

RUSSIA AS IT SAW ME by Jan Peerce

NOVEMBER

# High Fidelity

60 CENTS

THE MAGAZINE FOR MUSIC LISTENERS



R. Lindstrom

**A DISCOGRAPHY OF RUSSIAN OPERA**

by Herbert Weinstock

HIGH SCHOOLS • JUNIOR HIGH SCHOOLS • COLLEGES • UNIVERSITIES

Plan NOW to participate in Audio Devices

**\$16,000**

# educational awards

*72 awards totaling over \$16,000 worth of Sound Recording Equipment and tape or discs will be donated by Audio Devices, Inc.*

**H**ERE'S A once-in-a-lifetime opportunity for any high school or college that wishes to expand its recording facilities or to start a new sound recording program. First award, in *each* of two classifications, will be \$2,000 worth of tape or disc recording equipment, plus \$500 worth of tape and/or discs, plus a bonus of \$250 worth of tape or discs for Distributor endorsement of entry blank. These and 70 other valuable equipment and tape or disc awards will be donated by Audio Devices, Inc., to the schools which, in the opinion

of qualified judges, plan to make the most effective and beneficial use of the recording facilities offered. You can select your own recording equipment, as well as the types of Audiotape or Audiodiscs that best meet your requirements. There's nothing to buy — no strings attached.

For complete details and official entry blank, see your Audiotape Distributor . . . or write to Audio Devices, Inc., Educational Dept. H, 444 Madison Avenue, New York 22, N. Y.

**HERE'S THE BOOK YOU'VE BEEN WAITING FOR**

**how to make good tape recordings**

**THE COMPLETE HANDBOOK OF TAPE RECORDING**

by C. J. LeBel, Vice President, Audio Devices, Inc.

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

"How to Make Good Tape Recordings" can be

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

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



**AUDIO DEVICES, Inc.**

444 MADISON AVENUE, NEW YORK 22, N. Y.

IN HOLLYWOOD: 1006 N. Fairfax Ave.

IN CHICAGO: 6571 N. Olmsted Ave.

Export Dept.: 13 East 40th St., New York 16, N.Y., Cables "ARLAB"

# High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

The Cover. Art director Roy Lindstrom, who drew the fierce-looking Slav on the cover, does not know whether he (the f.-l.S.) is supposed to be Prince Igor or Boris Godunov, so you may take your choice. To make this easier, Mr. Lindstrom has identified him at the top as Igor and at the bottom as Boris, both in Cyrillic lettering. Mr. Lindstrom does not know Cyrillic lettering, in case you were wondering, but one of the editors does (this is an unusual publishing firm). And when some doubt arose about a terminal "soft" letter (pretty important in Russian script), it developed that another of the editors knew a beautiful and highly literate Russian-born lady pianist, who happened to be living in the neighborhood and who solved the problem in jig-time, or perhaps it was trepak-time. Fast, anyway.

This Issue. We can't remember how we first encountered Fred J. Sass, since he has long been a sound enthusiast and for some considerable time also a *New York Times* photographer, and we could have heard of him in either connection. The connection we were most happy to make with him, however, began when he undertook to make for us a series of pictorial reports on people in the public eye who are fond owners of and listeners to high-fidelity music systems. The first Sass-subject, as page 64 will confirm, is Harold Rome, composer of such Broadway scores as *Fanny* and *Wish You Were Here*.

CHARLES FOWLER, *Publisher*

JOHN M. CONLY, *Editor*

ROLAND GELATT, *New York Editor*

J. GORDON HOLT, *Technical Editor*

ROY LINDSTROM, *Art Director*

*Assistant Editors*

MIRIAM D. MANNING; JOAN GRIFFITHS

*Manager, Book Division*

FRANCES A. NEWBURY

*Contributing Editors*

C. G. BURKE

R. D. DARRELL

JAMES HINTON, JR.

