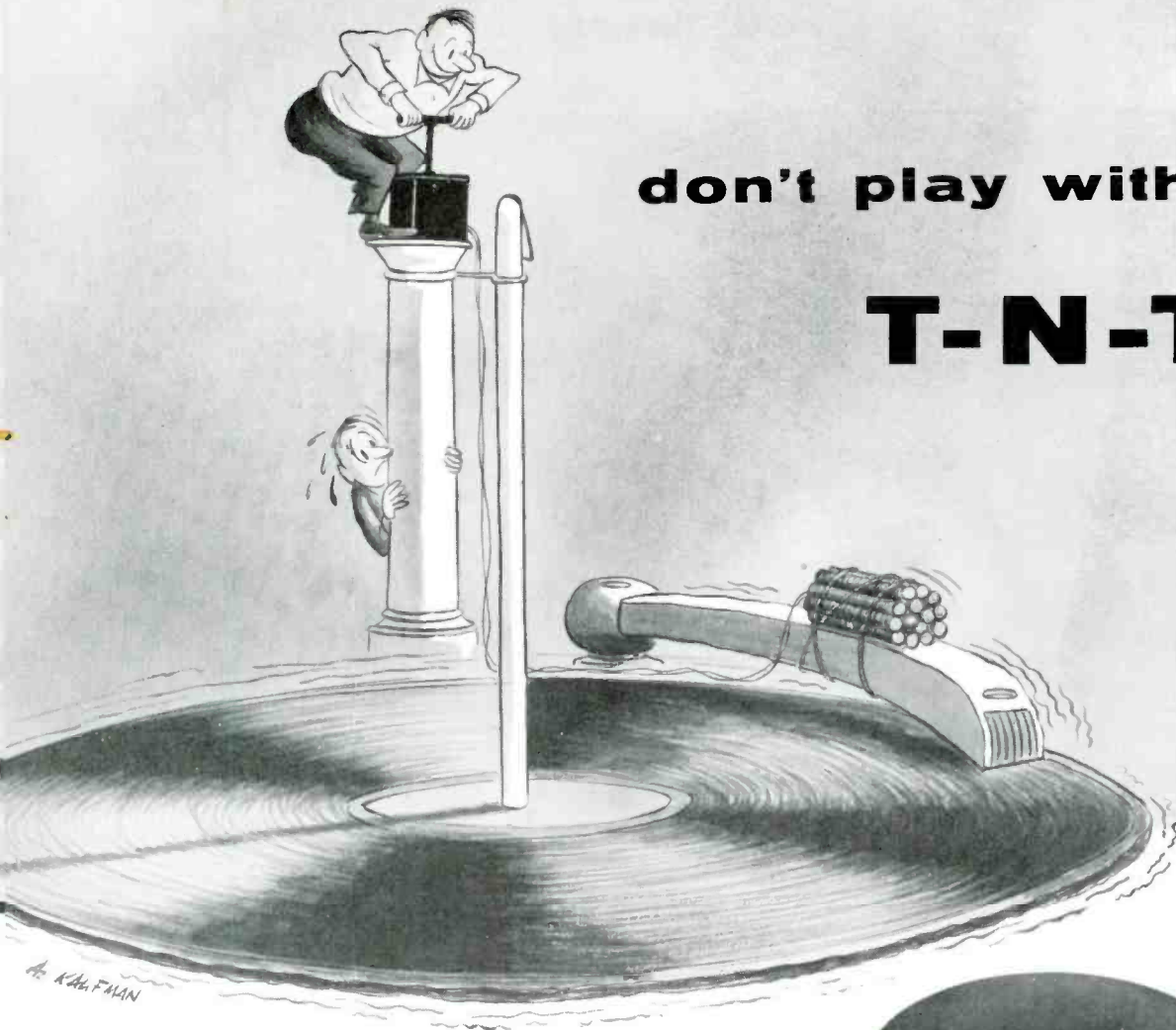


*Sargent-Rayment 98B power amplifier. Knob is input level control.*

is for tentative future binaural broadcasts on a single FM channel.

Not much space need be devoted to the amplifier, beyond noting that listening tests were completely satisfactory. Further, the price is below that of most competing amplifiers with similar power ratings and less imposing performance specs. It seems to be a remarkably good buy.

— R. A.



don't play with

**T-N-T\***

You're not really getting Hi-Fi reproduction when your turntable furnishes a sound track of its own. And, most distracting noises do come from turntables—the heart of your hi-fi system.

For clear, true, brilliantly accurate performance—free from throbs, flutters and wows—you need the new PRESTO T-15 Turntable. Here is a truly *professional* mechanism—12" heavy aluminum table, 3 speeds, precision "deep-well" bearing, single control lever. Dynamically balanced and precision engineered like the most expensive PRESTO units. And PRESTO is standard equipment in broadcasting studios all over the world!

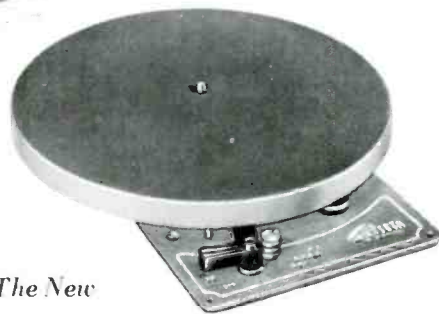
All you have to do is *listen*—to be convinced that the PRESTO T-15 is the answer to your turntable problems. It's only \$53.50—your best buy in hi-fi.

**\*Throbbing, Noisy Turntables**

**PRESTO** RECORDING CORPORATION  
PARAMUS, NEW JERSEY

Export Division: 25 Warren Street, New York 7, N. Y.  
Canadian Division: Instantaneous Recording Service, 42 Lombard St., Toronto

WORLD'S LARGEST MANUFACTURER OF PRECISION RECORDING EQUIPMENT AND DISCS



*The New*

**PRESTO T-15 TURNTABLE**  
**One Control Lever Does Everything!**

1. Engages and disengages idler wheel
2. Automatically switches motor off and on
3. Selects 3 speeds—33 1/3, 45, 78 rpm

Mail this coupon today!

PRESTO RECORDING CORPORATION, SALES DIV. MH  
PARAMUS, NEW JERSEY

Please send me illustrative data and specifications on the new, improved PRESTO T-15 turntable.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
ZONE \_\_\_\_\_ STATE \_\_\_\_\_



*Now! You Can Have  
Professional Tone Control*

*with the new*

# SARGENT- RAYMENT Tuner - Model SR-808

HERE IS A professional-quality tuner, preamplifier and tone control in *one compact unit*. Advanced design and simplified construction give the new Sargent-Rayment 808 instrument audibly truer performance on AM, FM, TV, phono. Most flexibility, too, with precise accuracy of control over the full range from highest practical treble to lowest bass.

LEAST EXPENSIVE professional combination of preamp, tuner and professional tone control, the SR-808 is priced at

**\$236**

FOB OAKLAND

Compare the audibly better performance of the SR-808 at your local dealer

**The SARGENT-RAYMENT Co.**

1401 Middle Harbor Road • Oakland 20, California

Artisans in electronics since 1926



## EDISON IN THE HOUSE

*Continued from page 42*

to be used, the meter's sensitivity would probably have to be high. Even with a 50-microampere movement and a 20-volt scale, the voltmeter circuit impedance would be just 400,000 ohms. Only trial on various tuners would determine what effect such a low value would have on the tuners' operation. Then too, explicit directions would have to be prepared for each popular tuner, which would be no mean task. The company that finds the answers, nevertheless, stands to make a nice bit of change.

**A volume compressor/expander.** This would be a luxury item, no doubt, but we'll bet it would find its way into many a fine sound system. A small, relatively inexpensive (\$25 or so) box — something like Fisher's Hi-Lo filter, for instance — could be made to provide volume expansion or compression at the flick of a switch, when put between a control unit and a power amplifier. The amount of compression or expansion could be controlled by another knob.

Expansion of the dynamic range (making loud sounds louder and quiet passages quieter) is beneficial on many occasions, if done moderately. This is particularly true of music received from radio broadcasts, which is nearly always compressed. On the other hand, some like music as a background to work or conversation, and then some extra compression makes it less intrusive.

## THE PHILADELPHIANS

*Continued from page 38*

the market in magnificent recorded sound, it is still one of the top contenders. Its best seller to date on LPs is *Scheherazade*, about 100,000 copies; next comes the Paganini Concerto, with Francescatti. Best sellers in the making are the newer *Guité Parisienne* and the 12-inch "Wagner Concert."

Some Philadelphia Orchestra recordings for Victor, by reason of their

*Continued on page 112*





# HARVEY the House of Audio



## The NEW REK-O-KUT Rondine 3-Speed, 12-inch PRECISION TURNTABLES

Represented to be the result of more than 5 years study, these new record playback units are offered as the closest approach to perfection in turntable performance. Like all Rek-O-Kut units, the turntable is cast Aluminum and exerts no pull on magnetic cartridges.

The following new features have been included: • single selector knob for setting speed: 33 1/3, 45 and 78 rpm. • built-in retractable hub for 45 rpm records—requires no external adapter • permanently affixed 3-speed strobe disc for instantaneous speed checking • neon pilot light as 'on/off' indicator • special cork-neoprene mat material to eliminate record slippage • rectangular deck to fit conventional record changer boards.

Two identical Rondine models are available which differ only in the type of motor employed.

**Rondine Model B-12** with 4-pole induction motor **\$69.95**  
**Rondine Deluxe Model B-12H** with hysteresis synchronous motor. **119.95**



## McINTOSH Model C-8 PROFESSIONAL AUDIO COMPENSATOR and PREAMP

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

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

## The New FAIRCHILD Series 220

### DIAMOND CARTRIDGE

Employs the principle of the moving coil, an inherently linear transducer, to provide uniform frequency response from 20 to 17,000 cycles  $\pm 2$  db. Low dynamic mass and high compliance have been combined to produce a cartridge with exceptional tracking ability, low needle talk and record wear, and virtually distortion-free performance. The 170 ohm output impedance is almost purely resistive with no effect on response by reason of grid load. Low impedance eliminates hum pickup and high frequency loss. Mounts in standard record changer and transcription arms, and operates into magnetic cartridge inputs of conventional preamplifiers. Output is .005 v.

Available with any one of three sizes of diamond point:  
**Model 220A** — 1.0 mil. for microgrooves, **Model 220B** — 2.5 mil. for transcriptions, and **Model 220C** — 3.0 mil. for 78 rpm's.

**Specify Model** **\$37.50**

### FAIRCHILD 280 TRANSCRIPTION ARM

A studio quality transcription arm for home music systems. Completely eliminates the undesirable effects of arm resonance. Continuous perfect mid-groove tracking is assured. There is no side thrust, skidding or groove jumping. Concealed thumbscrew sets stylus pressure. Once correctly set for microgroove cartridges, standard cartridge pressure is automatically adjusted by inserting compensating slug. Accepts all variable reluctance or dynamic cartridges including dual stylus types. Plug-in mount fingers automatically contact cartridge lugs of differing widths. Shorting switch eliminates hum when changing cartridges. Provides adjustments for height and leveling. Requires no arm rest; self-locking stop holds arm securely, yet permits easy swing to playing position. Available in two models:  
**Model 281** for 16" transcriptions and **Model 280** for more compact installations with no sacrifice in results.

**Either Model** **\$29.50**

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

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

## The BELL Golden-Twin Units

### For High Fidelity Home Systems

Perfectly matched in performance and appearance. Designed for the critical eye as well as the discriminating ear.

### AM-FM Radio Tuner Model 2255

A compact, high quality AM-FM tuner. Fully enclosed in metal cabinet richly finished in satin gold and brown, with edge-lighted, slide-rule dial. Designed for open-shelf or table-top use as well as panel mounting. Grounded-grid input stage, double-tuned limiter, true Armstrong FM, AFC and low-distortion cathode follower output, all contribute to unusual sensitivity and stability. Has built-in ceramic ferrite AM antenna. Momentary AFC defeat switch on tuning knob permits accurate center of frequency tuning. FM Section provides 4  $\mu$ V sensitivity for 20 db quieting... better than 33 db image rejection. Frequency response is 20-20,000 cps  $\pm 1/2$  db. Drift  $\pm 3$  kc with AFC. AM Section. Frequency response is 20-5000 cps  $\pm 3$  db. Maximum output is 3 volts with less than 1% distortion. Hum level 65 db below 100% modulation. Power supply is self-contained. Dimensions: 4" high, 9 1/2" wide, 8 3/4" deep. Weight: 9 lbs.



Complete with tubes **\$99.95**

### 12-Watt Audio Amplifier Model 2256

Fully enclosed in metal cabinet finished in soft gold and brown, intended for open-shelf or table-top use as well as panel mounting. A perfect twin in both appearance and performance to the Model 2255 Tuner, yet functions perfectly with other high fidelity components. Has built-in pre-amplifier and full set of controls.

Power Output is 12 watts with .5% distortion, 20 watts peak. Frequency response is 20-20,000 cps  $\pm 1/2$  db with controls set for flat response. Six inputs are provided for radio, crystal, pickup, two magnetic pickups, FM and ceramic pickups, tape or disc recorder or TV. Five front panel controls include: 7-position Selector Switch with provision for equalization to match all existing record curves, continuously variable loudness control, bass control: -18 to +15 db at 40 cps, treble control: -18 to +14 db at 15 kc, and radio level-set control on rear panel. Four outputs: 4, 8, 16 ohms plus high impedance jack for tape or disc recorder. Employs two 6V6 output tubes in push-pull. Dimensions: 4" high, 9 1/2" wide, 8 3/4" deep. Weight: 14 lbs.



Complete with tubes **\$89.95**

## A New ELECTRO-VOICE REPRODUCER SYSTEM 12 TRXB 12-in. Triaxial LOUDSPEAKER

An integrated, 3-way reproducer offering superb performance at low cost. Combines the famous E-V T35B Super Sónax, Rodax Propagator, and large bass cone in one compact concentric assembly. Provides clean bass response, full-bodied mid-range and smooth upper octaves with good balance and presence and without masking effect. Adjustable 'brilliance control' allows tuning to room acoustics. Frequency response is 35 to 15,000 cycles in the suitable enclosure. Edgewise wound voice coil design increases overall efficiency. Will handle 20 watts of program material, 30 watts on peaks. Impedance: 16 ohms. Diameter: 12 1/4".

Complete with High-Frequency Level Control, and Electrical and Mechanical Crossovers **\$59.70**

### ARISTOCRAT Klipsch-Licensed Folded Horn Enclosure

Designed for corner operation, the Aristocrat permits bass response down to 35 cycles, when used with appropriate speaker. Ideal for the new Electro-Voice 12TRXB. Utilizes the Klipsch principle which employs the corner of the room as an acoustical air-load extension of the rear exponential horn. This extends bass response to lower frequencies than is obtainable from conventional cabinets of similar size. Simple lines and styling of the Aristocrat are in keeping with modern tastes in decor. Dimensions: 29 1/2" high, 19" wide, 16 1/2" deep.

**Mahogany** **\$66.00**  
**Blond** **72.00**

HARVEY RADIO CO., Dept. HF-2, 103 W. 43rd St., New York 36, N.Y.

Please ship the following

I enclose  check  money order for \$ \_\_\_\_\_ including estimated shipping charges. Unused surplus will be refunded.

Send:  New FREE High Fidelity Catalog  
 Details of your TIME PAYMENT PLAN

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

The Sensation of Two Audio Fairs . . .



**PERMOFLUX**

*Largo and Diminnette*

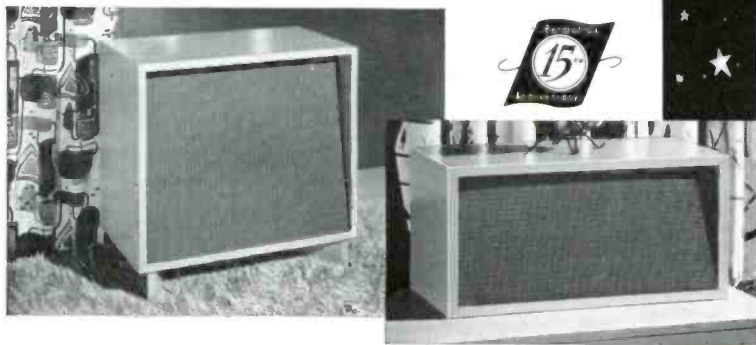
**2-WAY SPEAKER SYSTEMS**

Now Available Under

**HTP\***

Acclaimed at the Sight and Sound Exposition in Chicago and the Auditorama in New York, these amazing high-fidelity speaker systems are now available under HTP—an exclusive Permoflux insured plan that enables you to try a Largo or Diminnette in the quiet and comfort of your own home for 15 days. See your hi-fi dealer today!

\*EXCLUSIVE PERMOFLUX 15-DAY INSURED HOME TRIAL PLAN, INTRODUCED AT THE CHICAGO AND NEW YORK AUDIO FAIRS, OCT., 1954



**THE LARGO**

Outstanding wide-range speaker system at moderate cost. Uses the "Super Royal Eight" speaker and Super Tweeter. Unique new-type back-loading horn enclosure is matched, octave by octave, to speakers . . . assuring undistorted reproduction from 35-16,000 cps. In selected ¼" Mahogany or Korina veneers. Exclusive: Special connection for headset extension cord. Size: 24" W, 23" H, 14" D. Impedance, 8 ohms.

Suggested Audiophile Net . . . **\$99.75**

**THE DIMINUETTE**

A marvel of compactness featuring "big-system" reproduction over the full audio range and low cost. Ideal for use in a bookcase or as extension speaker. With 2 "Royal 6" speakers and Super Tweeter. In Mahogany or Blonde finish ¾" veneers. Size: 23 ½" W, 11 ½" H, 12" D. Impedance, 4-8 ohms.

Suggested Audiophile Net . . . **\$49.50**

As above, but with selected ¼" Mahogany or Korina veneers.

Suggested Audiophile Net . . . **\$64.50**

HEARING IS BELIEVING! Try either system at home under HTP! Read what High-Fidelity Magazine says:

*"It's best to try a speaker at home before buying."*

—Audio Forum Dept., Oct. 1954 issue

FOR A LIMITED TIME ONLY: Every HTP participant will receive, absolutely FREE, the new Permoflux "Maestro" Speaker-Headset Control Box. See your Permoflux-authorized HTP dealer, or write for full details, to:

*Permoflux* CORPORATION

4916 West Grand Avenue • Chicago 39, Illinois

West Coast Plant • 4101 San Fernando Road • Glendale 4, California  
Canadian Licensee • Campbell Manufacturing Co., Ltd., Toronto, Canada

**THE PHILADELPHIANS**

*Continued from page 110*

longevity, have sold in even greater quantities; for example, the Rachmaninoff Second Piano Concerto (Rachmaninoff-Stokowski), which in 25 years has found more than 200,000 purchasers. All these figures, incidentally, pertain to domestic sales only.

Six or seven times a season Columbia dispatches its full complement of recording personnel for an all-day session at the Academy of Music. Sunday is invariably chosen for the business of making records, thereby avoiding conflicts in schedule and extraneous noises from Locust Street. (Philadelphia observes the Sabbath with sober decorum.) The sessions last from six to seven hours each and yield tape sufficient for one, two or even three LPs. So that the orchestra will work at top efficiency, the music to be recorded is always performed in concert just prior to a session. Sometimes this gives Academy audiences a chance to hear scores they might otherwise miss. Walter Piston's Fourth Symphony is a case in point. Columbia had decided to record this work, thanks to a subsidy from the Naumburg Foundation, and suggested it as a project for the Philadelphia Orchestra. Accordingly it was played at the Academy last April, taped immediately thereafter, and will be issued in June. More usually, however, Columbia prefers to record music in the orchestra's normal repertory. David Oppenheim, the young clarinetist-turned-executive in charge of Columbia's classical program, shares the general view that the Philadelphia Orchestra excels in nineteenth-century refulgence, and he leans heavily to music of this persuasion in assigning the yearly complement of Philadelphia recordings.

Although record royalties help appreciably to approach a balance in the Philadelphia Orchestra's budget, there

*Continued on page 115*

For more information about advertisements in HIGH FIDELITY use the Readers' Service Cards facing page 128.

# NEW... G-E 3-WAY RECORD FILTER

## Filters all noise... restores balance to every record... Only \$19.95\*

HERE is a brand new concept in filter systems. Every accessory control for fine music reproduction is wrapped up in this one instrument. There's a Lo cut-off to suppress turntable rumble and vibration... a Hi cut-off for total reduction of record scratch and high frequency distortion... plus a complete compensator selection.

Now—compare the cost. General Electric's Record Filter is priced at little more than half what you'd pay for less flexible instruments! It belongs in every type of home record equipment. Hear it soon and treat yourself to the custom-tailored brilliance this filter reveals... with even the oldest recording in your collection.

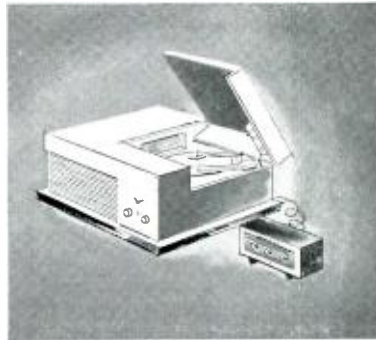
*\*Subject to change without notice. Slightly higher West and South.*



FOR CUSTOM INSTALLATIONS...



OR CONSOLE PHONOGRAPHS...



EVEN WITH INEXPENSIVE RECORD PLAYERS

- Lo cut-off—Four positions 0, 40, 60 and 80 cps.
- Hi cut-off—Four positions 3, 5, 9kc and flat.
- Six Selective Compensator settings.
- Completely independent controls.
- Developed exclusively for use with G-E variable reluctance cartridges or similar types.
- Use with or without compact cabinet.

**BE THE FIRST TO OWN ONE!  
MAIL THIS COUPON TODAY!**

General Electric Company  
Radio & TV Department, Section R5425  
Electronics Park, Syracuse, N. Y.

Please send me information regarding your new 3-Way Record Filter.

NAME .....

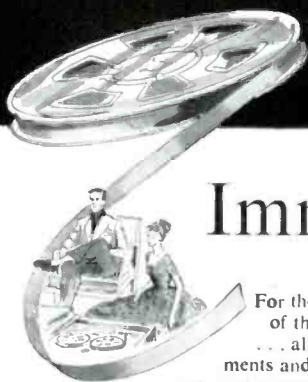
ADDRESS .....

CITY..... STATE.....

*Progress Is Our Most Important Product*

**GENERAL  ELECTRIC**





## Immortalizing the instrument...

For the "Instrument of the Immortals" ... all great instruments and voices, there are now magnetic recording tapes of matching quality. They are Soundcraft Tapes, created by engineers with the maximum of recording experience.

We believe them to be the world's finest tapes, because Soundcraft Tapes *alone* combine:

- Constant depth oxide for uniform middle- and low-frequency response.
- Micro-Polished® coating, a patented Soundcraft process that eliminates unnecessary head wear and gives uniform high-frequency response right from the start.

- Pre-Coated adhesive applied directly to base—anchors oxide, no flaking, cracking.
- Surface-lubrication on *both* sides! No friction, no chatter, no squeal.
- Chemical balance throughout to prevent cupping, curling, peeling, chipping.
- Uniform output of  $\pm 1/4$  db. within a reel,  $\pm 1/2$  db. reel-to-reel.

### SOUNDCRAFT TAPES FOR EVERY PURPOSE

*Soundcraft Red Diamond Tape* for all high-fidelity recording.

*Soundcraft Professional Tape* for radio, TV and recording studios. Splice-free up to 2400 feet. Standard or professional hubs.

*Soundcraft LIFETIME® Tape* for priceless recordings. For rigorous use. For perfect program timing. DuPont "Mylar" Polyester Plastic base. A third as strong as steel. Store it anywhere. Guaranteed for a lifetime!

Get the Soundcraft Recording Tape you need today. Your dealer has it.

REEVES

**SOUNDCRAFT**

CORP.

DFPT F9

10 East 52nd St., N. Y. 22, N. Y.

FOR EVERY SOUND REASON



THE WORLD'S FINEST TAPES...YET THEY COST NO MORE

## THE PHILADELPHIANS

*Continued from page 112*

is still a disheartening deficit every year. Last season the disparity between intake and outgo reached \$175,302. A regularly sponsored radio or television program would bring about a dramatic reduction of this yearly loss, and perhaps such will come to pass some day. Meanwhile, until this millennial event, the Philadelphia Orchestra Association must continue to find ready cash. Some of it, about \$70,000 a year, derives from the income of an endowment fund given to the orchestra in 1919, when income tax was low and philanthropy flourished. The original gift was a million dollars; its value has roughly doubled by now. The rest comes from an annual drive for contributions, which range in amount from \$1.00 to \$10,000. Business firms in Philadelphia are now contributing importantly to the orchestra's support in token of the enormous prestige it bestows upon the city, and by way of thanks the Philadelphia Orchestra gives a free Concert for Industrial Contributors to the Orchestra Fund each season.

Nobody is happy either about the deficit or about the annual bout of hat passing, but both are certain to continue indefinitely. Except for the 10 percent increment applied to admission revenue when symphony concerts were exempted from Federal tax three years ago, the prices of tickets to the Philadelphia Orchestra are the same today as they were in 1935. This being the case, no one can fairly chide the orchestra for operating at a loss. Philadelphians now look upon the annual Orchestra Fund drive as a proper and necessary philanthropic campaign analogous to Red Cross or the March of Dimes. They are proud of the orchestra's reputation and concerned over its welfare. In its turn, the orchestra tries its best to please the Philadelphia public, and that public has a seemingly illimitable appetite for chunky servings of standard repertory — what Myra Hess calls "the roast beef of music." Those few novelties that do appear during a Philadelphia Orchestra season are well camouflaged behind large quantities

*Continued on page 116*

## From NEWCOMB'S Big, NEW HI-FI LINE

The two new Compacts, with amplifier, preamplifier and control unit all in one... the new Classic 200 FM-AM Tuner, the answer to years of demand... just three of the twelve all new components in the Newcomb line—a line which offers an amplifier for every hi-fi need. All twelve reflect the engineering leadership for which Newcomb has been famous since 1937. Visit your dealer... see and hear the full Newcomb line and you'll understand why Newcomb is your best buy in hi-fi!



### HI-FI COMPLICATED? EXPENSIVE? NOT WITH NEWCOMB'S COMPACT 12!

Newcomb offers every music lover authentic high fidelity with a minimum of expense and trouble in the new Compact 12. Provides unequalled flexibility and range of sound control. Needs no cabinet. Just plug it in, connect it to a record changer and speaker. But if you prefer to use cabinetry, it includes Newcomb's exclusive "Adjusta-Panel" feature for easy installation. Simple to move—ideal for apartments! U/L approved.

**Compact 10**—A simplified 10-watt version of exceptional performance.



#### Compact 12 Specifications

12-watt high fidelity amplifier—preamplifier—control unit  
 • less than 1% distortion at 12 watts • response  $\pm 1$  db 20 to 20,000 cycles • separate crossover and rolloff controls give 36 different recording curves • input selector and rumble filter • 7 inputs • mike input • tape input • output to tape • wide range separate bass and treble tone controls, bass range —15 db to +18 db, treble range —18 db to +16 db • hum balance control • new level control • advanced design loudness control • size only 4 1/4" high x 12 1/2" x 9".

### FOR SUPERIOR RADIO RECEPTION NEW Classic 200—2 knob FM-AM Tuner

For years now, satisfied Newcomb amplifier owners have asked for a tuner by Newcomb. Here it is—the Classic 200 high fidelity tuner to deliver the utmost to a fine amplifier! It, too, is compact in size.

Designed for use with any amplifier having its own controls. Fully enclosed, beautifully finished to use as is, or the exclusive "Adjusta-Panel" makes cabinet installation simple. U/L approved. Output is 10 volts at less than 1/4%, 1 volt at less than 4/100%. Effective to 200 feet from amplifier. Many new circuit advances in both FM and AM sections. Results: 30 db of quieting with only 1 1/2 microvolts input on FM. 1 microvolt AM sensitivity for 1 volt output. Only 6 3/8" high x 11 1/2" x 11 1/2".



### HI-FI GUIDEBOOK

"Hi-Fi Is For Everybody" Explains the how and why of authentic high fidelity • How to buy and install economically • Informative and thoroughly illustrated • Not a catalog



## NEWCOMB® SINCE 1937

High Fidelity Amplifiers and Tuners

- Here's 25c for new book, "Hi-Fi Is For Everybody."
- Please send free catalog of Newcomb's complete line of 12 new hi-fi products, plus name of my nearest Newcomb dealer.

**NEWCOMB, Dept. W2**  
6824 Lexington Ave., Hollywood 38, California

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

## for those who want the best

For those who want the best components that money can buy, we recommend the Craftsmen basic units shown below. Each of these components is built with only one purpose in mind—to make the most perfect unit that engineering skill and quality parts can produce. They are engineered without any of the shortcuts normally used to hold prices down. They are designed to include every feature the most hard-shelled audiophile could desire. They are built to give continuous service, year after year, at the same peak of audio quality. Each component is specialized—designed to do a specific job without any sort of compromise.

And all of these features pay off in pleasure the day you play your first concert in your own living room.



**this**

**C810 Basic FM-AM Tuner**—Designed for sensitive FM and high fidelity AM reception. Separate tuned RF amplifiers and triode converters on both FM and AM. Net **134<sup>50</sup>**



**or this**

**C900 Basic FM Tuner**—Designed for operation in extreme fringe areas and broadcast monitoring. With virtually unmeasurable distortion. Net **119<sup>50</sup>**



**plus this**

**C350 Equalizer-Preamplifier**—The highest quality preamplifier built, with exclusive hinged action tone controls. Net **129<sup>50</sup>**

**C375 Filter System**—Designed to remove distortion, such as hiss and scratch on old 78 RPM records. Net **39<sup>50</sup>**



**and this**

**C550 Basic Power Amplifier**—Superb audio amplifier with exclusive thermal time delay. Net **109<sup>50</sup>**

**give you the finest system money can buy!**

Prices slightly higher on west coast

For complete information, see your high fidelity dealer or write

# craftsmen

The Radio Craftsmen, Inc., Dept. F2  
4403 N. Ravenswood Ave., Chicago 40, Illinois

## THE PHILADELPHIANS

*Continued from page 115*

of Beethoven and Brahms, Schumann and Berlioz, Rachmaninoff and Tchaikovsky, Wagner and Strauss, familiar Debussy and early Stravinsky. Special cycles devoted to one composer have been popular in Philadelphia ever since the orchestra's first conductor, Fritz Scheel, played nine Beethoven symphonies in five days during the 1902-03 season. There was another Beethoven cycle last year (nine symphonies, five concertos, five overtures); and this season Ormandy is giving five all-Bach concerts, concluding with the *St. Matthew Passion* in early April.

Philadelphia Orchestra programs, whatever their virtues or shortcomings, are the responsibility of Mr. Ormandy and the management. Ormandy formulates them in large part during the summer months at Chexbres, high over the Lake of Geneva, where he has been renting Professor Piccard's villa for several years. They start arriving at the Philadelphia office in July and are routed to the desk of Donald L. Engle, assistant manager, who checks them for timing and possible duplications. While Engle gets an advance start on program notes, which he writes *tout seul*, the librarian Jesse Taynton checks the missives from Chexbres against his own files so that music for the forthcoming season can be collated and, if necessary, mended. In view of Ormandy's conservative programs, the orchestra's library of 2,000 scores is usually self-sufficient; when it is not, the problem goes to the office of Harl McDonald, manager of the orchestra, who decides whether to rent or purchase the missing scores. Next season Mr. Taynton will be drawing heavily on the Sibelius and Mozart shelves of his library, for cycles dedicated to both composers are scheduled—in honor of their 90th and 200th birthdays.

And this brings us back to music, which is where any story about the Philadelphia Orchestra should end. Sam Goldwyn once complained after a conversation with Bernard Shaw that the playwright talked only about money and never about art. Any reader who has persevered thus far

*Continued on page 118*

HIGH FIDELITY MAGAZINE



# More about

# LISTENING QUALITY

## *Announcer's Audio Fair Script\**

"... Some time ago R.C.A. called to tell us of a new recording technique they developed, that finally caught up with the Audax CHROMATIC. The merchandise manager stated that the new records were the equal of and in some cases better than the original master-tape and invited us to play these new type records at the New York Audio Fair.

We have here, from R.C.A. the master-magnetic-tape as well as the soft master-disc. Now—for the first time... we will take you behind the Vinylite curtain and play for you first, the magnetic-master-tape as originally recorded by the orchestra, then the master-record and finally the commercial record... etc."

In reproduced music, all the flowery specifications and sales talk in the world can not change the fact that you, and **ONLY You** can tell what sounds the best to you. The following letter puts it eloquently:

"... three times I heard your breath-taking performance at the Audio Fair.\* I would like a CHROMATIC Hi-Q7 such as you used there, but equipped with a diamond and a sapphire, both microgroove. I will use the diamond for playing and the other stylus I will occasionally switch into play for a few seconds, to compare the two. This will guard my records against loss of musical quality. I now have three different cartridges that are sharp with high frequencies, but they just haven't got that musical quality. What model arm did you use?..."

Hear the CHROMATIC Hi-Q7, compare it against any other cartridge... then **YOU** be the judge. Yet with all its fine qualities, the Audax CHROMATIC Hi-Q7 (magnetic) costs no more than ordinary cartridges.

### **Stylus-Balance** (NOT A SCALE)

Like a stroboscope, Stylus-Balance shows instantly if stylus is too heavy, too light, or correct. See pages 85 and 86, January 1955.

### **Compass-Pivoted tone arm**

The arms used at the fair were the Audax #12 and 16, universally acknowledged as the finest and most efficient arms available... Yet these Audax arms cost less. For home and studio, only **THREE** parts, **NO SPRINGS**.

### **Cartridge Adapter**

Permits other cartridges to utilize the now famous Audax Compass-Pivoted arms. All metal construction.



*Write for particulars concerning Audax products and for FREE copy of "Electronic Phono Facts"*

## **AUDAX COMPANY**

500 Fifth Avenue

Dept. HF

New York 36, N. Y.

*Creators of Fine Audio-Electronic Apparatus for over 25 years*

*"The Standard by Which Others are Judged and Valued"*



The highest overtones of the piccolo

C2-100  
Net price, \$4.50



Centralab's  
Senior **COMPENTROL**<sup>®</sup>  
lets you hear  
the **full range**  
of the  
orchestral  
score

The deepest tones of the bass tuba



Centralab

Senior Compentrol—with special Printed Electronic Circuit\*—is no ordinary compensated control. There's nothing else like it, for improving the tone performance of hi-fi amplifiers or pre-amplifiers! *Level-set* lets you control compensation to suit yourself. Ask your Centralab distributor — or service man. Write Centralab, Dept. 939B, Milwaukee 1, Wisconsin for Compentrol booklet. \*Trademark

## THE PHILADELPHIANS

Continued from page 116

may be tempted to aim the same complaint at this writer. But money and art can hardly remain independent of each other in the case of so expensive an institution as the modern symphony orchestra. Testimonials to the sonority and precision and virtuosity of the Philadelphia Orchestra have been written in abundance; its efforts to maintain a precarious financial stability have gone largely unreported. In its budgetary difficulties Philadelphia is not alone; every orchestra in America is afflicted similarly. And the problem is getting worse, not better. Music listeners should be aware, at least, that it exists.

## OLD LOOK

Continued from page 48

the outskirts of Columbia, S. C. — price \$450. Cost of reproduction: \$14.70, but in walnut instead of yellow pine as in the prototype. These hunt boards or serving tables were popular in the South during the period 1750-1800 and were aptly named, since food was placed on them for the hungry landed gentry after a fox hunt. Note this one's appealingly simple lines, its utter lack of sophistication (unmistakable evidence of its back plantation origin) and its ease of duplication.

Here again we can take some justifiable liberties, particularly since these pieces were made in a great variety of drawer configurations. Many of them incorporated a large drawer or hinged door at the center or at each end to accommodate bottles or demijohns of whiskey. We can do exactly the same thing and our choice of location and door or drawer size will depend entirely upon the sizes of record player, tuner and amplifier. If you would like to maintain drawer symmetry, why not combine two similar drawer fronts to simulate a single one by incising two shallow narrow lines to imitate the thickness of the supporting shelf? The apparent drawer-front(s) can then be hinged unobtrusively either at the side or the bottom, whichever is

Continued on page 121

# 8 MASTERPIECES \$1.00

LONG-PLAYING (33 $\frac{1}{3}$  R.P.M.) HI-FIDELITY  
COMPLETE TO THE LAST NOTE!



Long  
Playing

No Strings

Attached! No Need to Buy Any Other Records Ever! Full Advantages of Trial Membership

ALL 8 masterpieces for only \$1. Performed by world-famous artists. Custom-recorded on purest vinyl. Reproduced with a tonal fidelity encompassing the entire range of human hearing (50 to 15,000 cycles.) This amazing offer is made only to demonstrate superb quality of our recordings; and to show you advantages of trial membership.

**HOW CLUB OPERATES**—We advise you monthly of new releases. Those you want are sent you for FREE trial. After 5 days' listening—only the records you decide to keep are billed you at the low membership price of \$1.50 per disc (average playing time 40 min.). You save  $\frac{2}{3}$  the usual retail price! This "give-away" offer can obviously not be kept open indefinitely. MAIL COUPON NOW while supply lasts. Full money-back guarantee.

**SCHUBERT**  
"Unfinished" Symphony (No. 8)  
**BEETHOVEN**  
Ruins of Athens (March and Choir)  
**MOZART**  
Piano Concerto in E Flat  
**BACH**  
Tocatta and Fugue in D Minor  
**WAGNER**  
Die Meistersinger Prelude, Act 1  
**MOUSSORGSKY**  
Night on Bald Mountain  
**BRAHMS**  
Academic Festival Overture  
**DUKAS**  
Sorcerer's Apprentice

The Musical Masterpiece Society, Inc., Dept. 112  
43 West 61st Street, New York 23, N. Y.

Enclosed is \$1 in full payment for the recordings of 8 masterpieces listed. Enroll me as trial member. Privileges: No purchase obligation ever! Advance notice of releases. 5 day free trial on any discs. I may reject records before or after receipt; may cancel membership at any time. For future 1-p. discs I keep, I'll pay only \$1.50 each plus shipping.

Name.....

Address.....

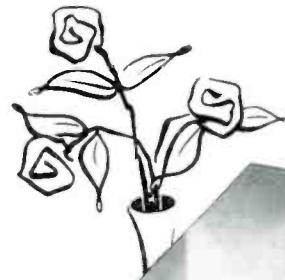
City.....State.....

Canada, address: 686 Bathurst St., Toronto 4, Ont.

# V-M

## Authentic

## High Fidelity



*Pleasure*



**Fidelis**

WITH TONE-O-MATIC

**brings music vibrantly alive**

When you first realize that *you* control the perfect—precise—balance of reproduction in your favorite records . . . that with *tone-o-matic* you decide how strong the high or low tones will be played—then, you understand the perfect gift V-M's "Fidelis" offers in authentic high fidelity pleasure.

*Within the acoustically correct cabinet, V-M has provided an audible range of 40 to 15,000 cps. Silently, gently, records of all three sizes and speeds are automatically changed to bring you their full tonal beauty. And, after the last record plays, Siesta Switch™ shuts off even the amplifier, automatically.*

Choose either African Mahogany or Champagne blonde in lustrous hand-rubbed finish at the same price. \$149.50\* (Legs, black or brass finish, are optional.)

24  
MODELS  
TO CHOOSE FROM

**V-M**

the Voice  of Music

\*Slightly higher in the west.