ROBERT CHARLES MARSH

WARREN B. SYER, *Business Manager*

ARTHUR J. GRIFFIN, *Circulation Manager*

## Advertising

**Main Office** — Claire Eddings, The Publishing House, Great Barrington, Mass. Telephone: Great Barrington 1300.

**New York** — Fred C. Michalove, Room 600, 6 East 39th St. Telephone: MUrray Hill 5-6332.

**Chicago** — John R. Rutherford & Associates, Inc., 230 East Ohio St. Telephone: Whitehall 4-6715.

**Los Angeles** — Brand & Brand, Inc., 6314 San Vicente Blvd. Telephone: Webster 8-3971.

Volume 6 Number 11

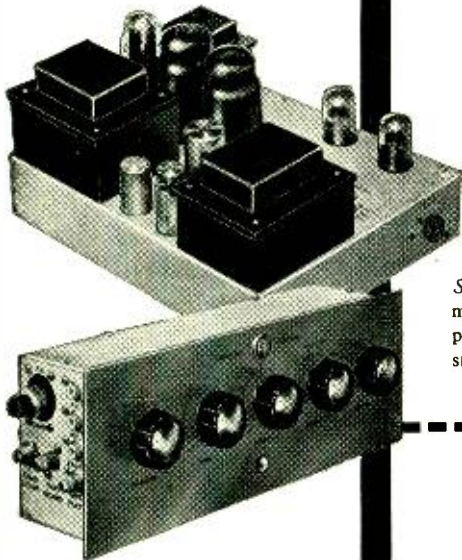
November 1956

Noted With Interest .....	4
AUTHORitatively Speaking .....	16
Letters .....	21
Books in Review .....	36
As The Editors See It .....	55
Russia As It Saw Me, by Jan Peerce .....	56
<i>A percipient Peerce piece on piercing the Iron Curtain.</i>	
Why Bi-amplify? by Roy F. Allison .....	59
<i>What to do with your old amplifier when you buy a new one.</i>	
A Half-Million Records, by Harold C. Schonberg .....	62
<i>The British Broadcasting Corporation's collection is the world's largest.</i>	
Living With High Fidelity, photographs by Fred J. Sass .....	64
<i>First of a new series picturing the listening rooms of people of note.</i>	
Love Letter To An Old Speed, by John Ball, Jr. ....	66
<i>A voice in the microgroove wilderness, crying at 78 rpm.</i>	
Music Makers, by Roland Gelatt .....	71
Record Section .....	75-118
<i>Records in Review; Dialing Your Disks; Building Your Record Library; Russian Opera on Microgroove, by Herbert Weinstock.</i>	
The Tape Deck, by R. D. Darrell .....	121
Tested in the Home .....	131
<i>Scheller Rack 55; Gray Concert Duet; Colbert electronic frequency divider; Pampa electrostatic tweeter; Fenton B&amp;O Special A+ cartridge; Fisher FM-40 FM tuner; Radio-Craftsmen CA-11 Concerto amplifier; Stereo by Holt.</i>	
FM Directory .....	152
Audio Forum .....	153
Professional Directory .....	160
Trader's Marketplace .....	161
Advertising Index .....	165

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: 60 cents each. Editorial contributions will be welcomed by the editor. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage. Entered as second-class matter April 27, 1951 at the post office at Great Barrington, Mass., under the act of March 3, 1879. Additional entry at the post office, Pittsfield, Mass. Member Audit Bureau of Circulation. Printed in the U. S. A. by the Ben Franklin Press, Pittsfield, Mass. Copyright 1956 by Audiocom, Inc. The cover design and contents of High Fidelity magazine are fully protected by copyrights and must not be reproduced in any manner.



*The Quality  
Amplifier  
distinguished  
by these  
outstanding  
features*



**MAIN AMPLIFIER**

Power output 35 watts. Output impedances 4, 7, 15 and 60Ω. Noise and hum -90 db from full output. Harmonic Distortion less than 0.1% at 15 watts, 0.3% at 35 watts. I.M. Distortion 0.4% at 25 watts, 0.5% at 30 watts, 0.72% at 35 watts. Damping Factor adjustable from 35 to infinity. Negative feed-back 26 db round amplifier.