UL Approved.



V-M MODEL 556 Portable High Fidelity Phonograph—with *tone-o-matic* Hi-Fi pleasure wherever you go! Your choice of rich brown or rose and gray leatherette case. \$119.95\*

V-M CORPORATION, Benton Harbor 1, Michigan

Please send illustrated folder, "Bring Concert Halls Within Your Walls."

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

ZONE \_\_\_\_\_ STATE \_\_\_\_\_

WORLD'S LARGEST MANUFACTURER OF PHONOGRAPHS AND RECORD CHANGERS



**SPECIAL TELEVISION REPORT**

*TV chassis of the future...*

**WALSCO PC-9 COMBINES  
FIRST COMPLETELY PRINTED  
CIRCUIT CHASSIS WITH  
AUTOMATIC OPERATION**

The introduction of the first—and only—entirely “printed circuit” television chassis marks a dramatic departure from all present day receivers. The super-sensitive WalSCO PC-9 automatically produces the exact, crystal-clear performance found only in precision TV control room monitors.

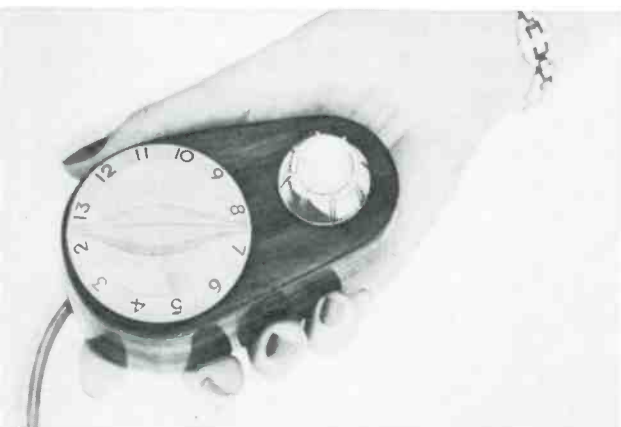
The new custom PC-9 chassis offers keyed automatic gain control, automatic brightness and contrast, automatic elimination of vertical retrace, magnetic centering, direct current restoration, inverse audio feedback for greater sound fidelity, two video amplification stages, advanced cascode turret tuner, plus twelve other future features.

Either 21, 24, or 27 inch tube (90° deflection) can be used without modifying the chassis. The PC-9 is available now at user's net of \$299, including remote control with 20 feet of cable and tube mounting kits.

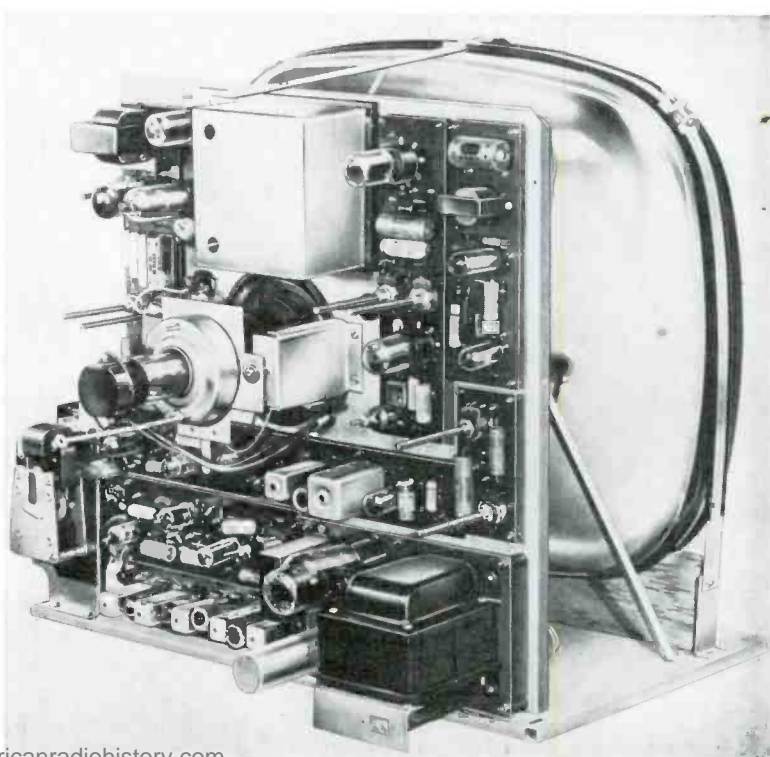


No more “jungle” of wires. Chief Engineer Fred Miller (right) makes a side-by-side comparison of a WalSCO PC-9 (right) with a conventional, complicated chassis. Bob Mueller, Walsco Sales Manager, observes simplicity of vertically mounted, printed circuit design.

Printed circuits prevent faulty connections and production errors. Special machines and dip-soldering reduce the usual 2900 hand soldered connections to only 56 in the new PC-9 chassis. This advance circuitry provides ultra-clear reception on all channels. Each circuit strip plugs into PC-9, making servicing simple and quick.



Completely portable, hand-size remote control. Exclusive “open circuit” control automatically finds the channel...instantly locks in perfect picture and sound. Since all fine video adjusting is automatic, this remarkable, motor driven unit has only the volume (on-off) knob and the channel dial.



For information write to Walsco Electronics Corporation, Dept. H-15—3602 Crenshaw Blvd., Los Angeles 16, Calif.

## OLD LOOK

*Continued from page 118*

least conspicuous. Glide type rollers can be used to provide access to the record player and may be easily installed on the sides of the drawer opening. Caution—put the back (Masonite) on *after* the rollers are installed.

Offhand, we can't think of any construction difficulties, with the possible exception of the legs which are tapered on two adjacent sides for a distance of 24 inches from the bottom. If you know the sources, the walnut legs may be obtained in dimensional lumber, surfaced four sides. Stock  $1\frac{5}{8}$  by  $1\frac{5}{8}$  inches square will do very nicely and tapering on the circular saw may be accomplished either free hand or by means of a tapering jig (\$2.95 at your nearest hardware store). The bottom of the taper should be approximately  $\frac{3}{4}$ -inch square. Talking about jigs, you might also invest in a doweling jig, which provides accurately drilled and aligned holes for doweling the aprons of the hunt board to the legs. One more thought. The board should be made in two separate sections, the upper one containing the drawers and the lower one consisting of the aprons and legs. The former should then be set on the latter and fastened with wood screws through a one-by-one strip mounted flush with the top of the aprons. As in the case of the apothecary's chest, mouldings may be separate and fastened to both sections with brads. The original hunt-board is 60 inches wide,  $44\frac{1}{2}$  high and 15 deep. The drawers on mine were all 5 inches high, with four of them 14 wide and the balance 11.

The blanket chest illustrated in Figure V is typical of those popular during the early 18th century. Made of pine throughout, its construction is relatively simple and no major changes are required for the accommodation of a complete music reproduction system (less the speaker, of course). The top is hinged and the only modification required involves the installation of a well for the record player and remaining

*Continued from page 122*

## Waiting . . . .



Franz is a little child in western Europe—already old for his five years. Cut off from the joys of normal childhood, he knows too well the bitter taste of privation and neglect. The only clothes he has are the shabby ones he is wearing. He has no toys. His parents are scarcely able to provide the barest essentials. His present is bleak, his future uncertain.

*What hope is there for Franz?* A little friendly interest—warm clothing, shoes, a toy to play with—will help him to take his place in the world, a happier and healthier child, with the knowledge that he has a friend who loves him and wants to help.

In the countries aided by Save the Children Federation, there are so many children like Franz, innocent victims of war and destruction, who need your help to guide them through their difficult early years.

### HOW YOU CAN HELP

You can help a needy child like Franz through the Federation's CHILD SPONSORSHIP plan. For just \$120 a year, \$10 a month, SCF will send "your" child warm clothing, sturdy shoes, blankets and other necessities—delivered in your name in Austria, Finland, France, Western Germany, Greece, Italy, Korea and Yugoslavia.

You will receive a case history and photograph of the child you sponsor. You may correspond with "your" child and his family, so that your generous material aid becomes part of a larger gift of understanding and friendship.

*A contribution in any amount will help*

SCF NATIONAL SPONSORS (a partial list)

Faith Baldwin, Mrs. Dwight D. Eisenhower, Lynn Fontanne, Herbert Hoover, Henry R. Luce, Dr. Ralph W. Sockman, Thomas J. Watson.



**SAVE THE CHILDREN FEDERATION**

Established  
1932

Carnegie Endowment International Center.  
United Nations Plaza, New York 17, N. Y.

- I would like to sponsor a child in . . . . . (country) for one year. I will pay \$120.00 for one year (or \$10.00 a month). Enclosed is payment for the full year . . . . . first month . . . . . Please send me the child's name, story and address, and picture.
- I cannot sponsor a child, but I want to help by giving \$ . . . . .

Name . . . . .  
Address . . . . .  
City . . . . . Zone . . . . . State . . . . .

Contributions to the Save the Children Federation are deductible from income tax.

*You may help a needy child in Austria, Finland, France, Western Germany, Greece, Italy, Korea, or Yugoslavia.* HF-1



HI-FI FANS and CRITICS AGREE:

"Still the Safest and Best Record Cleaner Known!"

WALCO  
**STATI-CLEAN**  
*Anti-Static*  
**SPRAY**



Praised like this in High Fidelity, Audio, Sat. Review of Recordings and American Record Guide:

... deserves its fine reputation ... of considerable help ... nullifies static very effectively ... 'Best product!'

- Your Best Defense Against Dust— #1 Enemy of Records and Needles
- Absolutely Safe— Non-Residual— Contains No Soaps or Detergents
- Adds Years to Record Life—With No Loss of Presence or Brilliance
- Laboratory Tested. Unconditionally Guaranteed

Nothing stops dust as safely and effectively as STATI-CLEAN. No other cleaner has the permanence of STATI-CLEAN — one quick spray stops dust for months! Chemical-impregnated cloth cleaners are temporary and become useless after dirtying, washing, or short exposure to air... but with STATI-CLEAN, you use the free applicator cloth indefinitely. It may be washed repeatedly, is continually restored by use! Further, unlike clip-on devices that reduce static but do not clean the record (and are dangerously radioactive), and brushes that just generate more dust attracting static in use — STATI-CLEAN does the whole job, sensibly and safely.

Ask for STATI-CLEAN — the original anti-static spray cleaner — next time you visit your record dealer.

BY THE MAKERS OF THESE OTHER FAMOUS RECORD PRODUCTS:

WALCO  
Contoured Bottom  
**DISCOVERS**  
Protective Polyethylene Sleeves for Records

WALCO  
Sapphire and Diamond  
**REPLACEMENT NEEDLES**  
for all cartridges and players

**FREE:** Write for free sample DISCOVER, plus free \$1 book on record care, indexing, etc. Enclose 25c to cover postage and handling.

**Walco PRODUCTS, INC.**  
60-F Franklin St., East Orange, N. J.  
AT LEADING RECORD SHOPS

OLD LOOK

Continued from page 121

equipment. Although many of the original chests incorporated one or two lower drawers, an almost equal number included a simulated one as the illustrated example. A source of supply for the two ball feet and other special turnings will be mentioned later. The chest is 36 inches wide, 31 high and 1½ deep.

For the softer solid woods, such as pine, try your local lumber dealer. The slightly more pretentious cabinet woods such as birch, maple, cherry or butternut are virtually unobtainable at local yards, but sources of supply can be located from any handicraft magazine. I list three below; there are many more.

THE MAINSBURG LUMBER CO., COVINGTON, PA.

The following woods are obtainable, in rough and surfaced dimensioned form in thicknesses of ¼-in. to 3 in. and in lengths and widths sufficiently varied for most cabinet projects. Catalog available for 25¢: Ash, basswood, beech, birch, cherry, elm, hickory, hard and soft maple.

ALBERT CONSTANTINE & SON, INC., 797 E. 135 St., N. Y. 54

Dimensioned lumber in birch, cherry, Honduras mahogany, white maple, white-wood and walnut. Also veneers by the square foot and a fairly representative line of period hardware. Catalog 50¢, refundable, I believe, on the first \$5.00 purchase.

RICHARDSON & DUTT, 700 Third Avenue, New York City.

Soft woods, primarily, but an excellent choice of different moldings in pine, oak, mahogany, walnut and birch. An infinite number of turnings such as finials, balls and table legs. (We obtained the two balls for the front legs of the blanket chest here.) Not a mail order house, but we feel sure that they will fill your order if you want are specific.

(The author will be glad to answer queries addressed to him at 184 Davis Ave., White Plains, N. Y.)

Cabinetry finishing will be discussed by Mr. Maged in the March issue of HIGH FIDELITY.

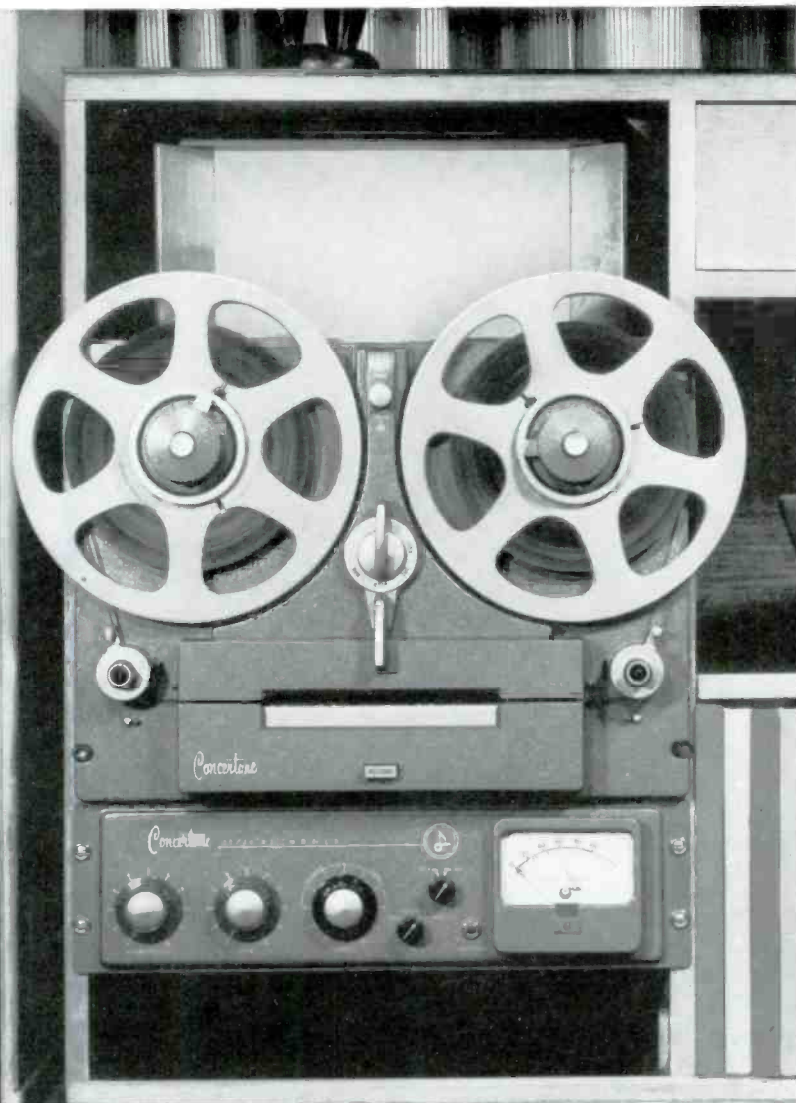
Available NOW

Complete index of HIGH FIDELITY's record reviews, from the first issue through December 1953 — 50 cents.

1955  
franchised  
**Concertone**  
distributors

- ALBANY, N.Y.: Taylored Sound, Inc., 465 Central Av.  
ALBUQUERQUE, N.M.: Sound Engineering & Equipment Co., 801½ Yale  
ATLANTA, Ga.: Baker Fidelity Corp., 1429 Peachtree N.E. • High Fidelity SSS, 606 Peachtree N.E.  
BATON ROUGE, La.: Louisiana Radio-Television Dists' Inc., 1645 Plank Road  
BELLINGHAM, Wash.: Waitkus Supply, 110 Grand Av.  
BEVERLY HILLS, Calif.: Crawford's, Inc., 456 North Rodeo Drive  
BOSTON, Mass.: The Listening Post, Inc., 161 Newbury Street • Radio Wire TV, Inc., 110 Federal St.  
BUFFALO, N. Y.: Frontier Electronics, 1503 Main Street • Radio Equipment Corp., 147 East Genesee  
CAMBRIDGE, Mass.: Hi-Fi Labs., 1077 Mass. Ave.  
CANTON, O.: Groshan Camera Center, 331 Cleveland Ave., N.W.  
CHICAGO, Ill.: Chicago Electronic Distributors, 420 East 87th Street • Electronic Expedite, 2909 West Devon Ave. • R. P. D. Arthur Nagel, 925 E. 55th St. • Voice and Vision, Inc., 53 E. Walton  
CINCINNATI, O.: Customcrafters, Inc., 2259 Giltvert Ave. • Steimberg's, Inc., 633 Walnut Street  
CLEVELAND, O.: Audio Craft Company, 2915 Prospect Ave. • Olson Radio Warehouse of Cleveland, Inc., 2020 Euclid Ave. • Pioneer Electronic Supply Co., 2115 Prospect Ave. • Radio & Electronic Parts Corp., 3235 Prospect  
COLUMBUS, O.: Schaffer Music Co., 849 North High Street  
CONCORD, N.H.: Evans Radio, P. O. Box 312  
DAYTON, O.: Dayton Sound Associates, 1357 Philadelphia Drive  
DETROIT, Mich.: Haco Distributing Co., 9730 Burnette Ave., 21 Grand River • KLA Laboratories, Inc., 7422 Woodward  
EAST ORANGE, N. J.: Custom Music Systems, 426 Main Street  
GLENDALE, Calif.: Glendale Recorders, 319 N. Central  
HEMPSTEAD, L. I., N. Y.: Island Radio Distributors, 412 Fulton Ave.  
HOLLYWOOD, Calif.: Pacific Radio Exchange, 1407 Cahuenga Blvd.  
HOUSTON, Tex.: Audio Center, 1633 W. Westheimer • Wyre Company, 2045 Welch  
INDIANAPOLIS, Ind.: Graham Electronic Supply Co., 102 S. Pennsylvania Street  
JAMAICA, N.Y.: Audio Exchange, 159-19 Hillside Av.  
LAS VEGAS, Nev.: Metcalf Radio Sound & Supply, Second and California  
LOS ANGELES, Calif.: L. A. Portable Recording Ent., 521 N. La Cienega Blvd. • Magnetic Recorders Co., 7120 Melrose Ave. • Weingarten Electronics, 7556 Melrose Ave.  
LOUISVILLE, Ky.: P. I. Burks & Co., 911 West Broadway  
MELBOURNE, Fla.: McHose Electronics, 640 New Haven Ave.  
MILWAUKEE, Wis.: The Hi-Fi Center 2630 N. Downer  
MINNEAPOLIS, Minn.: Paul A. Schmitt, 88 S. Tenth  
NEWARK, N. J.: Hudson Radio and Television Corp., 35 Williams Street  
NEW YORK CITY: Davaga Stores, 76 Ninth Ave. • Goody Audio Center, 235 West 49th Street • Grand Central Radio, Inc., 124 East 44th Street • Helms & Bole, 68 Cortlandt Street • Hudson Radio & Television Corp., 48 West 45th Street • Hudson Radio & Television Corp., 212 Fulton Street • Leonard Radio, Inc., 69 Cortlandt Street • Peerless Camera Stores, Inc., 415 Lexington Ave. • Soncraft Corporation, 115-17 West 45th St. • Sun Radio and Electronics Co., Inc., 650 6th Ave.  
OMAHA, Neb.: Omaha Appliance Co., 557 S. 18th St.  
PARAMUS, N. J.: Music Age, Route #4  
PASADENA, Calif.: High Fidelity House, 536 S. Fair Oaks • Watdon Associates, 1572 West Walnut  
PATERSON, N. J.: Magnetic Recording Co., 344 Main Street  
PHILADELPHIA, Pa.: Radio Electric Service of Pennsylvania, Inc., 701 Arch Street  
PITTSBURGH, Pa.: Cameradio Company, Inc., 1121 Penn • Radio Parts Company, 929 Liberty Ave. • Wolf's Kamera Exchange, 308 Diamond St.  
PHOENIX, Ariz.: Etco Electrical Communications, Inc., 202 East Fillmore  
PORTLAND, Ore.: L. D. Heater Music Co., 1001 S.W. Morrison • Hawthorne Electronics, 700 S.E. Hawthorne Blvd.  
ROCHESTER, N.Y.: Jerry Fink Co., 644 Clinton Ave.  
SALT LAKE CITY, Utah: Poll and Austin, 1651 S. Eleventh East  
SAN DIEGO, Calif.: Breler Sound Center, 3781 Fifth Ave.  
SAN FRANCISCO, Calif.: San Francisco Radio, 1284 Market Street  
SAN PEDRO, Calif.: Bower's Music Store, 810 Gaffey  
SANTA BARBARA, Calif.: Bennett Music Company, 827 State Street • Westens's, 809 Liberty Ave.  
SEATTLE, Wash.: Electrafrat, Inc., 622 Union St. • Dymotic Engineering Co., 1008 Westlake  
SPARTANBURG, S. Car.: Merit Distributing Co., 491 Union Street  
SPokane, Wash.: Twentieth Century Sales, West 1021 1st Ave.  
SYRACUSE, N.Y.: Varsity Camera, Inc., 804 South Crouse Ave.  
TACOMA, Wash.: C. & G. Radio Supply Co., Inc., 2502-6 Jefferson Ave.  
TEANECK, N. J.: J. J. Casey, 856 Lincoln Pl.  
TOLEDO, O.: Warren Radio Co., 1320 Madison  
TORONTO, CANADA: Custom Sound & Vision, Ltd., 390 Eglinton Ave. W.  
TUCKAHOE, N.Y.: Boynton Studio, 10 Penn. Ave.  
VANCOUVER, British Columbia, CANADA: Hygrade Radio, Ltd., 971 Richards Street  
WASHINGTON, D.C.: Electronic Wholesalers, Inc., 2345 Sherman Ave., N.W. • Kitt's Music Co., Inc., 1330 G Street, N.W.  
WASHINGTON, Pa.: Bradford Martin & Son, 122 W. Strawberry Ave.  
WHEELING, W. Va.: James M. Black & Sons, 952 Market Street  
WORCESTER, Mass.: Radio Electronic Sale Co., 52 Chandler Street





*professional performance  
at home with the*  
**NEW** *Concertone*  
20 / 20 recorder

*(20 to 20,000 cycles useable frequency response)*

**"JUST LIKE BEING THERE"**

Music lovers and sound enthusiasts who demand the ultimate in sound reproduction can now have high quality professional performance at home with the NEW Concertone 20/20 recorder. The result of three years of research, design and testing, this brilliant performer will **complete** your home audio system . . . at a price you can afford to pay!

**\$445 is the user's net fair traded price.**

The NEW CONCERTONE 20/20 has all these foremost design advances:

- Provision for five heads (three are standard). For example, an additional amplifier makes both monaural and binaural recordings possible.
- Three motors for minimum wow and flutter. Two-speed capacitor induction motor for direct drive. Shaded pole motors for take-up and supply.
- Unified Control. One simple convenient error-proof lever system.
- A-B Test Fader . . . monitors between incoming signal and playback without transients or clicks.
- Built-in Two-Channel Mixer . . . line signal can be mixed with mike input to put both on tape simultaneously.
- Tastefully styled to complement the decor of your home.

*Berlant & Concertone*

4917 West Jefferson Blvd.  
Los Angeles 16, Calif.  
Manufacturers of Berlant  
Studio recorders and accessories

**See and hear the New Concertone 20/20 at any of the franchised Concertone distributors listed on the opposite page.**

**The  
Record  
Changer  
with  
JPF\*  
Collaro  
RC-54 3 Speeds  
Fully Automatic**



\* *Get the whole story*

ROCKBAR CORPORATION, Dept. RB-2  
215 East 37th Street, New York 16, N.Y.

Tell me about JPF and the Collaro RC-54

Name.....

ADDRESS .....

City..... Zone..... State.....

**LEXICON**

*Continued from page 95*

the sound source, adjusting tonal balance and sound intensity, etc. Some of the controls found in virtually all high-fidelity systems:

*Selector switch.* This switches in the desired sound source—the tuner, TV, record player, or tape recorder—and feeds it through the system.

*Bass control.* This adjusts the bass tones as desired, from less than normal intensity in its counterclockwise rotation to greater than normal intensity in its clockwise rotation, without affecting the middle or high frequencies.

*Treble control.* This adjusts the treble tones or high frequencies in the same manner as described for the bass control.

*Volume, gain, or level control.* This adjusts the sound intensity, and affects all frequencies alike. Often, in addition to the main control, there are level controls on all the individual sound inputs, in order to make the sound sources equal in intensity as the selector switch is operated. Such level controls are not usually on the front control panel because, once set, they would not ordinarily be changed.

*Loudness control.* Similar to a volume control except that, as the overall intensity is turned down, the bass (and sometimes the treble) tones are not turned down as much as the middle range. This is done to compensate for the tendency of the ear to lose the bass and, to a lesser extent, the treble as intensity is decreased. These controls are usually accompanied by input level controls, by a standard front-panel volume control, or by a front-panel switch that can cut out the boosting circuits.

*Equalization controls.* Necessary to adjust the phonograph preamplifier circuits for the various recording characteristics used on records of different manufacture. Often there are individual equalization controls for turnover (low-frequency boost) and rolloff (high-frequency reduction), although one-knob equalizers are common. When a one-knob equalizer is furnished it is likely to be combined with the selector switch—there being then two or more switch positions for the phono input, with various equalization curves in the multiple phono positions of the switch.

Control unit—(See Preamplifier.)

**Corner horn**—A baffle for a low-frequency loudspeaker. The baffle takes the shape of an exponential horn; that is, a horn with a slow rate of size increase near the loudspeaker or driver end (the throat) and a high rate of size increase at the opening into the room (the mouth.) The corner horn utilizes the junction of two walls and the floor as an extension of the mouth, thereby increasing the effective size of the horn and bettering its extreme low-frequency performance.

**Cps**—Abbreviation for cycles per second (See Frequency.)

**Crossover network**—A combination of capacitors and inductors which separates and feeds the low frequencies to a bass

*Continued on page 126*



**sheer  
musical  
magic**

the *Rauland*  
new  
model 1811 full 12 watt  
high fidelity amplifier

NOW, at moderate cost, you can own and enjoy a quality of musical re-creation virtually indistinguishable from the original performance. Here is the ideal "heart" for your home music system, capable of reproducing the full musical range from vibrant bass through thrilling treble with the full emotional depth and meaning of the original music. Here is the finest audio achievement, designed to bring you the ultimate in enduring listening pleasure.

**with every desirable feature for superb musical reproduction...**

- Full 12 watts output • Response,  $\pm 0.5$  db, 20-20,000 cps. • 3 Response Curves to bring out the full fidelity in all types and makes of records • Microphone input for entertainment and recording • Separate Bass and Treble tone controls • Choice of regular or "equal loudness" control
- Inputs for GE or Pickering cartridge, tape, tuner, and microphone • Removable panel for easy mounting...

**PLUS every other desirable feature to create a new dimension in sound for your home.**



Hear the  
RAULAND 1811  
Amplifier at your  
Hi-Fi dealer, or write  
for full details.



**RAULAND-BORG CORPORATION**  
3515 W. Addison St., Dept. F, Chicago 18, Ill.

The *Audio Console* preamplifier



QUALITY DESIGNED  
by  
**marantz**

There was a clearly defined purpose in developing the Marantz Audio Console: to create a control unit embodying advanced design thinking coupled with the best available components and finest construction technique. The results have more than justified this extra effort and care. For practical efficiency...for sheer quality of performance, the Marantz Audio Console is unmatched by any unit on the market.

**These are the features:** • 7-position Selector Switch • Continuously Variable Bass and Treble Controls • Independent Turnover and Roll-off Controls • Loudness Compensator (does not affect volume) • High Frequency Cutoff Selector • Frequency Response: 17 to 40,000 cycles  $\pm 1$ db • Negligible IM Distortion (less than .03% at 2-volt output).

User's Net Price complete with tubes and cabinet \$155  
Chassis (less cabinet) available at lower cost

Wherever Fine Audio Equipment is Sold

Write for Complete Details:

**s. b. marantz** 44-15 Vernon Boulevard, L. I. C. 1, N. Y.

# HI-FI HARRY HAS A NOSE FOR MUSIC...



This was fine during the '78' era, but with the birth of 'L.P.'s' Harry found the nosing a little rough and the music not up to snuff. Then his best friend told him about Transcriber's custom re-tipping service and he mailed us his nose (First Class, of course).

We retip any needle with diamond... make it like new again. So if your needle has had its day, remove it from the cartridge\*, Scotch-tape it to a piece of cardboard and mail to Transcriber. Our experts will straighten and strengthen the shank... custom re-tip it with a new guaranteed diamond. You'll boost your Fi and save your records. Total cost? Only 10.50 postpaid. 48 hour service.

\*If you can't remove needle, send entire cartridge.

**TRANSCRIBER COMPANY**  
Diamond Stylus Manufacturers  
70 Pine Street - Dept. HF-2  
Attleboro, Mass.  
*Guardian of Good Music*

## TERMINAL CONTINUES TO SET THE PACE...

with  
**SWEET and LOW Hi-Fi PRICES!**



### NEW! TERMINAL'S '3-STAR ECLIPSE' FM-AM RADIO-PHONO ENSEMBLE



**TERMATONE FM-AM Radio Model 921**  
10 Watt Push-Pull Audio Output

Model 956GE   
3-Speed AUTOMATIC RECORD CHANGER



 Model 1201A  
12" GENERAL ELECTRIC HIGH FIDELITY SPEAKER

### READY TO PLUG TOGETHER AND PLAY!

This amazing 3-Star System is loaded with high price features. "Has Everything" for the lifelike reproduction of radio and records superior to some systems that cost up to twice as much. Features: Fully Guaranteed Famous Termatone... Sensitive and Stable FM... Selective AM • Tone correcting phono with MAGNETIC Pickup • 25 Watt GE 12" wide range Speaker • The VM Voice of Music Record Changer with heavy duty four pole motor drive.

You get all these fine Full Size Components for only a little more than the cost of a self contained so called Hi-Fi mass produced phonograph. This complete system prepared for quick, easy plug together installation. Yours for

Only **\$145.** f.o.b. our store

MAIL ORDERS FILLED WITHIN 48 HOURS  
If you cannot come to our store for this sensational value, order by mail. Send full remittance or \$25.00 on account - Balance C.O.D.  
Every Item FULLY GUARANTEED.

FREE! Yours for the asking! Terminal's Brochure featuring fine Hi-Fi Systems at Sweet and Low prices from \$95 Ask for Bulletin HF-2

Phone: WOrth 4-3311

**Terminal Radio**  
CORA  
85 CORTLANDT STREET, NEW YORK 7, N. Y.





Model  
CT-1

Only Tape Recorder  
with Simple Single-Knob Control

**\$129<sup>50</sup>** complete

# PENTRON TAPE RECORDER

with exclusive **MONOMATIC**® control

This sensational new Pentron gives you the recording-playback quality and all the features of recorders selling for up to twice this price . . . plus fool-proof Monomatic Control, featured in no other recorder at any price!

With Monomatic Control, a flick of the finger instantly gives you selection of Record or Play, in either 7½" or 3¾" tape speeds, or Fast Forward and Fast Rewind.

Simplest control ever devised for recording. MONOMATIC Control is your error-proof assurance of getting what you want, when you want it, every time.

- 2 tape speeds—7½" and 3¾"
- 2-hour recording and playback
- Straight line slot loading
- True fidelity performance
- Horizontal or vertical operation
- Instantaneous braking—no tape spilling

See it—hear it—to believe it! Ask your Pentron dealer to demonstrate Monomatic Control.

Send for complete details today!



Canada: Atlas Radio, Ltd., Toronto

**PENTRON CORPORATION**  
Dept. HF2, 777 S. Tripp Ave., Chicago 24, Illinois

Please send detailed literature on Pentron with Monomatic.  
 Please send name of my nearest Pentron source.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

## LEXICON

Continued from page 124

speaker (woofer) and the high frequencies to a treble speaker (tweeter), and sometimes the middle range of frequencies to another speaker. The combination of these speakers, their enclosure(s), and the crossover network makes up a complete loudspeaker system.

**Current**—The rate of flow of electrical charges (electrons) in a circuit; measured in amperes or milliamperes (a milliampere is one thousandth of an ampere). An ampere is 6.3 billion billion electrons per second. In the hydraulic analogy, current is comparable to fluid flow rate (gallons per minute, etc.).

**Current feedback**—(See Feedback.)

**Cutter head**—The vibrating mechanism and stylus assembly that cuts the groove in the original master record blank.

**Cycle**—One complete occurrence of a repetitive phenomenon. For instance, a complete revolution of the minute hand on a clock constitutes a cycle; one cycle of an alternating current occurs each time it goes through maximum in one direction, reverses and reaches maximum in the other direction, reverses again and returns to maximum in the original direction.

**Damping**—(See Resonance.)

**Damping factor**—In a power amplifier, the ratio of load impedance to the amplifier's *apparent* source impedance. High damping factor (low source impedance), obtained with large amounts of negative voltage feedback and/or positive current feedback, is said to be effective in reducing or "damping" spurious loudspeaker cone movements at low frequencies caused by undesirable resonances.

**DC**—(See Direct current.)

**Decibel, db**—A logarithmic measurement of relative power levels (*i.e.*, a measurement based on a mathematical relationship concerning the ratio of two power levels). Used universally because it reduces to smaller numbers the astronomical arithmetic relationships between power levels encountered in electronics and, in high fidelity techniques particularly, because it corresponds to human hearing characteristics fairly well. A power ratio of 2 to 1 corresponds to a decibel difference of about 3, a power ratio of 10 to 1 is 10 decibels (db), and a power ratio of 100 to 1 is 20 db, no matter what the absolute power levels involved. Furthermore, within the normal range of hearing, the amount of change in sound level apparent to the ear corresponds to the decibel relationship regardless of the absolute powers in watts. A change of 1 db is just noticeable at middle frequencies to most listeners.

There is a common "standard" base, or zero level from which decibel power levels are figured. The dbm is calculated from a base of 1 milliwatt, or one thou-

Continued on page 128



**MODEL AF 825 \$129.50\***

Complete AM-FM tuner—preamplifier and equalizer—with greater sensitivity and selectivity



**MODEL FM 607A \$69.50\***

Famous basic FM Pilotuner with unusual features at a budget price

*Introducing*  
**4 NEW MODELS IN**  
**PILOTUNERS**  
*featuring the handsome new etched panel design*  
*created by*  
**Pilot**  
**RADIO CORP.**  
**UNEXCELLED PERFORMANCE**  
**IN EVERY PRICE RANGE**



**MODEL AF 850 \$154.50\***

The Ultimate in basic AM-FM tuners—precision engineered—featuring Pilot's famed Micro-Meter



**MODEL AF 724 \$89.50\***

Renowned basic AM-FM Pilotuner with improved sensitivity and selectivity—popular priced

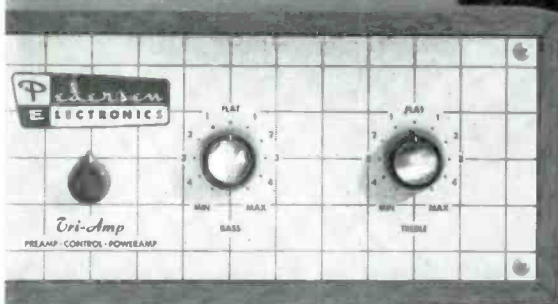
Write for complete information on any or all of the above PILOTUNERS.

*\*Prices slightly higher West of the Rockies*

**PILOT RADIO CORPORATION** LONG ISLAND CITY 1, NEW YORK

Send for Free Booklet H-2

**hurry home PDQ\***



20-watt Tri-amp by Pedersen



P. O. BOX 572  
LAFAYETTE  
CALIFORNIA

\* **Pedersen Denotes Quality**

## LEXICON

*Continued from page 126*

sandth of a watt; only when the term "dbm" is used does a decibel figure correspond to a specific power level unless another base is specified. Twenty dbm would be one tenth of a watt; 30 dbm, 1 watt; 40 dbm, 10 watts.

**De-emphasis** — A reduction in high frequency intensity to compensate for previously-introduced deliberate emphasis (pre-emphasis) of the high tones. The purpose is to reduce the scratch level, in the case of records, and the noise level in the case of FM broadcasting. Standard pre-emphasis is used at FM transmitters, so that all FM tuners and receivers have fixed de-emphasis networks built in. Pre-emphasis on records has not been standard, however, so that variable de-emphasis or rolloff controls (equalizers) are needed.

**Detector** — A circuit in a tuner that separates the electrical sound impulses from the IF frequency.

**Diaphragm** — (See Loudspeaker.)

**Diode** — (See Tubes.)

**Direct current, DC** — Current that does not change its direction.

**Distortion** — Mutilation or change in any way of the original sound or the electrical impulse corresponding to that sound in the process of its pickup, recording, transmission, detection, amplification or reproduction. The types of distortion that are commonly acknowledged to be important in high fidelity are these:

*Non-linear or amplitude distortion.* This occurs in any element of the system in which the output amplitude is not strictly and uniformly proportional to the input amplitude. It has two effects — the generation of spurious harmonic frequencies of an original tone (harmonic distortion), and the production of non-harmonic tones resulting from the interaction of two or more simultaneous tones (intermodulation, or IM distortion.)

*Frequency distortion.* Discrimination, according to frequency, in the amount of amplification or suppression. In other words, some frequencies are favored by the system and therefore emerge with undue prominence. Loudspeaker systems are usually the worst offenders in this regard.

*Phase distortion.* The reproduction of some tones later in time than other tones which originally occurred simultaneously.

*Doppler distortion.* This effect is serious only when tones of widely different frequency are fed to a single loudspeaker. As the cone makes a single low-frequency vibration it will also be vibrating several times when a high-frequency tone is present. The high tone will be increased in frequency as the cone moves outward under the influence of the low tone, and the high tone will be decreased in frequency as the cone moves inward. The effect is one of intermittent false vibrato.

*(To be continued)*



# Books in Review

**SATCHMO:** *My Life in New Orleans* by Louis Armstrong. 240 pages. Prentice-Hall, Inc. New York. \$3.50.

This first section of Louis Armstrong's autobiography (the book ends as he reaches Chicago in 1922) may be somewhat of a disappointment to those who anticipated a story dripping with jazz anecdotes and associations. There are some anecdotes and associations, almost inevitably, since Armstrong's life has revolved around his cornet ever since he learned to play it during his stay at the Colored Waif's Home for Boys in New Orleans in his early teens. But he is only on the threshold of his musical career when this book stops. The great days are still ahead. What he has given us this time is the formative period, a time when music dominated his interests but when the necessities of scrambling for a living and trying to grow up in an almost jungle-like atmosphere took precedence over even his musical interests.

But if the book is lacking as jazz history, it is nonetheless a fascinating sociological document. The influence of jazz on adolescents has rarely, if ever, been cited as noble or uplifting by any of the self-appointed guardians of our morals but there can be little doubt that jazz was the saving grace in Louis Armstrong's life. The neighborhood around Perdido and Liberty Streets where he grew up was as tough, as unmitigatedly evil as could be imagined. It was an area of cheap honky tonks which spawned gun fights and knivings so steadily that they were a casual part of everyday life. Every man was a pimp and all women were whores. (Louis admits to a brief fling at pimping which ended disastrously when his "chick" stuck a knife in him for resisting her attempts to seduce him.)