**CONTROL UNIT**

Controls: Bass, Treble, Low Pass Filter, Volume, Selector for tape, radio and microphone inputs and all standard recording characteristics. Low noise circuitry. Cathode follower output to power amplifier allows remote control up to 20 feet.

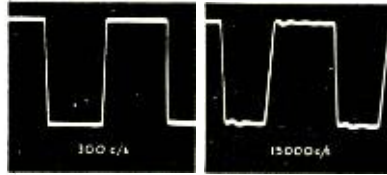
Leaflets giving fuller specifications and design data are available on request.

**U.S.A. } Amplifier \$139.50  
PRICES } Control Unit \$59.50**

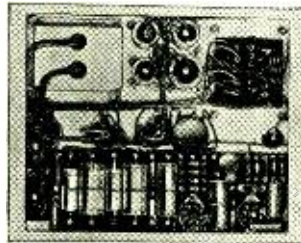
Prices slightly higher west of the Rockies



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



Square wave response at 300 c.p.s. fundamental and 15,000 c.p.s. fundamental; the latter contains harmonics to about 150,000 cycles and indicates the degree of damping attained.



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



Control Unit facilities include radio, microphone, pick-up and tape recorder inputs; outlet for tape recording; pre-set radio input attenuator as insurance against overload; interchangeable compensator plugs to meet the wide variation in pick-up gain and optimum load requirements.

**MADE IN CAMBRIDGE, ENGLAND  
BY PYE LIMITED**

Makers of the Famous  
**BLACK BOX RECORD PLAYER**



Distributed in the U.S.A. by  
British Radio Electronics Ltd.  
1833 Jefferson Place, N.W., Washington 6, D.C.



**Changer Covers, Continued**

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

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

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

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

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

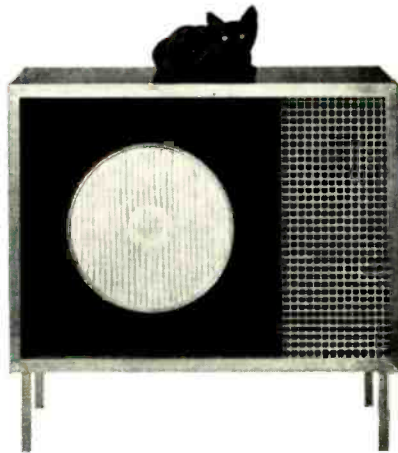
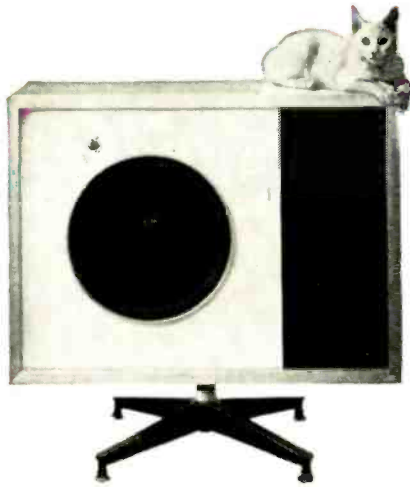
"It occurs to me if enough individuals are interested in a product of this kind, I could contact the local manufacturer for a more reasonable price based on a quantity. I will be glad to hear from any reader who would like to explore this further."

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

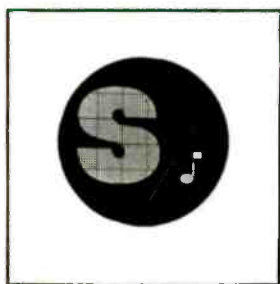
**High Fidelity Clubs**

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

*Continued on page 6*



**THE FIRST CHARLES EAMES DESIGNS FOR STEPHENS**



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

**STEPHENS TRU-SONIC INC.**  
8538 Warner Drive, Culver City, California

# The curious analogy of the black diamonds

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

These black diamonds can be an object lesson to every serious listener to music, too, for in music reproduction there is a strong analogy. If you listen to your records on outmoded phono equipment, even if you've paid all outdoors for a new TV combina-

tion, you're suffering from the malaise of the black diamonds. *You're missing a lot of music!*

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

## Listening Post Engineers Recommend These Components Without Reservation

**Ferrograph Tape Recorder**—Superb British-made 2-speed instrument for the discriminating home recordist. Exceptional frequency response. Built-in VU meter. Bass and treble tone controls.  
**Net Price** **\$379.50 (3¼-7½ ips)**  
**\$425.00 (7½-15 ips)**



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



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



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



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



THE LISTENING POST, INC.