To Louis, this was home and yet he moved in it as a stranger. He walked the streets warily with a watchful eye on the neighborhood toughts. Peaceful coexistence was

his aim. When trouble boiled up around him, Louis paints himself as a faint-hearted adventurer—he is constantly taking to his heels whether from guns, knives, the possibility of an attack by white boys resenting Jack Johnson's knockout of Jim Jeffries, or the unexpected arrival of someone claiming prior rights to a girl whose bed he was sharing.

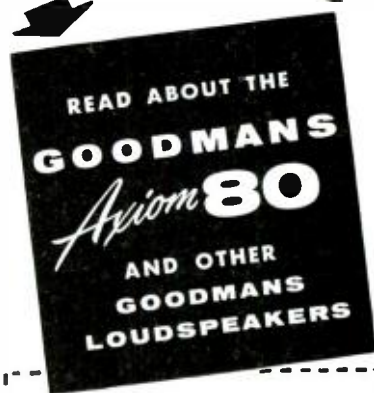
His narrative approach to much of this is disarmingly matter-of-fact. If a rather unlikely roseate tinge creeps into his recollections of these adventures as well as his efforts to support his mother and assorted other relatives by working days on a coal catt and blowing his cornet at night in the tonks, or his brief, brick-throwing marriage to his first wife who had been engaged in the local profession when he met her,—well, the mellowing effects of time on what would seem to have been an utterly bleak picture in actuality must be considered.

But the glow with which Armstrong remembers his admiration for the great jazzmen he heard as a child—Kid Ory, Joe Oliver ("Papa Joe" to Louis), Freddie Keppard, Papa Celestin—and his pride in his youthful achievements and recognition as a cornetist is unaffectedly warm and genuine. His love of the music he heard and made was the one true, unqualified emotion which could flourish in so twisted an atmosphere and it was this which enabled Armstrong to emerge from his sordid background as whole and full a man as he is. This book, in essence, is the story of how he managed to survive and emerge.

Armstrong's prose style, in its original form, is a unique and often exhilarating blend of interjections, exclamations and side excursions. It undoubtedly needs some editorial clarifying for the lay reader. But the editorial hand which has been laid on this manuscript is heavy, stiffening his grammar into unbe-

*Continued on page 130*

# Never Have You Heard Such Fidelity



ROCKBAR CORPORATION, DEPT. BB-2  
215 East 37th Street, New York 16, N. Y.

Please send complete description of the  
Axiom 80 and other Goodman's Loud-  
speakers.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

My Dealer Is \_\_\_\_\_

tuned  
to  
tomorrow



## HORIZON 20

20-WATT AMPLIFIER

### UNITY-COUPLING:

Exclusive circuit eliminates impulse distortion characteristic in conventional amplifiers. Transformer's only function is to provide impedance match to speaker.

### HARMONIC DISTORTION:

Less than .3% at rated output of 20 watts, at 25 watts the distortion is .6% or less.

### INTERMODULATION DISTORTION:

Not more than 1% at 20 watts output measured with 400 cps and 7 kc mixed 4/1.

### FREQUENCY RESPONSE:

20 cps — 20 kc  $\pm 1$  db; 10 cps — 100 kc  $\pm 1$  db.

### POWER RESPONSE AT 20 WATTS:

20 cps — 20 kc  $\pm 1.5$  db; 10 cps — 60 kc  $\pm 1$  db.

### HUM AND NOISE:

80 db below 20 watts output.

### SENSITIVITY:

1.6 volts for 20 watts output.

### OUTPUT IMPEDANCE:

8 and 16.

### INPUT IMPEDANCE:

500 k.

### OTHER FEATURES:

Input level control, rumble filter (effective below 30 cps — may be easily disconnected if preferred), plugs and wiring for use with the Horizon 5 pre-amplifier, 117 V accessory plug.

### TUBES:

12AX7, 6L6G (2), 5U4G.

**\$84<sup>95</sup>**

WRITE FOR COMPLETE SPECIFICATIONS TO DEPT. 830

**National** 

NATIONAL COMPANY, INC.  
61 SHERMAN ST., MALDEN 48, MASS.

## BOOKS

Continued from page 129

lievable formality, reducing him to an elementary textbook style which makes the opening pages almost forbiddingly pat. Once he gets into his story, however, once he starts setting his scene, the dull-minded grammarian on his shoulder is forgotten. His picture of life in this drably colorful section of New Orleans is explicit and vivid, told from the unusual point of view of one who accepted it as normal without fully accepting its values. If he succeeds as well in telling his post-1922 story, the jazz book that many of us have been looking forward to may be in the making. But please, Messrs. Prentice-Hall, send that boy with the grammatical sliderule out for an Orange Crush.

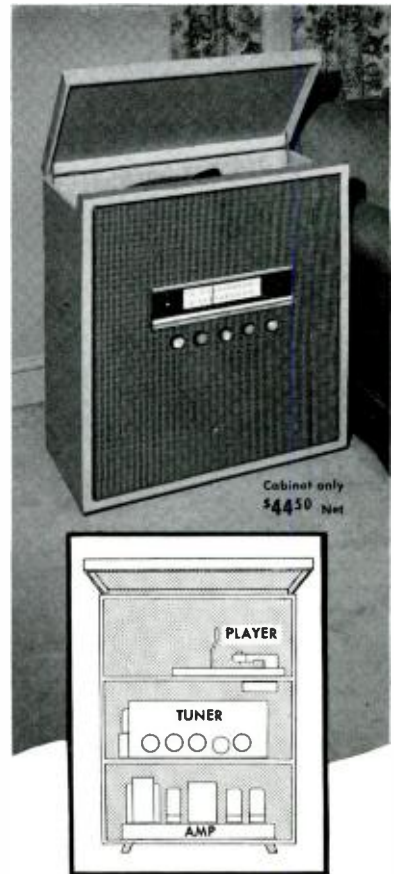
JOHN S. WILSON

**Early Medieval Music**, edited by Dom Anselm Hughes. *The New Oxford History of Music*. 434 pages. Illustrated. Oxford University Press. London and New York. \$7.50.

*The Oxford History of Music* published fifty years ago still holds a place of honor on scholarly shelves, but musicology has grown apace and the fine old set is now superannuated. The new 11-volume *History* will take its place. The editorial board charged with carrying out this substantial undertaking is headed by J. A. Westrup. His co-workers are Gerald Abraham, Dom Anselm Hughes, Edward J. Dent and Egon Wellesz, all eminent figures in British musicology.

Other brain-trusters from Europe and America contribute individual chapters on their various specialties. In the heavy volume on medieval music (the first to appear, but second in the series), Wellesz discusses early Christian music, especially Byzantine hymnography; Alfred J. Swan, Russian chant; Higiní Anglés, Ambrosian and Gregorian chant; Jacques Handschin, trope, sequence and conductus; W. L. Smoldon, liturgical drama; Westrup, medieval song; and Hughes, the beginnings of polyphony up to about 1300. The sections are dovetailed neatly: the over-all picture is clear, consistent and above all authoritative.

It goes without saying that the subject is fraught with question-



**NEW 3-in-1**  
**CONSOLETTA**  
*lowers HI-FI*  
*cost*

At last—the answer to the question, “Where do I put the components?” Its low cost delights everyone. Takes all components—any make or model—as desired.

Also matching cabinets for speakers. Ask wherever high fidelity equipment is sold, or write direct for catalog.



HIGH FIDELITY MAGAZINE

**QUALITY**  
*you can hear*  
*and feel*

**FME**  
**TAPE RECORDER**



two-speed,  
dual-track

When buying any recording equipment you, as a high fidelity enthusiast, are interested in its many technical aspects. Frequency response, signal-to-noise ratio, flutter and wow are, certainly, all important. And in these aspects the FME Tape Recorder is incomparable in its price class.

Yet, in the truest sense only your ear can really distinguish the quality of fine recorded sound. Only your trained touch can really judge the simple, smooth operation of a tape recorder. It is for this reason that Federal, without bold reference to technical specifications, invites you, the real jury, to listen to the FME.

Hear for yourself Federal's triumph in sound. Feel for yourself its quality construction, its smooth, simple operation. Playback any tape—either 3¼ or 7½ IPS. Test its single knob control, its fast forward and rewind, its separate volume and tone controls and many other wanted features.

Then look at the price—we're sure you'll be delightfully surprised.

Only \$139.95. Slightly higher on West Coast. Supplied complete with ceramic microphone, reel of magnetic tape, take-up reel, power cord and plug. L.39

**FEDERAL MANUFACTURING AND ENGINEERING CORP.**  
215 Steuben Street, Brooklyn 5, N. Y.  
EXPORT DIVISION: 25 Warren St., N. Y. 7, N. Y.  
Cables: SIMONTRICE NEW YORK all codes

marks. Few of the original manuscripts survive, their interpretation is open to dispute, even the medieval theorists themselves are often unreliable about the practice of music in their time. Modern scholars have made the Middle Ages a veritable battleground, an area blanketed by weighty barrages of tomes, monographs and theses. Fortunately the authors have dispensed with hair-splitting and concentrate on negotiating the smoothest possible course over the tricky terrain of chant and organum.

Summing up the intensive research of several fruitful decades, they offer concise, though necessarily technical explanations of notation and forms, illustrated by a wealth of examples, expertly chosen. For students of composition and theory as well as of history, the book will be worth its weight in parchment as a guide and reference on the materials of early music. Lovers of the musical mystery should be intrigued by the clues here furnished to the exciting puzzles and fantastic difficulties that still confront the scholars.

A jacket note asserts that the  
*Continued on page 132*

## FLEXIBILITY

Flexibility—that's the key to my crossover networks. I now make 5 coil sizes: 10.2, 5.1, 1.6, 0.8, and 0.4 mh. Using just 4 of these sizes (the 0.4 is new) "High Fidelity" Magazine designed 78 networks! See page 74 of their Sep-Oct 1952 issue.

Depending on speaker voice coil impedances, the 5 sizes now available permit crossover frequencies of 85, 175, 275, 350, 550, 700, 1100, 2200, 4400, and 8800 cps. Flexibility is the word—and also: reliability, because for more than three years I have devoted all my efforts to manufacturing and selling crossover networks and air-couplers.\* Send 25¢ (refundable on first purchase) for booklet giving complete network data.

Walter M. Jones

\*Licensed by Stromberg-Carlson, patent-holder on this unique bass re-producer.

WALTER M. JONES  
*Apparatus Co.*  
INCORPORATED

P. O. BOX 277 SHEFFIELD, MASS.

tuned  
to  
tomorrow



**HORIZON 10**

10-WATT AMPLIFIER/PREAMP

**UNITY COUPLING:**

Exclusive circuit eliminates impulse distortion characteristic of conventional amplifiers. Transformer's only function is to provide impedance match to speaker.

**DISTORTION:**

Less than .5% harmonic distortion at rated output of 10 W. Not more than 2% intermodulation at 10 W output measured with 400 cps and 7 kc mixed 4:1.

**FREQUENCY RESPONSE:**

20 cps — 20 kc ±1. db on the high level inputs.

**POWER RESPONSE:**

20 cps — 20 kc ±2. db on the high level inputs.

**HUM AND NOISE LEVEL:**

High level input: Better than 70 db below full output. Phono input: Better than 50 db below full output.

**OUTPUT IMPEDANCE:**

8 and 16 ohms.

**CONTROLS:**

Five position input selector-record equalizer switch.

Position	Input
1.	High level-Tape
2.	High level-Tuner
3.	Phono R.I.A.A.
4.	Phono A.E.S.
5.	Phono Foreign

**LOUDNESS CONTROL:**

Volume control with built-in loudness compensation.

**TREBLE CONTROL:**

1 db boost and 10 db cut at 10 kc.

**BASS CONTROL:**

(includes Power ON-OFF switch). Provides 15 db boost at 30 cps.

**SENSITIVITY:**

Inputs Tape and TV — .5 volts for 10 watts.

High level phono input — 30 mv } For 10  
Low level phono input — 10 mv } watts

**TUBES:**

12AX7, 6V6G (2), 5Y3GT.

**\$79.95**

WRITE FOR COMPLETE SPECIFICATIONS TO DEPT. 830

**National**  
NATIONAL COMPANY, INC.  
61 SHERMAN ST., MALDEN 48, MASS.



tuned  
to  
tomorrow



## HORIZON *Criterion*

AM-FM TUNER

### FM "MUTAMATIC" TUNING

Exclusive circuit eliminates inter-station hiss and noise present in other FM TUNERS. Desired station locks-in automatically. Fine tuning is unnecessary.

### FM SECTION

#### Sensitivity:

.5 uv for 20 db quieting. Capture ratio: rejects interfering signals up to 80% as strong as desired signal. No distortion from reflected ghosts.

#### Image rejection:

Better than 60 db. I.F. pass band is flat within  $\pm 1$  db over band of 200 kc. Audio distortion: less than 0.5% for all levels of modulation.

#### Output:

Cathode follower output. Hum & Noise level 60 db below audio signal. Full A.G.C. maintains I.F. band pass regardless of input signal level. Instantaneous limiters provide lowest impulse noise of any tuner.

Selectivity provides complete adjacent channel rejection.

### AM SECTION

#### Sensitivity:

Sensitivity: 10 uv at antenna terminals for signal-to-noise ratio of 10 db. Image ratio: better than 60 db. I.F. Pass band flat within  $\pm 1$  db over a 14.5 kc range.

### BINAURAL OPERATION

Individual tuning condensers, volume controls and output jacks for simultaneous operation. FM free of AM signal up to 100 times the FM signal input. AM free of FM signal up to 100 times AM signal input.

**\$169<sup>95</sup>**

WRITE FOR COMPLETE SPECIFICATIONS TO DEPT. 830

**National** 

NATIONAL COMPANY, INC.  
61 SHERMAN ST., MALDEN 48, MASS.

## BOOKS

Continued from page 131

series is designed with the "informed music-lover" also in mind. Perhaps this hypothetical individual will be better served in forthcoming volumes. It's my impression that a layman would have to be awfully well informed to keep up with the elaborate arguments that occur in this one. As a rule the authors are careful to define their basic terms, but from there it's just a hop and a jump to more advanced and complex matters where the uninitiated will find the going rather heavy. A lot is certainly taken for granted: can it be true, for example, that the words and music of the sequence *Victimae paschali* are "too well known to need reproduction" for "informed" music lovers who may seek enlightenment in this book? I'd call that colleague-conscious writing.

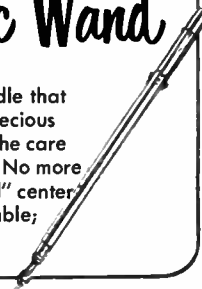
RCA Victor's *History of Music in Sound* is intended as a phonographic supplement to this work, but not much could be gained from both without a comfortable reading knowledge of music. A smattering of Latin would also be helpful, since the authors aren't all equally gracious about translations. All of this is by way of saying that Oxford has produced an extremely scholarly survey.

What I can't understand is the lack of any real effort to relate music to the medieval life of thought and action. Only the introduction contains a hint or two — in the remaining 400 pages it's as though music were created in a vacuum. No explanations are offered for the incredible vitality of the medieval artist, for the creative spirit that constantly found new outlets in spite of efforts to keep it within the bounds of "propriety." There were more than musical reasons for the impulse that led a generation of music-makers to add a second melody above the single line that had sufficed for millenia: this is a turning point in Western thought, the first dividing cell in our musical evolution. The learned anatomists have put early music on the dissecting table. Now we need an André Malraux to breathe some life into this *corpus* of knowledge. FRED GRUNFELD

John Philip Sousa, by Ann M. Lingg. Henry Holt and Company, New York. 250 pp. \$3.00.

# Only the MIRACORD XA-100 has the "Magic Wand"

The only spindle that treats your precious records with the care they deserve. No more "out-of-round" center holes. No rumble; no wow.



## THE MIRACORD XA-100

is for sale at all leading distributors throughout the United States. If you are interested in High Fidelity you owe it to yourself to see and hear this remarkable instrument.



### Plus PUSH BUTTON CONTROL

Every operation of this remarkable changer is simply controlled by four push buttons

### Plus PAUSAMATIC

Now you can automatically preset the time lapse between record changes, from 5 seconds to 5 minutes

### Plus ALL THESE FEATURES

- No Wow.
- No rumble.
- Intermixes 10" and 12" records.
- Interchangeable plug-in heads.
- Ball-bearing-suspended turntable and tone arm.
- Adjustments without tools.
- Rubber matted turntable.
- All 3 speed settings controlled by single knob.
- Shipped complete with leads and plugs, ready to play.

**AUDIOGERSH  
CORPORATION**

23 Park Place N. Y. 7, N. Y.



with the  
*Frazier-May*  
**TWIN  
SEVENTY**



**THIS IS IT**—an exponential speaker system that reproduces sound so true you feel you are hearing an original performance in person! This dramatic realism is the result of a revolutionary new damping principle that practically eliminates hangover and intermodulation distortion . . . giving you sparkling mid range and truly amazing low end performance. Everyone who hears it . . . cheers it! Cheers the modest price, too!

NET PRICE **\$285**



Choose a beautiful setting for your FM Twin Seventy—fine bench crafted cabinets in either contemporary or traditional styling. Lined oak, silver fox, or hand-rubbed African mahogany.

Write for literature and price list.

• *International*  
• *Electronics*  
• *Corporation*

159 HOWELL ST., DALLAS, TEXAS

The life of John Philip Sousa, whose centennial occurs this year, mirrors certain facets of American history of the last third of the nineteenth century and first third of this one which are not encountered in most studies. From his enlistment as "apprentice" in the Marine band at the age of thirteen to the end of his long and honored career he was a part of the American scene. His interest in Gilbert and Sullivan and, later, Victor Herbert, spurred a talent which has not endured as has his reputation for composing marches, but in his heyday his operas, too, were popular and great favorites.

His participation in the great expositions at Philadelphia and Chicago, his leadership of the Marine Band and then of his own band with which he toured this country and all the English-speaking countries of the world brought him unprecedented renown. Miss Lingg brings into focus his place as march-king in America beside that of the Strausses of Vienna as waltz-kings. The advent of the two-step as the popular dance of the day won him esteem as a composer and recognition in his field beyond that ever before accorded an American composer. And, incidentally, he was thoroughly American in spite of the apparent desire of many to lend him a more glamorous foreign ancestry.

Sousa's music has survived because of its innate verve and zest but the change of fashion in ballroom dancing has settled him on a side road in that sphere and the accompanying diminution of interest in concert bands has affected his memory in another. Sousa decried the advent of the new dance steps and prophesied dire consequences from what he called "canned music."

His dignified appearance, his exemplary life, his pioneering spirit and courage in music, all are brought into proper perspective by Miss Lingg. No one equalled him during his life; no one has taken his place since. It was an epoch of progress in which he played a major role. Sousa's friendships and contacts with his contemporary musicians and other eminent men of his day make particularly absorbing reading.

Several inconsequential errors of details are not important but are of a piece, however, with the shallow literary style of the book.

JAY C. ROSENFELD

tuned  
to  
tomorrow



**HORIZON 5**

PLUG-IN PREAMP/CONTROL

**CONTROLS:**

Input Selector Record equalizer switch. Permits selection of any one of 3 high level input sources such as TV, tape and phonograph. The remaining 7 positions of this control compensate for all recording characteristics.

**BASS TONE CONTROL:**

Control range is from +25 db to -15 db at 30 cps. Flat position is accurate to 1° (one degree).

**TREBLE TONE CONTROL:**

Control range is from +15 db to -25 db at 10 kc. Flat position is accurate to within 1°.

**LOUDNESS VOLUME CONTROL**

**LOUDNESS-ON-OFF SWITCH:**

Loudness compensation to volume control may be switched off by pushing switch in toward panel.

Three source adjustment controls accessible are:

1. TV level set
2. Tape level set
3. Phonograph sensitivity switch.

**FREQUENCY RESPONSE:**

In flat position, frequency response measured from TV input is 20 cps -20 kc ±.25 db and 20 cps -100 kc ±1 db.

**HARMONIC DISTORTION:**

Less than .2% at 1.5 volts out, less than 6% at 10 volts out.

**INTERMODULATION DISTORTION:**

Less than .3% at 1.5 volts out, less than 1.5% at 10 volts out (at 400 cps and 7 kc mixed 4/1).

**HUM AND NOISE:**

70 db below 1.5 volts on high level inputs, 50 db below 1.5 volts on the 10 mv phonograph input.

**OUTPUT IMPEDANCE:**

Approximately 3000 ohms accommodates up to 50 ft. of cable between preamplifier and amplifier.

**TUBES:**

Two 12AX7's.

**\$49<sup>95</sup>**

WRITE FOR COMPLETE SPECIFICATIONS TO DEPT. 830

**National**

NATIONAL COMPANY, INC.  
61 SHERMAN ST., MALDEN 48, MASS.

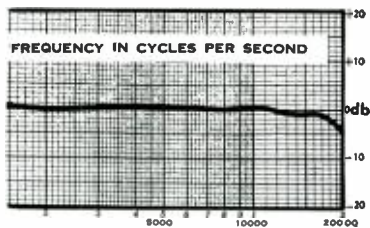
**Now, try  
FAIRCHILD'S  
new Series 220,  
and...**



**Hear what you've  
been missing!**

Only Fairchild's newly-improved *moving coil design* as featured in this brand new cartridge Series 220, can offer such outstanding performance. Only this amazingly accurate, high-compliance cartridge can bring your records to such full, dramatic life!

LOOK AT THIS **\$37.50**  
FREQUENCY RESPONSE CURVE!



Virtually no distortion—uniform response up to 17,000 cycles, with slow roll-off beyond. No peaks or jagged response curves mean no rough sound or unnatural harshness.

**And, a  
perfect mate...**



**280 Series  
Transcription  
Arm**

Match your cartridge to the finest arm! Low-mass and resonance-free, Fairchild's 280 Transcription Arm allows the cartridge alone to lift all the tone color from your recordings. Superb precision balance and engineering assure perfect mid-groove tracking, always. And, any standard cartridge plugs in easily—performs better—with this versatile Fairchild 280!

**\$29.50**



**AUDIO FORUM**



SIR:  
In my hi-fi system there is unequal distribution of the bass; it is more pronounced close to the walls and in the corners than in the center of the room.

There is a bathroom behind one wall of the living room — about 220 cubic feet. Would an infinite baffle, obtained by mounting the speaker in that wall, give me better reproduction? And where would I mount the tweeters? Most of the seats in the room have their backs to the wall in question.

My wife objects to experimentation since it would mean cutting a hole in the wall.

John J. Stern, M. D.  
3 Hopper Street  
Utica 3, N. Y.

*It isn't unusual to find that bass is more pronounced close to a corner, to a wall, or even to the floor (noticed when the listener sits down in a deep armchair). This is because the room dimensions approximate the wavelengths of bass sounds, and room reflections set up standing waves — areas of maximized or minimized bass, particularly noticeable at certain low frequencies.*

*The effect cannot be eliminated easily, but a more favorable distribution can often be obtained by putting the speaker somewhere else. Wouldn't it be possible for you to move your present speaker system around to various parts of the room, and find out where the best location is? You could certainly move it to the location proposed for the infinite baffle mounting, and discover approximately what the results would be before cutting a hole in the wall.*

SIR:  
At present I am using a two-way speaker system consisting of —. I am wondering if adding the Junior Air Coupler to this system with a cross-over at 175 cycles would materially improve the sound. Bass response now is very good but, of course, tends to drop out at low levels.

W. N. Powell  
1219 North 9th Street  
Temple, Texas

*There isn't much doubt about an air-coupler being able to extend the bass range of your system. However, you should consider two matters:*

1) *The efficiency of the air coupler will be somewhat less than that of your present combination, so you'll have to add a level control at the input of your present system to balance it with the coupler.*

2) *You should pretty much discount the idea that air-coupler bass holds up at low volume levels better than bass from a standard system. Bass is bass no matter where it comes from, and an air-coupler won't change the characteristic of the human ear. The ear, not the speaker system, is responsible for the apparent loss in bass as the over-all sound level is reduced.*

SIR:  
Since several of the owners of Scott 800B sets with whom I have corresponded lately have asked for information concerning modernization possibilities, I am herewith sending a digest of several letters, without comment.

All the correspondents seem to agree on two points: 1) the Scott 800B tuner is an excellent unit, and 2) something should be done to improve the speaker compartment.

Probably the most surprising bit of news came from E. H. M. of Virginia (and confirmed by J. W. W., a neighbor of mine, and also by the Service Department of Scott Laboratories): the high-frequency tweeter of the Jensen speaker is connected so that it is *inoperative in phono position*. The Scott people explain that "due to high scratch level and distorted high-frequency response of phono records" of pre-1950 vintage, the tweeter would have served no good purpose.

The remedy is simple: connect slots No. 7 and No. 8 of the speaker receptacle with a thin narrow strip of copper, or install a jump wire across the base of the corresponding plug points No. 7 and No. 8. I used a copper strip bent in a U shape and immediately afterward cleared

*Continued on page 137*



THE GREATEST RECORDINGS...  
THE FINEST SYSTEMS...

demand the very best  
Precision Turntables to attain  
**TRUE HI-FI...**



THE D&R  
**DR-12A**  
**OUTSIDE IDLER DRIVE**  
The most significant advance in  
TURNTABLE DESIGN in 17 years!  
The **ULTIMATE** in signal-to-noise ratio  
**60 DB**  
Attainable only with the DR-12A

**CHECK THESE D&R FEATURES**

- Outside Idler Drive
- Floating Idler—Assuring utmost freedom of mechanical vibration
- Signal-to-Noise Ratio 60 DB
- Non-Magnetic Turntable
- Mercury Switch
- Dynamically Balanced Motor
- Constant Speeds—33,33, 45, 78,26 with high starting torque

SEE THE NEW DR-12A at leading HI-FI dealers,  
or write for descriptive literature to...

AUDIO EQUIPMENT DIVISION D&R LTD.  
402 E. Gutierrez St., Santa Barbara, Calif.



**THE DR-12A**

Turntable only,  
with standard  
panel mounting

**\$87.00\***

\*Mahogany box  
mounting  
extra

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

**The BRADFORD  
Perfect BAFFLE\***



**Radically new idea in loudspeaker enclosures. Not a bass reflex or folded horn.**

The sole purpose of a loudspeaker enclosure is to prevent destructive sound cancellation that takes place at low frequencies, when the front and rear waves, emanating from both sides of the speaker cone, merge.

It is obvious that no rear waves can escape through a totally enclosed cabinet, and it would be the perfect baffle, except for one reason. The air pressure within the cabinet acts as a cushion upon, and therefore restricts, cone movement. This causes loss of life and color.

The **BRADFORD Perfect BAFFLE** is totally enclosed, yet it relieves cone pressure by an ingenious device that operates in unison with cone movement.

Since this action conforms to an ultimate scientific principle, the **BRADFORD Perfect BAFFLE** is the only enclosure that can give you the utmost in sound reproduction.

And that, specifically, is . . .

**ALL THE BASS.** Full, rich, clean bass, clearly distinguishing each contributing instrument. down to the lowest speaker frequency.

**NO BOOM.** Absolutely no boom. Boom, or "one-note" bass, is not high fidelity.

**NO FALSE PEAKS.** Does not "augment" bass by false peaks that are really distortions.

**NO CUTOFFS.** No cutoffs, dips or hangover.

**ANY SPEAKER.** Accommodates any speaker . . . any size, weight, shape or make.

**NO TUNING.** No port tuning or speaker matching.

**ANY POSITION.** Operates in any room position.

**NO RESONANCES.** No false cabinet or air resonances.

**COMPACT.** 20" h x 20" w x 15" d.

**REAL HARDWOODS.** Genuine mahogany and karina veneers . . . @ \$69.50. Unfinished plywood . . . @ \$49.50.

**INCOMPARABLE CONSTRUCTION.** Hand made, hand finished . . . by master craftsmen. All walls 3/4" thick.

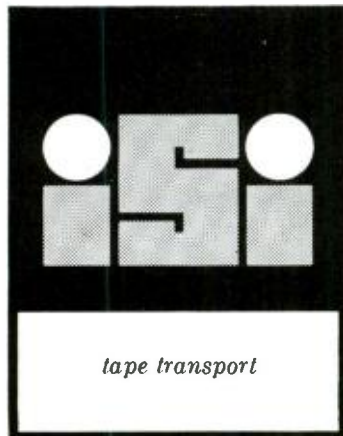
**GUARANTEED.** Unconditionally guaranteed to out-perform any other enclosure now available regardless of size, weight or price.

If you want the very best speaker enclosure, and will not be misled as to real performance by deceptive size or price, see your audio dealer at once. A demonstration will convince you. Or write for literature.

\* patent pending

**BRADFORD**  
*Perfect* **BAFFLE**  
**BRADFORD & COMPANY**  
315 East 6th Street NEW YORK, N. Y.

Now at Brooklyn Hi-Fi Center



**the recorder  
that operates  
for life without  
adjustment!**

Isimetric Drive is the first significant departure from "traditional" tape handling mechanism design since the establishment of the magnetic tape recording industry! It is a self-balancing magnetic differential drive, designed to operate for life without adjustment! The ISI tape transport brakes smoothly with positive control. It's virtually impossible to spill tape. Easy to edit and thread Provision for **\$398** six heads (less accessories)

Frequency Response: 30-15,000 ± 4 db at 7 1/2" sec.

Signal to noise ratio: Over 55 db Flutter and wow. Below 0.2% at 7 1/2" sec.

write for **FREE**  
literature



**brooklyn high-fidelity center**

2128 Caton Ave., Brooklyn 26, N.Y., BU 2-5300

(at corner of Flatbush Avenue — and on Second Floor!)

# PROFESSIONAL DIRECTORY

• CALIFORNIA •

In Southern California  
For the Ultimate in  
HI-FI  
it's

*Sound Un-Ltd.*

Listen  
Leisurely  
and Compare in an at-  
mosphere which reflects the  
comfort of your own living room.

6320 Commodore Sleat Drive Los Angeles 48, California  
(opposite Carthay Circle Theater) York 5218

"WE HAVE IT"  
Hi-Fi Components Exclusively

 **HOLLYWOOD ELECTRONICS**  
7460 MELROSE AVENUE  
LOS ANGELES 46, CALIFORNIA  
WEBster 3-8208

"EVERYTHING"  
in high fidelity  
From Primary Components  
to Completed Custom Installations  
VISIT OUR NEW "AUDIO-PHILE HAVEN"  
or write to  
**KIERULFF**  
*Sound Corp.*  
820 West Olympic Blvd. Los Angeles 15, Calif.  
Richmond 7-0271 ZEnith 0271

 **WEINGARTEN ELECTRONIC LABORATORIES INC.**  
7556 Melrose Avenue, Los Angeles 46, California  
WAlnut 5405 YOrk 3872  
The ultimate in High Fidelity  
at net prices.

**High-Fidelity House**  
Offering the World's Finest Home  
Music Systems, created by experts  
with years of experience.  
High Fidelity is our only business —  
not a sideline. Complete stock of every  
worthwhile component at all times.  
536 South Fair Oaks, Pasadena 1, Calif.  
SY 5-4118 RY 1-8171

**IT'S YOURS!**  
THE VERY BEST IN HIGH FIDELITY  
**Hal Cox Custom Music**  
2598 Lombard  
San Francisco 23, California  
WEst 1-3134 NET PRICES WEst 1-3135

• ILLINOIS •

**THE HI-FI CENTER**  
complete demonstration facilities  
components • custom installation  
DISTRIBUTORS OF EVERYTHING IN ELECTRONICS  
PreRecorded Tape and Records  
ROgers Park 4-8640  
2909 WEST DEVON AVE. • CHICAGO 45  
*Electronic Expeditors*

 **arthur nagel, inc.**  
Complete Selection  
Hi-Fi Equipment  
918 E. 55th ST. CHICAGO  
BUtterfield 8-5050  
Write for free catalog

• INDIANA •  
In FT. WAYNE  
It's VAN SICKLE  
For Hi Fidelity



- ★ Microphones
- ★ Amplifiers
- ★ Reproducers
- ★ Tape Recorders

VAN SICKLE RADIO  
SUPPLY CO.  
1320 Calhoun St. Ft. Wayne, Ind.

• MASSACHUSETTS •  
**CUSTOM INSTALLATIONS**  
High Fidelity Center  
Components Professional Servicing  
Acoustic Consultants  
Cabinet Design  
**LOWE ASSOCIATES**  
now at our new studios  
65 Kent St., Brookline 46, Mass.

**NOW AVAILABLE**  
Working drawings and complete in-  
structions for constructing and wir-  
ing the **PORTRAITIST** and **MURALIST**  
speaker systems. State which model  
you prefer. PRICE \$5.00 (per model).  
Completely assembled **JUNIOR AIR**  
**COUPLER**. Selected plywood. *Shipped  
express collect. No COD's, please.*  
PRICE \$29.50. *Mail Order Dept.*  
**RAM COMPANY**  
P. O. Box 221 Great Barrington, Mass.

• NEW JERSEY •  
Hi-Fi Components Exclusively  
**CREATIVE AUDIO**  
Design Installation Service  
Studio 207 open until 10 P. M.  
214 Glenwood Ave., East Orange, N. J.  
ORange 6-5229

• NEW YORK •

**WHY EXPERIMENT?**  
CONSULT A SPECIALIST IN  
**CUSTOM HIGH FIDELITY**  
IN THE NEW YORK CITY AREA.  
Hear a typical home installation.  
**BOHN MUSIC SYSTEMS CO.**  
PL 7-8569 550 Fifth Ave., N. Y. 36

In Westchester it's

 **ESTLAB**  
for high fidelity  
CONSULTATIONS COMPONENTS  
SERVICE CUSTOM INSTALLATIONS  
2475 Central Avenue Yonkers, N. Y.  
Spencer 9-6400

• OHIO •  
IN CINCINNATI AND THE  
TRI-STATE AREA

- ★ COMPETENT ENGINEERING
- ★ COMPONENTS AT NET PRICES
- ★ FINE CABINETRY
- ★ SERVICE ON ALL HI-FI COMPONENTS

*Customcrafters, Inc.*  
2259 Gilbert Ave. - Capitol 3153 - Cincinnati 2, Ohio  
"A Component or a Complete System"

• PENNSYLVANIA •  
**HI-FI • DO • IT • YOURSELF**  
In spare time, Mon., Wed., and Fri.  
eves: ample parking. Use our  
workshop, tools, expert supervision.  
Assemble and compare leading  
makes; tuners, amplifiers, changers,  
Tape Recorders, speakers, Cab-  
inets, kits, etc. at low net prices.  
*Trade-ins • Records • Tape*  
**SHRYOCK RADIO AND TELEVISION CO.** EST. 1926  
317 W LANCASTER AVE., ARDMORE, PA., Midway 2-1920

**PHILADELPHIAS' only**  
**Audio Haven**  
For Natural Sound. No shrieking  
"Presence" here. Sales, Service,  
Trades, Records, everything for the  
music lover. Your satisfaction guar-  
anteed!  
**ELECTRONICS**  
City Line Center Gr. 7-9535

in the PHILADELPHIA area  
YOUR COMPLETE SUPPLIER is  
 **Radio Electric SERVICE CO. OF PENNA., INC.**  
HIGH FIDELITY & COMMERCIAL  
SOUND STUDIO  
709 Arch St., Philadelphia 6, Pa.  
Phone: LOmbard 3-7390

## AUDIO FORUM

Continued from page 134

up a minor mystery. Before, I couldn't understand why certain high fidelity recordings sounded better over FM than when played on my own turntable. Now, thanks to E. H. M., I know what was lacking in my own phonograph and have corrected the fault.

Writes J. W. L. Austin, Texas, "... the speaker is a 15-in. Jensen JAP-60 coaxial, with 6 lb. bass magnet, and special high-frequency speaker with integral crossover. — this is a fine speaker and cannot be duplicated under \$150.00. Incidentally, speakers improve with age. — All open back cabinets have air resonance, usually about 100 to 200 cycles, due to their shape." He suggests that I get a roll of 2-in. non-reflective Kimsul insulation (\$7.00) and, with tack hammer or stapler, line the speaker enclosure. "Block off the amplifier so that it gets free air supply. Now, drape as much Kimsul as you can across the back (except at amplifier.) You might try placing cabinet across corner of room, after applying acoustical celotex or Kimsul to wall behind cabinet. — check all tubes — use only matched output tubes. Happy Listening."

I am first going to line the speaker enclosure with acoustical felt. If that doesn't get the sound I want I may remove the amplifier and convert the speaker enclosure to a size and style of the current R-J

Continued on page 138

• CANADA •

### CANADA'S FIRST HIGH-FIDELITY RADIO, PHONOGRAPH, RECORD AND TELEVISION CENTRE

Stromberg-Carlson "Custom 400"  
Hallicrafters Hi-Fi, Short Wave & T-V  
Fisher Radio — Concertone Tape Recorders  
All Makes of Hi-Fidelity Records

*Custom Sound and Vision Ltd.*  
390 EGLINTON WEST TORONTO, ONT.  
Phone HUdson 1-1119

### IN CANADA—

There's one place where you can find — and hear — all your high-fidelity equipment needs. We carry a complete stock... come in, or write in, for a chat, a look, and a listen.

## ELECTRO-VOICE SOUND SYSTEMS

141 Dundas St., West. TORONTO

## DISTINCTIVE ACCESSORIES ... Dramatic Gifts



### Y-Claf JEWELRY

Beautifully hand wrought in handsome sterling silver... these pieces have the simplicity of line that spells elegance. A smart addition to almost any costume... a noteworthy gift!

Pin \$3.00 Earrings \$4.75 the pair

Federal tax and postage included



### FOR A MUSICAL EAR

Big, bold earrings based on a delightful variation of a musical theme. In blue or white enamel with black musical notes. Imported from Paris, they measure a dramatic 1" in diameter... have gold finished screw backs. (Shown actual size).

\$5.00 pair  
tax and postage included



### STAINLESS STEEL

from Great Britain  
An exact replica of a famous old English sterling pattern, exquisitely perfect in form and craftsmanship, with graceful pistol-handled knives, three-tined forks and rat-tailed spoons. Handsomely executed in stainless steel — each piece is masterfully proportioned and balanced, designed to enhance the flatware you already own. Made in Sheffield, England, with the finest stainless steel blades. \$9.95 6-piece place setting ppd



### MUSIC MASTER PLAQUES

These handsome wall plaques conceal Swiss music boxes! Pull the knob to hear a selection by the composer pictured in bas relief. Mahogany finished frame. 5-1/2 in. square, with gold toned medallion on recessed black background. Choose Chopin, Strauss, Schubert, Haydn, Wagner, Beethoven, Bach, Brahms or Mozart... superb singly or in groups!

\$8.50 each. ppd. \$15.95 pair

*Jenifer House*

Write for new 50-page catalogue

Dept. 11F New Marlboro Stage GREAT BARRINGTON, MASS.

## Pleasant Listening

... will always be the final criterion by which the merits of any loudspeaker system must be judged. Believing this to be the key to the complete enjoyment of music in your home, we developed the Portraitist and Muralist. Your response has more than confirmed our belief. By employing this principle as a basis for our research, and applying it to the entire practical size and price range for loudspeaker systems, we have expanded our quality line 4-fold.

Further details on the new additions, which include two economical lines of enclosures for 8- and 12-inch speakers and a new multiple-speaker system employing an extension of the junior air-coupler principle, will be published in our March issue advertisement. Literature on the complete line will be available soon. If you would like to receive one of these "catalogs", write to Catalog Dept. .

THE **RAM** COMPANY  
GREAT BARRINGTON, MASSACHUSETTS



As you know...