161 Newbury Street, Boston 16, Mass.

- Please send information       Please ship  
 Ferrograph Tape Recorder    ( 3¼-7½     7½-15)     Connoisseur Turntable  
 Dynakit    ( assembled)     AR-1W and JansZen

Enclosed is check for .....

Name .....

Street or P.O. Address .....

City ..... Zone ( ) State .....

## NOTED WITH INTEREST

Continued from page 4

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

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

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

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

Fie

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

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

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

Continued on page 9

## NOTED WITH INTEREST

*Continued from page 6*

decibels, for \$129.95. The unit is made of ¾-in. wood with lock-joint corners. Among the controls is an on-off pilot light."

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

### Jensen Enclosure Designs

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

Described are a whole series of loudspeakers systems and enclosures, ranging from the 28-cubic-foot Imperial to a 1¾-foot Duette. Construction drawings and instructions are given in detail so you can build your own enclosures, of appropriate size and style, to accommodate your own speakers or the Jensen speaker kits specifically assembled for the enclosure. The descriptions cover all the well-known Jensen models: Imperial, Triplex, Ultraflex, Concerto, Duette—each in several sizes and shapes (corner and wall).

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

### New in San Francisco

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

### High Fidelity Defined

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

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

*Continued on page 12*

# Save Money BUILD YOUR OWN Hi-Fi

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

## knight-kits

KNIGHT-KITS give you the last word in HI-FI design, performance and value...and they're easy to build from crystal-clear manuals featuring "Step-and-Chek" assembly. Save money—get true HI-FI quality with these custom-designed KNIGHT-KITS.

**BUILD THE BEST...AND SAVE!**



Enclosure Available

### knight-kit LINEAR DELUXE

#### 25-WATT BASIC HI-FI AMPLIFIER KIT

Model S-755 **\$44.50**

Williamson-type Circuit  
Printed Circuit Board  
Chrome Plated Chassis

Designed to satisfy the most critical listener. Intended for use with tuners incorporating built-in preamp or with separate preamp. Uses latest Williamson-type circuit. Has potted, matched transformers. Output: Maximum, 45 watts; undistorted, 25 watts. Frequency response:  $\pm 0.5$  db, 10 to 120,000 cps, measured at 20 watts. Harmonic distortion is only 0.15% right up to 30 watts. Intermodulation is only 0.27% at 17 watts and only .5% at 20 watts, using 60 cps and 7 kc, 1:4 ratio. Hum level is 85 db below rated output. Output impedance, 4, 8, 16 ohms. Uses two 12AU7's, two 5881's, and a 5V4G. Printed circuit is utilized in voltage amplifier and phase inverter stages. Has output tube balancing control, variable damping control, and on-off switch. Handsome chrome-plated chassis, 14" x 9" x 2". Overall height, 7". Complete with all parts, tubes and construction manual. Shpg. wt., 27 lbs.

Model S-755. Basic 25-watt Hi-Fi Linear-Deluxe Amplifier Kit. Net. .... **\$44.50**  
S-759. Metal enclosure for above amplifier. Black finish. Shpg. wt., 3½ lbs. Net. .... **\$4.25**



Enclosure Available

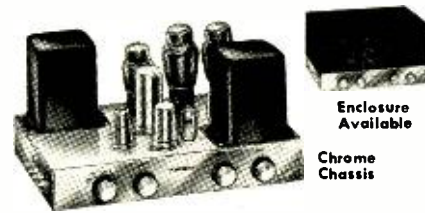
Chrome Chassis

#### knight-kit 10-WATT HI-FI AMPLIFIER KIT

Model S-753 Famous for wide response and smooth reproduction at low cost. Only 0.5 volt drives amplifier to full output. Response:  $\pm 1$  db, 30-20,000 cps at 10 watts. Harmonic distortion less than 0.5% at 10 watts. Intermodulation is less than 1.5% at full output. Controls: On-off volume, bass, treble. Input for crystal phono or tuner. Chrome-plated chassis is punched to take preamp kit (see below) for magnetic cartridges. Matches 8 ohm speakers. Shpg. wt., 14 lbs. Complete; ready to build.