# YOUR HI-FI RECORDING SYSTEM IS ONLY AS GOOD AS YOUR MICROPHONE!

These important features are the reasons why the

## SHURE GRADIENT<sup>1</sup> "300"

### HIGHER FIDELITY MICROPHONE

is used by leading recording artists and Hi-Fi enthusiasts for consistently superlative reproduction:

✓ **REDUCES REVERBERATION** and pick-up of unwanted noises by 66%!

✓ **SMOOTH FREQUENCY RESPONSE**—40-15,000 c.p.s.

✓ **BI-DIRECTIONAL PICKUP PATTERN**—enables you to arrange the artists around microphone to obtain the best balance between the different musical components.

✓ **VOICE-MUSIC SWITCH**—for utmost flexibility in achieving highest quality recordings.

✓ **HIGH OUTPUT**—eliminates hum problems—by allowing recorder to be operated at normal gain settings.

✓ **MULTI-IMPEDANCE SWITCH** for LOW, MEDIUM or HIGH IMPEDANCE—provides added flexibility.



Model "300"<sup>1</sup>  
Broadcast  
LIST PRICE  
\$135.00

Model 533  
Desk Stand  
List Price  
\$15.00



### SHURE BROTHERS, Inc.

Microphones and Acoustic Devices  
225 West Huron St., Chicago 10, Illinois  
Cable Address: SHUREMICRO

Please send me FREE Microphone Catalog 77A and list of Shure Distributors in my locality.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

HFG-2

## AUDIO FORUM

Continued from page 137

enclosure. Unfortunately, this enclosure is just a couple of inches too high to fit into the Scott cabinet; otherwise, I would buy the unfinished model for 15-in. speakers, tuck it in the Scott cabinet, and Mrs. R., who isn't exactly a hi-fi enthusiast, would never know the difference.

John W. Ripley  
2400 Crestview  
Topeka, Kansas

SIR:

Further to my Audio Forum communication on the distributed-port corner bass-reflex cabinet in the November issue, may I make the following additions?

1) The actual internal volume of the cabinet is about 11½ cubic feet after deducting panels, braces etc.

2) The number of 1-in. diameter holes in the distributed port is 35, not 27. (The area of the port is 27 sq. ins.)

3) The bass-reflex design is a composition of data based chiefly on the principles of G. A. Briggs of England.<sup>1,2</sup> I do not know why I said Fred Briggs; he is our local TV announcer.

4) The distributed port is used by General Electric.<sup>3</sup>

5) I consider a corner design to be essential.

I have received numerous letters asking for specifications; I regret to say there are none. The cabinet was constructed from a sketch and notes. Every letter asks about the location and determination of the numbers of port holes. They lie in a block of five wide and seven down in the port baffle, which is the lower two-thirds of the front of the cabinet. (The speaker baffle is the upper third.

## F.M. STATION DIRECTORY

### In NEW YORK CITY FOR QUALITY MUSIC NIGHTLY

6 P.M. to 12 Midnight  
dial

# WWRL-FM --- 105.1 Mc



## AMPLIFIER

20 Watts Ultra-Linear  
6L6 push-pull output, 40 watts peak

Push-Button Phono Equalizer  
For LP, RIAA, LON and EUR curves

2729 Preamplifier Tube  
Phono hum and noise below 1.5 µV.

Speaker Damping Factor Selector  
Range includes -2 and +2

"Center-Set" Loudness Control  
New contours extend useful ranges

Tape Recording Jack  
Cathode follower: switched for playback

"Pivoting" Tone Controls  
Calibrated: accurate flat setting

Rumble Filter Switch

Phono Scratch Filter Switch

Five Inputs and many other professional features

Send for detailed descriptive literature or see your local high fidelity distributor.

Model S1000B \$ 99.50 net  
Black and Gold finish

Model S1000C \$104.50 net  
Gold-tooled Cordovan Leatherette





PHOTOGRAPH BY RICHARD BEATTIE

## What are the facts about cancer of the lung—?

JUST 20 YEARS AGO, in 1933, cancer of the lung killed 2,252 American men. Last year, it killed some 18,500.

WHY THIS STARTLING INCREASE? Our researchers are finding the answers as rapidly as funds and facilities permit—but there isn't enough money.

DOCTORS ESTIMATE that 50% of all men who develop lung cancer could be cured if treated in time. But we are actually saving only 5% . . . just one-tenth as many as we should.

WHY—? Many reasons. But one of the most important is not enough money . . . for mobile X-ray units, for diagnosis and treatment facilities, for training technicians and physicians.

THESE ARE JUST A FEW of the reasons why you should contribute generously to the American Cancer Society. Won't you please do it now? Your donation is needed—and urgently needed—for the fight against cancer is *everybody's* fight.

## Cancer MAN'S CRUELEST ENEMY Strike back—Give

### AMERICAN CANCER SOCIETY

GENTLEMEN:

- Please send me free information on cancer.
- Enclosed is my contribution of \$..... to the cancer crusade.

Name.....

Address.....

City.....State.....

Simply address the envelope: CANCER  
c/a Postmaster, Name of Your Town



and is a separate panel.) The number of holes was determined by finding the port area on the graph on page 27 of the University Technilog.<sup>4</sup> The holes are drilled on four-inch centers both vertically and horizontally.

All panels except the speaker baffle are glued and screwed in place. They must be accurately fitted. The top overlaps the sides and the sides overlap the bottom. The speaker is installed on its baffle which is then screwed to the cabinet, which in turn must be air-tight and quite rigid. Top, bottom, and four sides are lined with 2-in. Kimsul.

The Stephens 206-AX was selected for the following reasons.

- 1) It is non-wiry. (There are sweet and sharp speakers.)
- 2) It has a free-air cone resonance of 35 cycles.
- 3) It has a high flux density and a heavy magnet.
- 4) It has a supple surround.
- 5) The tweeter horn is exponential and non-metallic.
- 6) It has a low crossover (1200 cycles).

*Continued on page 140*

### TRADERS' MARKETPLACE

Here's the place to buy, swap, or sell audio equipment. Rates are only 30¢ a word (including address), and your advertisement will reach 50,000 to 100,000 music listeners. Remittance must accompany copy and insertion instructions.

Now! Stack favorite LPs on your Changer! "NON-TUTCH RECORDISKS" separate, save from abrasive scratches. \$1 at Record Dealers. B&G Products, 205 E. Liberty, Ann Arbor, Michigan.

TAPE RECORDERS. Tapes. Accessories. unusual values. Dressner, Box 66K, Peter Stuyvesant Station, N. Y. 9.

HI-FI at low cost. All brands. Send your inquiries on specific makes and models to Lauls Leopold, Box 1262, Church Street Station, New York 7, N. Y.

FAIR TRADE-IN ALLOWANCES on your old equipment for new quality components. Cambridge Electronics, 1014 East Fayette, Syracuse, N. Y.

AMAZING BARGAINS! Amplifiers—Save 50%. Tremendous savings—Accordions, Pianos, Organs, Typewriters, Movie Equipment, Binoculars, Recorders, HI-FI Systems. ABELMART, 466 Belmont, Paterson, New Jersey.

Ideal gifts, perfect money-makers! HI-FI reproduction, all speeds, any quantity. Musical groups, weddings, speeches, etc. Write for free folder and prices, Recorded Publications Labs. 1560 Pierce Ave., Camden 5, New Jersey.

FM Antennas. Standard and Special types. Installation Accessories. Wholesale Supply Co., Lunenburg, Mass.

**TRANSCRIPT**  
*of Silence*  
the  
**MIRACORD**  
**XA-100**  
*record changer*

The superb craftsmanship of the Miracord XA-100 permits only the recording, not the surface noise of the record, to reach your ear!

## Terminal Radio has it!



The Miracord XA-100 comes equipped with the "Magic Wand" spindle that preserves the life of your precious records.

### Plus ALL THESE FEATURES

- No Wow.
- No rumble.
- Intermixes 10" and 12" records.
- Interchangeable plug-in heads.
- Ball-bearing-suspended turntable and tone arm.
- Adjustments without tools.
- Push button operation.
- Pausomatic—the user's choice of time lapse between records from 5 seconds to 5 minutes.
- Shipped complete with leads and plugs, ready to play.

### TERMINAL RADIO CORP.

85 Corlandt Street  
New York 7, N. Y.

## AUDIO FORUM

Continued from page 139

# "New B-J arm makes all others obsolete"\*

Only the B-J arm holds the stylus parallel to the groove from the beginning to the end of the record.



Precision made by British craftsmen. It's the perfect pickup arm for the most discriminating Hi Fidelity enthusiast.

**SOLVES TRACKING ERROR** because stylus is held parallel accurately within 1 degree in all grooves of a 12 inch. **NO DISTORTION DUE TO TRACKING ERROR!**

**LESS STYLUS WEAR** because, from beginning to end, the stylus is properly seated in the groove.

**LESS RECORD WEAR** because stylus is held in constant parallel position.

**LESS SURFACE NOISE** because stylus tracks with less friction from start to finish.

**LESS RUMBLE** because stylus is accurately seated at all radii of the sound track.

**LESS PICKUP ARM DISTORTION** because natural tone-arm resonances are eliminated . . . the B-J twin arms cancel out each other.

**B-J LETS YOU** take full advantage of the longer frequency response of modern records and pickups.

**B-J WILL ACCOMMODATE** most standard pickup cartridges.

**B-J IS EASY TO INSTALL.** Do it yourself! Full instructions.

Will work on any turntable except automatic.

**\$16.50**

postpaid anywhere in U.S.A. or Canada

(PICKUP SHELL SHOWN — NOT INCLUDED)

ORDER DIRECT. Dept. "F"

**HI-FIDELITY DISTRIBUTORS, INC.**

420 Madison Ave., New York 17, N. Y.

\*GRAMOPHONE, LONDON

A speaker with a higher free-air cone resonance would require more holes, for which there is not room, or a smaller cabinet, which should be avoided.

I think far too many audiophiles lose themselves in a maze of over-elaborateness. They lose sight of the simplicity of the bass-reflex; because it is "old-fashioned" they have a prejudice against it. There has been far too much emphasis placed on bass reproduction, and not enough on that of the middle range. All the money goes into the low end, but most of the music lies elsewhere. The big bass-reflex gives clean low bass and perfect loading with truly remarkable transients and full mid-range.

The co-ax was chosen over a 3-way set-up because possible problems of balance and phase difficulties are thereby avoided. It would be interesting, however, to play around with this cabinet and a Wharfedale 2 or 3-way system, although I think we would run into a difficult problem of obtaining a large enough distributed port.

Regarding my final statement that this system will give as good music as a three-way corner horn system, I still stand behind that. The performance is natural on both music and speech. If you do not have excellent transient response over the entire frequency range, you do not have good high fidelity. This cabinet was designed for full frequency range, not for bass alone. The loading of the speaker is such that at high volume and low frequencies (e. g., drums) there is no visible movement of the cone. The cabinet is large, but when it is built into a corner surrounded by bookshelves it is not too conspicuous.

As Charles Fowler says, "There is nothing to equal a big enclosure, regardless of speaker size."

Albert Sadler

1609 Los Altos Road  
San Diego 9, Calif.

Continued on page 142

<sup>1</sup> Briggs, G. A., "Enclosures for Loudspeakers," **HIGH FIDELITY** Vol. 3, Nos. 4, 5, 6; Vol. 4, No. 1.

<sup>2</sup> Wharfedale cabinet construction sheet, available from British Industries Corp., 164 Duane St., New York 13, New York.

<sup>3</sup> GE installation data sheet Er-A-A1-400; General Electric, High Fidelity Section, Electronics Park, Syracuse, New York.

<sup>4</sup> University Loudspeakers, Inc., 80 So. Kensico Ave., White Plains, N. Y.



### UNEXCELLED PERFORMANCE

Residual rumble more than 65 db down. Less than 0.1% flutter and wow. Better than 0.25% speed accuracy (less than 5 seconds in 30 minutes).

Trouble-free performance — ask any proud owner.

Three speed belt-drive.

Constant speed, precision Bodine Motor. Overall shock mounts eliminate undesirable acoustical feedback.

Twenty-Five pound turntable-cork pad. Choice of blonde or mahogany finish.

User's net price of turntable **\$84.50**

Matching chairside cabinet available.

**COMPONENTS CORP.** Denville, New Jersey

*Dear Editor:*

. . . the letters start. Then from all over the free world come such comments as these from readers of THE CHRISTIAN SCIENCE MONITOR, an international daily newspaper:

"The Monitor is must reading for straight-thinking people. . . ."

"I returned to school after a lapse of 18 years. I will get my degree from the college, but my education comes from the Monitor. . . ."

"The Monitor gives me ideas for my work. . . ."

"I truly enjoy its company. . . ."

You, too, will find the Monitor informative, with complete world news. You will discover a constructive viewpoint in every news story. Use the coupon below.

The Christian Science Monitor  
One, Norway Street  
Boston 15, Mass., U. S. A.

Please send me The Christian Science Monitor for one year. I enclose \$15  (3 mos. \$3.75)

(name)

(address)

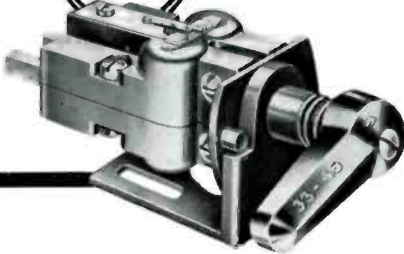
(city) (zone) (state)

PB-12



# RECOTON magnetic turnover cartridge

Goldring



gives you  
unsurpassed  
audio  
performance!

Name your own standards! There is no cartridge made that excels the new RECOTON-GOLDRING.

You can enjoy all the advantages of low output while eliminating hum pickup from changer motor, transformer, etc. The answer is in Recoton's newly developed push pull coil assembly. So thrill to a new experience in listening pleasure with this amazing turnover cartridge. It gives a performance that will satisfy even the most critical hi-fi enthusiast! And its modest price of \$9.90 (including 2 sapphire styli) comes as a pleasant surprise!

#### Recoton features:

- Replaceable diamond or sapphire styli.
- Frequency response of 20 to 16,000 cps.
- Added shielding
- High compliance and low mass
- Independent safety stylus assembly
- Minimum vertical motion
- Simple installation

Sold by all leading hi-fi distributors. For more detailed literature and name and address of distributor nearest you, write to: Dept. H.

**RECOTON CORPORATION** • 147 W. 22nd Street • New York 11, N. Y.  
Manufacturers of World Famous Diamond, Sapphire, Osmium Phono Styli

# Created to be Enjoyed



Mid-Nineteenth Century Bohemian Pokal — Courtesy Cleveland Museum of Art

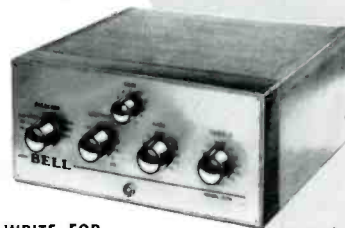
The glass makers of last century Bohemia who created such breathtaking pieces as this 100-year-old Pokal were recognized as masters of their art . . . just as today the men who conceive and make the fine line of Bell High Fidelity Amplifiers are among the leaders in their field.

Just as Bohemian glass was created to be a thing of pure beauty, so the design and workmanship entering into the Bell line is aimed at giving you a precision instrument unsurpassed in reproducing all the glories and rapturous beauties of orchestral and vocal sound.

Visit your high fidelity dealer soon. Ask to hear a demonstration of a superb Bell amplifier. There's a Bell instrument for every need . . . for every purse, but all are the ultimate in their range. Hear and see for yourself.

## BELL

### High Fidelity Amplifiers



WRITE FOR  
CATALOG 542-A

Model  
No. 2256

# Bell



Sound Systems, Inc.

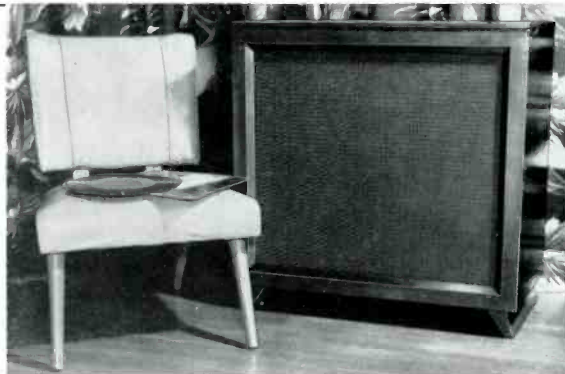
555-57 Marion Rd., Columbus 7, Ohio  
Export Office: 401 Broadway, New York 13, N. Y.  
A Subsidiary of Thompson Products, Inc.

"DO IT  
YOURSELF"

CABINET  
KIT  
for

\$49.95

Model 300 B



Assemble and finish your own Hi Fi Cabinet and Save.

Designed to hold record changer, amplifier, pre amplifier, AM or FM tuner, and has a speaker enclosure for a 12" horn.

#### Check these Features

- ★ All Mahogany Cabinet — size 32½" x 18" x 33".
- ★ Takes any record changer — well size 15¼" x 16⅜" x 6½" above motor board.
- ★ Takes horn up to 12" — enclosure
- ★ Priced \$49.95\* F.O.B. Huntington, Indiana. Shipping weight 60 lb. Send check, money order or write today to:

12" x 15" x 28" — back loads the speaker with folded horn up to 5'.

★ Easily assembled with screw driver and hammer — all materials and hardware furnished. Complete instructions in each kit.

**OAK ELECTRIC MOTORS, Inc.**

K D Cabinet Division, 700 Toledo Trust Building, Toledo 4, Ohio

\*Plus 3% Sales Tax on Ohio deliveries.

Compare  
**McGOHAN**  
**AMPLIFIERS**  
WITH OTHER  
LEADING  
BRANDS

The new WA-410, for example . . . here is an amplifier-preamp combination with all of the features of more expensive units, at a price that is little more than you would expect to pay for the preamp alone.

Correlated dual concentric controls, printed circuits and McGohan's production efficiency combine to provide a unit of complete flexibility and unequalled value.



**COMPARE THESE SPECIFICATIONS:**

**Power Output:** 14 watts  
**Frequency Response:** 20 to 20,000 cps,  $\pm 1$  db.  
**Intermodulation Distortion:** Less than 1% at 12 watts.  
**Harmonic Distortion:** Less than 0.5% at 12 watts.  
**Seven Inputs:** Magnetic, ceramic and FM capacitance pickups, radio, tape, TV and microphone, plus switch for high frequency compensation of GE pickups.  
**All-Channel 4-Position Rumble Filter Control** Selects 36 Different Recording Curves  
**Flexible Bass and Treble Controls** with variable inflection points to eliminate distortion that usually accompanies bass and treble boost.  
**Voice Mixer Control** that permits blending of microphone with all other inputs.  
**Tubes:** 1-Z729, 1-5Y3, 2-6V6, 3-12AX7.  
**Dimensions:** 14 in. x 10 in. x 4 1/2 in.  
**Audiofile Net:** \$89.50.

The Z729 pentode used in the WA-410 is a high-gain, low-noise tube that is internally shielded to almost completely eliminate hum.

McGohan High Fidelity Amplifiers were awarded the **MEDAL OF MERIT** at the International Sight and Sound Exhibition.

Sold by leading high fidelity distributors from coast to coast

**DON McGOHAN Inc.**  
3700 West Roosevelt Road  
Chicago 24, Illinois

**AUDIO FORUM**

Continued from page 140

SIR:

While paging thru several back copies, I was struck by the change in the "Dialing your Disks" section — April versus October. In April there is no mention of NARTB but NAB is used to describe binaural characteristics. In October, these same records are linked with NARTB which is distinguished from NAB (OLD). And here we have a new AES and an old AES.

So you see, your well meaning efforts have only increased my confusion. I would be most grateful if you would compare the following for me with respect to turnover point and 10 kc. rolloff: AES Old, AES New, RIAA, NARTB, New Orthophonic, NAB. Are any of these identical with any other?

Daniel F. Fromm  
4881 North Anita Ave.  
Milwaukee 17, Wis.