Model S-753. Amplifier Kit. Net. .... **\$23.50**  
Model S-235. Preamp Kit for above. Net. .... **\$3.10**  
S-757. Enclosure for above. Net. .... **\$3.95**

ALL PRICES NET F.O.B. CHICAGO



Enclosure Available

Chrome Chassis

#### knight-kit 20-WATT HI-FI AMPLIFIER KIT

Model S-750 True Hi-Fi for less! Response,  $\pm 1$  db, 20 to 20,000 cps at 20 watts. Distortion, 1% at 20 watts. Hum and noise level: Tuner input, 90 db below 20 watts; magnetic phono, 72 db below 20 watts. Sensitivity: Tuner input, 0.6 volt for 20 watts output; magnetic phono, .007 volts. 4 inputs: Magnetic phono, microphone, crystal phono or recorder, and tuner. Controls: Bass, Treble, Volume, Selector with compensation positions for 78 and LP records. Handsome chrome-plated chassis. Shpg. wt., 23 lbs. Complete; ready to build.

Model S-750. 20-Watt Kit. Net. .... **\$35.75**  
S-752. Chrome control panel. Net. .... **\$1.40**  
S-758. Enclosure for above. Net. .... **\$4.15**

ORDER FROM

## ALLIED RADIO

*America's Hi-Fi Center*

OUR  
36th  
YEAR



FREE

ALLIED'S  
1957  
CATALOG

Send for this 356-page value-packed catalog covering everything in Electronics. Complete sections featuring world's largest selection of Hi-Fi components and music systems, many more famous KNIGHT-KITS, recorders, P.A. systems, Amateur gear, parts, tubes, tools and books. Send for your FREE copy today.

ALLIED RADIO CORP., Dept. 49-L-6  
100 N. Western Ave., Chicago 80, Ill.

Ship the following: \_\_\_\_\_  
\$ \_\_\_\_\_ enclosed

Send me your FREE 1957 ALLIED 356-Page Catalog

Name \_\_\_\_\_

Address \_\_\_\_\_

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



## CHAMPION CARTRIDGE

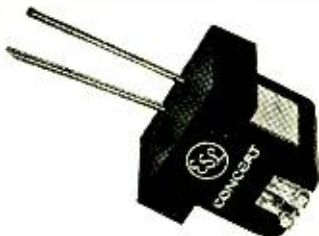
*There is only one champion in the fine phono cartridge field: the ESL. After impartial testing of nineteen leading pickups, the authoritative Audio League continues to report:*

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

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

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

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



FOR LISTENING AT ITS BEST

**Electro-Sonic Laboratories, Inc.**

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

Soloist Series from \$14.95 • Concert Series \$35.95 • Professional Series arm and cartridge \$106.50

\*Authorized quotation No. 51. Please consult The Audio League Report, Vol. 1, No. 6-7 (March-April 1955) for the complete technical and subjective report. Additional information in Vol. 1, Nos. 10 & 12. Subscription: 12 issues \$4, from P. O. Box 262, Mt. Vernon, N. Y.

## NOTED WITH INTEREST

*Continued from page 9*

tion system that is connected by a strand of wire to the rest of the system. The consumer is allowed complete freedom of choice in selecting the particular unit or units he desires to assemble to satisfy not only his aural but also his visual or esthetic taste as well as his pocketbook. With a pre-assembled package, the manufacturer makes the decision as to which components shall be connected and the comparative value of each. For example, some manufacturers put particular accent on cabinetry rather than on the electronics of the equipment. Some manufacturers may use inexpensive phonographs in combination with fairly good tuners, amplifiers, and speakers. The consumer is required to purchase the entire package. If his musical ear cannot digest the 'package', there is little or nothing he can do about making individual changes in the various elements."