Before 1954, the AES playback curve had a 400-cycle turnover and no shelf below 100 cycles; the rolloff was 12 db at 10,000 cycles. It was intended to be

a compromise curve that would approximate all the existing curves at the time — the Columbia, RCA (new Orthophonic), London, NAB, etc. The NAB curve had a 500-cycle turnover, very little shelving below 100 cycles, and 16 db rolloff. Columbia's curve was the same as NAB except for a shelf below 100 cycles (boost stopped at 100 cycles). The London curve was the same as Columbia's except that the rolloff was only about 11 db. RCA's New Orthophonic curve had a turnover of 500 cycles, decreased boost but not actually a shelf below 100 cycles, and rolloff of 13.5 db at 10,000 cycles. Many other record manufacturers used these same curves; Westminster, for instance, used NAB, and Capitol and Mercury used AES.

The Record Industry Association: of America, or RIAA, decided to remedy this lack of standardization if possible. Early in 1954 they came up with a new standard which was identical to the New Orthophonic, calling it the RIAA curve. The Audio Engineering Society decided to go along, and changed its standard to conform. So did the NARTB. Result: the New Orthophonic, RIAA, AES, and NARTB curves are now identical, and to differentiate between the new and old AES curves they are so labeled.

**TANNOY**

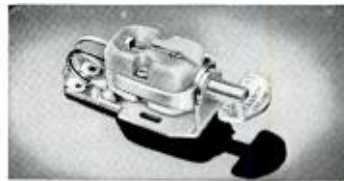
*throughout!*



TANNOY DUAL CONCENTRIC HIGH FIDELITY SPEAKERS

TANNOY "AUTOGRAPH" PRE-AMPLIFIER

TANNOY HIGH-FIDELITY POWER AMPLIFIER



**TANNOY VARILUCTANCE TURN-OVER CARTRIDGE** with diamond/sapphire styli

This, the Tannoy Organisation's latest contribution to the realistic transcription of recorded music, represents a technical advance of some magnitude. Several conventions have been ignored, among them the idea that if resonant peaks are kept well outside the audio spectrum they may safely be neglected.

This cartridge has no uncontrolled resonances whatsoever. In addition, the lateral to vertical compliance ratio has had particular attention — and we have not scorned empiricism in arriving at the damping arrangements finally adopted. These factors, combined with very low effective dynamic mass permit a completely safe tracking weight of six grammes at all speeds. The turnover mechanism is simple and positive, and the styli assemblies are independent

\$50<sup>00</sup>

**TANNOY**

(AMERICA) LTD.

Carnegie Hall, New York 19, N. Y.

**TANNOY**

(CANADA) LTD.

36 Wellington St. East, Toronto 1, Canada

# ADVERTISING INDEX

Aeolian Skinner Organ Co., Inc.	89	Janifer House	137
Allied Radio Corp.	9	Jensen Mfg. Co.	1
Altec Lansing Corp.	94	Jones, Walter, Apparatus Co.	131
American Cancer Society	139	Kierulff Sound Corp.	136
American Elite Co.	101	Klipsch Associates	20
Ampex Corp.	23	Lansing, James B., Sound, Inc.	49
Approved Electronics	32	Electronics	136
Argos Products	130	Leslie Creations	91
Audak Company	117	London Records	73
Audio Devices, Inc.	Inside Front Cover	Lowe Associates	136
Audio Exchange, Inc.	143	Marantz, S. B.	125
Audiogersh Corp.	132, 139, 144	McGohan, Don, Inc.	142
A-V Tape Libraries	81	McIntosh Laboratory, Inc.	24, 25, 105
B & C Recordings	91	Mercury Records Corp.	88
Beam Instruments Corp.	33	Minnesota Mining & Mfg. Co.	96
Bell Sound Systems, Inc.	141	Music Box	90
Beyland Engineering Co.	90	Music Room, The	91
Bogen, David, Co., Inc.	13	Musical Masterpiece Society, Inc.	118
Bohn Music Systems	136	Nagel, Arthur, Inc.	136
Book-of-the-Month Club, Inc.	5	National Company	130, 131, 132, 133
Bozak, R. T., Co.	4	Newcomb Audio Products	115
Bradford & Company	135	Oak Electric Motors, Inc.	141
Brociner Electronic Lab.	144	Omega Electronics	84, 86
Brooklyn High Fidelity Sound Center	135	Pedersen Electronics	128
Browning Laboratories, Inc.	10	Penron Corp.	126
Calex Co.	91	Permaflux Corp.	112
Capitol Records	Back Cover, 75	Pickering & Co., Inc.	2
Carnegie Endowment Internat. Center	121	Pilot Radio Corp.	127
Centralab	118	Presto Recording Corp.	109
Christian Science Monitor	140	Professional Directory	136, 137
Collaro	124	RAM Co.	136, 137
Columbia Records, Inc.	76, 77	Radio Craftsmen, Inc.	116
Componentis Corp.	140	Radio Electric Service Co.	136
Concertone Recorders, Berlant Associates	122, 123	Radio Engineering Labs., Inc.	11
Conrac	6, 7	Rauland-Borg Corp.	124
Cook Laboratories, Inc.	88	Record Market	91
Cox, Hal, Custom Music	136	Recoton Corp.	141
Creative Audio Associates	136	Regency	21
Crestwood Recorder Division	16	Reeves Soundcraft Corp.	114
Custom Sound & Vision Ltd.	137	Rek-O-Kut Co.	19
Customcrafters	136	Rockbar Corp.	124, 131
D & R, Ltd.	135	Sargent-Rayment Co. The	110
Dauntless International	91	Save The Children Federation	121
Daystrom Electric Corp.	16	Scott, Herman Hosmer, Inc.	14, 15
Decca Record Corp.	79	Sherwood Electronics Laboratories	138
Duotone Co., Inc.	50	Shryock Radio and TV Co.	136
Electronic Expeditors	136	Shure Brothers	138
Electro-Sonic Laboratories	32	Sound Unlimited	136
Electro-Voice, Inc.	34	Stephens Mfg. Corp.	31
Electro-Voice Sound Systems	137	Sun Radio & Electronics Co., Inc.	144
Epic Records	82	Tannoy, Ltd.	142
Esoteric Records, Inc.	88	Terminal Radio Corp.	125, 139
Fairchild Recording & Eqpt. Corp.	12, 134	Tetrad	93
Federal Mfg. & Engineering Co.	131	Thorens Co.	30
Fenton Company	17	Trader's Marketplace	139
Fisher Radio Corp.	26, 27, 28, 29	Transcriber Co.	125
Fleetwood Television (Conrac, Inc.)	6, 7	United Transformer Co.	Inside Back Cover
FM Station Directory	138	University Loudspeakers, Inc.	107
General Electric Co.	113	Urania Records	85
Goodmans Loudspeakers	129	V-M Corp.	119
Hartley, H. A. Co., Inc.	144	Van Sickle Radio Supply Co.	136
Harvey Radio Co., Inc.	111	Vox Productions, Inc.	87
Heath Co.	18	WWRL	138
Hi-Fi Record Center	91	Walco (Electrovox Co., Inc.)	122
Hi-Fidelity Distributors, Inc.	140	Walsco Electronics Corp.	120
High-Fidelity House	136	Weingarten Electronic Laboratories	136
High Fidelity Sales	91	Westlab	136
Hollywood Electronics	136	Westminster Recording Co.	80, 89
Interelectronics Corp.	22, 91	White, Stan, Inc.	8
International Electronics	133		

**TRADE IN  
YOUR PRESENT  
CARTRIDGE FOR  
THE NEWEST  
FAIRCHILD**



**220 SERIES  
(price \$37.50)**

**4 to 6 db  
higher output!**

**•  
still higher compliance!**

**•  
response to 20,000 cps!**

**•  
even less  
record wear!**


**the  
audio  
exchange**

THE TRADING ORGANIZATION  
OF THE HI-FI FIELD

159-19 Hillside Avenue  
Jamaica 32, N.Y.  
Phone: OLYMPIA 8-0445

OPEN TUES. TILL 9 P.M.  
CLOSED MONDAYS

FREE PARKING  
NEAR SUBWAY

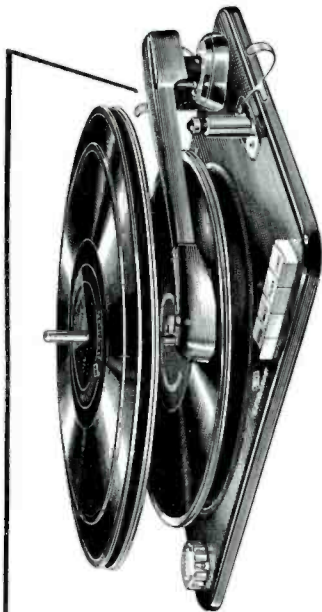


**the audio exchange exchanges audio**



**These amazing features:**

- "MAGIC WAND" spindle.
- No Wow.
- No rumble.
- Intermixes 10" and 12" records.
- Interchangeable plug-in heads.
- Ball-bearing-suspended turntable and tone arm.
- Fingertip adjustment without tools.
- Push button operation.
- Pausomatic — the user's choice of time lapse between records from 5 seconds to 5 minutes.
- Shipped complete with leads and plugs, ready to play.



**HEAR IT NOW AT**  
**SUN RADIO**  
 650 6th AVENUE  
 NEW YORK CITY

**TRANSCRIPTION QUALITY!**

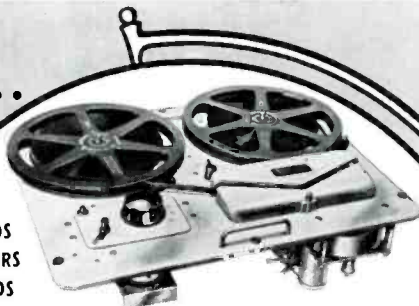
*with the convenience of an automatic changer*

**MIRAGORD**

**X A - 100**

**Now in America ...**

**3 HEADS  
 3 MOTORS  
 2 SPEEDS**



**The English WEARITE Tapedeck**

**SPECIFICATIONS:**

**3 HEADS:** Record-playback, monitor, and erase. **MOTORS:** One Hysteresis synchronous motor for record and playback (speed regulation: 0.5%). Two 4-pole induction motors for rewind and fast forward. All 60 cycle A.C. **FREQUENCY RESPONSE:** 50 to 12,000 cycles (at 7 1/2 i.p.s.). **WOW AND FLUTTER:** Less than 0.2%. **SPEEDS:** 3 3/4 and 7 1/2 i.p.s. **REEL CAPACITY:** Up to 8 1/2". **DUAL TRACK.**

3 heads are better than 2. The monitor head enables you to listen while recording. You are the conductor . . . with control over variation in tone and volume, achieving results that you want. This superior tapedeck defies comparison, even with machines costing a great deal more than its modest price. **\$195**



Distributed in the U. S. by the makers of the famous Hartley Speaker Systems.

**H. A. HARTLEY CO., INC.**

521 East 162nd Street, New York 51, N. Y.  
 In Western States:  
 Western Audio Ltd., 2497 Telegraph Ave.  
 Berkeley 4, Cal.

Special components for constructing bias and erase oscillator for Wearite Tapedeck. **\$30.**

Write for free literature and complete technical information Dept. M-2

**BROCINER'S NEWEST!**

**THE MARK 30 AMPLIFIER**

**Power Amplifier  
 Mark 30A \$98.25**

Uses military-proved "printed circuit" technique. Phenomenally LOW intermodulation distortion insuring purest sound reproduction: at 10 watts—1/10%; at 20 watts—1/4%; at 30 watts—less than 1%.

Beautiful styling, low in cost. Ultra-linear circuit. Compact. Only 3 1/2" x 12" x 9" over all.

**Audio Control Center  
 Mark 30C \$88.50**

Self-powered preamplifier of military-proved "printed circuit" design. 2 phonograph plus radio, TV, tape inputs. Turnover and Roll-Off separately adjustable for all record curves including new RIAA Standard. Loudness or volume control with selector switch. Multiple-loop negative feedback. I.M. distortion virtually unmeasurable. Only 3 1/2" x 10 3/4" x 6". Attractive maroon and gold cabinet. For table top or cabinet installation.



Available at better high-fidelity distributors. (Prices slightly higher west of Rockies). Literature on request.

**BROCINER**  
 ELECTRONICS LABORATORY

Dept. HF1, 344 E. 32nd St., New York 16

LEADERS IN  
MINIATURIZATION  
FOR OVER  
TWENTY YEARS...



# MINIATURIZED TRANSFORMER COMPONENTS FROM STOCK

Items below and 650 others in our catalog A.

## HERMETIC SUB-MINIATURE AUDIO UNITS

These are the smallest hermetic audios made.

Dimensions . . . 1/2 x 11/16 x 29/32 . . . Weight .8 oz.



### TYPICAL ITEMS

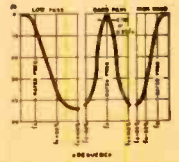
Type No.	Application	MIL Type	Pri. Imp. Ohms	Sec. Imp. Ohms	DC in Pri MA	Response $\pm 2$ db (Cyc.)	Max. level dbm
H-30	Input to grid	TF1A10YY	50*	62,500	0	150-10,000	+13
H-31	Single plate to single grid, 3:1	TF1A15YY	10,000	90,000	0	300-10,000	+13
H-32	Single plate to line	TF1A13YY	10,000*	200	3	300-10,000	+13
H-33	Single plate to low impedance	TF1A13YY	30,000	50	1	300-10,000	+15
H-34	Single plate to low impedance	TF1A13YY	100,000	60	.5	300-10,000	+6
H-35	Reactor	TF1A20YY	100 Henries-0 DC, 50 Henries-1 Ma. DC,	4,400 ohms.			
H-36	Transistor Interstage	TF1A15YY	25,000	1,000	.5	300-10,000	+10

\*Can be used with higher source Impedances, with corresponding reduction in frequency range and current

## COMPACT HERMETIC AUDIO FILTERS



UTC standardized filters are for low pass, high pass, and band pass application in both inter-stage and line impedance designs. Thirty four stock values, others to order. Case 1-3/16 x 1-11/16 x 1-5/8 - 2-1/2 high . . . Weight 6-9 oz.

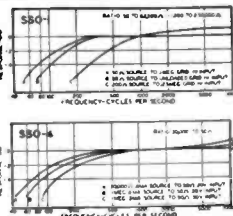
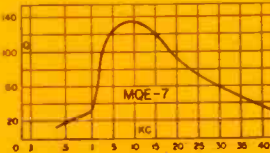


## HERMETIC MINIATURE HI-Q TOROIDS

MQE units provide high Q, excellent stability and minimum hum pickup in a case only. 1/2 x 1-1/16 x 17/32 . . . weight 1.5 oz.

### TYPICAL ITEMS

Type No.	Inductance	DC Max.
MQE-1	7 mhy.	135
MQE-3	20 mhy.	80
MQE-5	50 mhy.	50
MQE-7	100 mhy.	35
MQE-10	.4 hy.	17
MQE-12	.9 hy.	12
MQE-15	2.8 hy.	7.2



## SUB-SUBOUNCER AUDIO UNITS



UTC Subouncer and sub-subouncer units provide exceptional efficiency and frequency range in miniature size. Constructional details assure maximum reliability. SSO units are 7/16 x 3/4 x 43/64 . . . Weight 1/50 lb.

Type	Application	Level	Pri. Imp.	MA D.C. in Pri.	Sec. Imp.	Pri. Res.	Sec. Res.
*SSO-1	Input	+ 4 V.U.	200 50	0	250,000 62,500	13.5	3700
SSO-2	Interstage /3:1	+ 4 V.U.	10,000	0-.25	90,000	750	3250
*SSO-3	Plate to Line	+20 V.U.	10,000 25,000	3 1.5	200 500	2600	35
SSO-4	Output	+20 V.U.	30,000	1.0	50	2875	4.6
SSO-5	Reactor 50 HY at 1 mil. D.C. 4400 ohms D.C. Res.						
SSO-6	Output	+20 V.U.	100,000	.5	60	4700	3.3
*SSO-7	Transistor Interstage	+10 V.U.	20,000 30,000	.5 .5	800 1,200	850	125

\* Impedance ratio is fixed, 1250:1 for SSO-1, 1.50 for SSO-3. Any impedance between the values shown may be employed.



## OUNCER (WIDE RANGE) AUDIO UNITS

Standard for the industry for 15 yrs., these units provide 30-20,000 cycle response in a case 7/8 dia. x 1-3/16 high. Weight 1 oz.

### TYPICAL ITEMS

Type No.	Application	Pri. Imp	Sec. Imp
O-1	Mike, pickup or line to 1 grid	50, 200/250, 500/600	50,000
O-4	Single plate to 1 grid	15,000	60,000
O-7	Single plate to 2 grids, D.C. in Pri.	15,000	95,000
O-9	Single plate to line, D.C. in Pri.	15,000	50, 200/250, 500/600
O-10	Push pull plates to line	30,000 ohms plate to plate	50, 200/250, 500/600
O-12	Mixing and matching	50, 200/250	50, 200/250, 500/600
O-13	Reactor, 300 Hys.-no D.C.; 50 Hys.-3 MA. D.C., 6000 ohms		

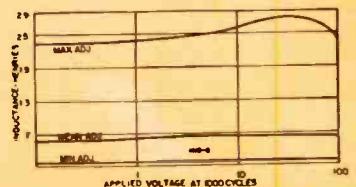
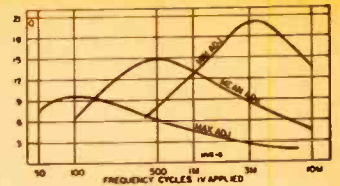


## HERMETIC VARIABLE INDUCTORS

These inductors provide high Q from 50-10,000 cycles with exceptional stability. Wide inductance range (10-1) in an extremely compact case 25/32 x 1-1/8 x 1-3/16 . . . Weight 2 oz.

### TYPICAL ITEMS

TYPE No.	Min. Hys.	Mean Hys.	Max. Hys.	DC Ma
HVC-1	.002	.006	.02	100
HVC-3	.011	.040	.11	40
HVC-5	.07	.25	.7	20
HVC-6	.2	.6	2	15
HVC-10	7.0	25	70	3.5
HVC-12	50	150	500	1.5



LET US MINIATURIZE YOUR GEAR.  
SEND DETAILS OF YOUR NEEDS for SIZES and PRICES

# UNITED TRANSFORMER CO.

150 Varick Street, New York 13, N. Y. • EXPORT DIVISION: 13 E. 40th St., New York 16, N. Y.

CABLES: "ARLAB"





## Where Would You Sit?

Ever spend 2½ hours searching for the best seat at a concert? In a recent recording session, our producer and engineer spent 2½ hours working with the artists before a single note was taped. This time was spent to accomplish just one thing: to make sure that as you listen to the recording at home you will enjoy not only the most nearly perfect performance possible, but also the best sound possible. This time was spent, in short, to find "the best seat in the house" for your listening pleasure.

The particular selection being recorded was Brahms' Quintet in F Minor, performed by Victor Aller with the Hollywood String Quartet. As any musician will agree, this composition places almost unreasonable demands upon performers. The third movement of the Quintet calls for the utmost in virtuosity and endurance, surpassed only by the

skill and effort which must immediately be brought forward during the playing of the fourth movement.

It is for this reason, and other similar ones, that Full Dimensional Sound recordings seldom result from one-session performances. Actual recording time for the Quintet was 11 hours and 25 minutes, spread over the course of 3 days. Painstaking? Yes—especially when you realize that all this effort on the part of gifted artists, an outstanding producer and a skilled engineer went into a recording which runs for 35 minutes!

Small wonder that we suggest with pride that you listen to a Full Dimensional Sound recording. Listen—and realize that your own home may always provide the best seat in the house—thanks to Capitol's determination that Full Dimensional Sound must always offer you the ultimate in high fidelity... the ultimate in listening pleasure.

All Full Dimensional Sound records come to you in Inner Protective Envelope.



Incomparable High Fidelity  
in Full Dimensional Sound