### Loud Enough?

We recently heard about an installation which we think may possibly have had enough power to satisfy even the most "powerful" audiophile. The system used 14 Jensen speakers, each driven by a separate 85-watt amplifier! Talk about multi-amplifier systems! Anyway, there were, in this system, eight Triaxials in Imperial enclosures plus six more Triaxials in bass reflex enclosures.

No, we did not say this was a home system. It was one worked out by Jensen and the Conn Organ Corporation for reproduction of electronic organ music at the Democratic and Republican conventions. But it has some possibilities, don't you think?

### Maximizing FM Antennas

Readers will recall the articles on FM antennas by L. F. B. Carini. Some of this material, along with much that is new and important, has been put together by Mr. Carini into a small pamphlet (32 pages) called "Theme and Variations—or All About FM Antennae and Their Installation." It's available from him for 25 cents, c/o Apparatus Development Co., Inc., Drawer 86, Wethersfield 9, Conn.

Incidentally, a geographic list of FM broadcasting stations and their fre-

*Continued on page 14*





For the man who is  
planning today's  
Finest  
High Fidelity System...

**Electro-Voice**

**FM-AM TUNERS**

Electro-Voice design aims: to build an FM-AM tuner matching the quality of the Electro-Voice Patrician. Result: the E-V Model 3303 FM-AM Tuner with preamplifier. For the man to whom price is less important than fine engineering and superior performance there is no other choice than Electro-Voice.

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

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

**PREAMPLIFIER SECTION.** Ceramic-Magnetic Selec-

tor. Cathode-follower output. Record Output Jack (not affected by Loudness, Volume or Tone Controls). Preamplifier section operates *independently* of tuner sections.

**FM TUNER.** Sensitivity: 1 microvolt for 20 db noise reduction, 2 microvolts for 30 db noise reduction, 10 microvolts to open squelch. Tuning Ratio, 7 to 1. Tuning Range, 88 MC to 108 MC. I.F. Frequency, 10.7 MC. I.F. Bandwidth, 180 KC flat. Discriminator Separation, 200 KC between peaks. Additional FM Output Jack (not affected by volume or tone controls) used in dual or stereophonic operation.

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

The Electro-Voice Model 3303 Stereophonic FM-AM Tuner is finished in handsome Mocha enamel with dark brown escutcheon and brushed-brass trim. Mocha chassis has brown case. 15" x 15 3/4" x 8 3/4". Net Weight 28 lbs. Net. . . . . \$279.50\*.

**OUTSTANDING FEATURES OF ELECTRO-VOICE TUNERS**



1 This is inter-station noise from a conventional tuner.

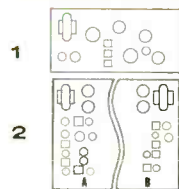


2 This is inter-station silence from an Electro-Voice tuner.

Black velvet silence between stations on both FM and AM is exclusive with Electro-Voice. Precisely tuned programs spring out of complete silence as you turn the Master Control knob.

Unpleasant noise between stations is erased by the exclusive Electro-Voice Squelch Circuit!

**YOU CAN HEAR THE DIFFERENCE**



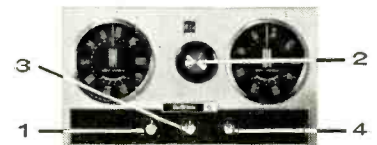
1 This is a conventional tuner. A single "compromise" circuit is used for both FM and AM.

2 This is an Electro-Voice tuner.  
(A) Independent FM section  
(B) Independent AM section

No compromise circuits are used. Result: Superior FM performance (and superior AM performance too).

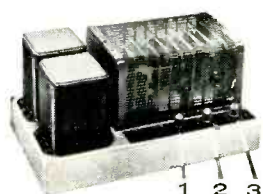
Stereophonic programs or completely separate FM and AM broadcasts can be received simultaneously. In fact, you can listen to FM while your family listens to AM in another room.

**YOU CAN HEAR THE DIFFERENCE**



**Electro-Voice Model 3304 Basic FM-AM Tuner** is similar to model 3303. It is designed for use with separate preamps and amplifiers having a complete set of controls. E-V Model 3304 controls include: (1) AFC-Squelch. (2) Master Tuning Knob. (3) Balance Control for tuning stereophonic broadcasts. (4) Level-Off. 15" x 14 3/4" x 8 3/4". Net Weight, 27 lbs. Net. . . . . \$239.50\*.

\*Price slightly higher in the West.



**Electro-Voice Model A50 Circlotron High-Fidelity Amplifier.** The perfect companion unit for E-V tuners. Power Output: 50 watts rated, 100 watts on peaks. Response: ± 0.5 db, 20-75,000 cps. Harmonic distortion at rated output less than 0.5%; I.M. distortion at rated output less than 1%. Hum and noise level: 85 db below rated output. Output impedances: 4, 8, 16 and 70-volt line. Controls include: (1) Power. (2) Critical Damping. (3) Input Level. 16 1/2" x 10 1/2" x 8 3/2". Net Weight 41 lbs. Net. . . . . \$169\*.

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

See your E-V High-Fidelity Distributor or write for Bulletin F611.

NO FINER CHOICE THAN

**Electro-Voice**

ELECTRO-VOICE, INC. BUCHANAN, MICH.  
CANADA: E-V of Canada Ltd., 1908 Avenue Road,  
Toronto, Ontario  
EXPORT: 13 East 40th Street, New York 16, U. S. A.  
Cables: ARLAB

# WORLD PREMIERE



**A king can have no better than this "2300" . . . the newest look and performance in High Fidelity amplifiers.**

Pictured above is the *new* Bell "2300", twenty watt.

Other *new* designs are available in 10 to 40 watts.

The specifications of these *new* Bell amplifiers are the best in the world today.

The controls, all closely grouped in the center panel, present conveniences you've always longed for.

You cannot buy a better engineered or better styled High Fidelity amplifier . . . anywhere.

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

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

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

*Bell* "World Renowned For the Best in Sound"

## NOTED WITH INTEREST

*Continued from page 12*

quencies is included in Mr. Carini's booklet.

### New Address

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

### The Inevitable

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

### Hot Air

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

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

### No Fair!

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

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

# For the Musical Thrill of Your Life!



**GRUNDIG**



*Majestic*

SOLD THE WORLD OVER

*Pianissimo* AM-FM-SHORT WAVE with Automatic Phonograph  
A Symphony in elegant, modern design . . . 5 loudspeakers . . . natural Walnut finish.

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

*Music that Lives...* Here, from Europe's largest manufacturer of radios, are the most true-to-life, self-contained high fidelity units available today. With the magnificent Grundig Majestic, every sound from every instrument or voice is at the command of your fingertips—the low moans of an alto saxophone, the rich, mellow tones of a violin, the soaring highs of the flute—all are reproduced with amazing brilliance and clarity.

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

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

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

**MAJESTIC INTERNATIONAL CORPORATION**  
743 N. La Salle St., Chicago 10, Illinois • 79 Washington St., Brooklyn 1, New York  
Subsidiary of WILCOX-GAY CORP. Mfrs. of RECORDIO Magnetic Tape Recorders



*Starlet*  
AM-FM The ideal second set.  
Choice of Mahogany,  
Pastel Green, Ivory.



*Riviera*  
AM-FM-SHORT WAVE  
4 loudspeakers. In light  
Walnut cabinet only.



*La Petite*  
AM-FM-SHORT WAVE  
with Automatic Phonograph  
4 loudspeakers. Choice of light  
or dark Walnut cabinet.



*Continental*  
AM-FM-SHORT WAVE  
with Automatic Phonograph  
and Tape Recorder.  
6 loudspeakers. Mahogany or  
light Walnut cabinet.



*Renaissance*  
AM-FM-SHORT WAVE  
with Automatic Phonograph  
and Tape Recorder.  
6 loudspeakers. Cabinet in  
luxurious Pumice finish.



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

# EASY STAGES FOR

# HI-FI

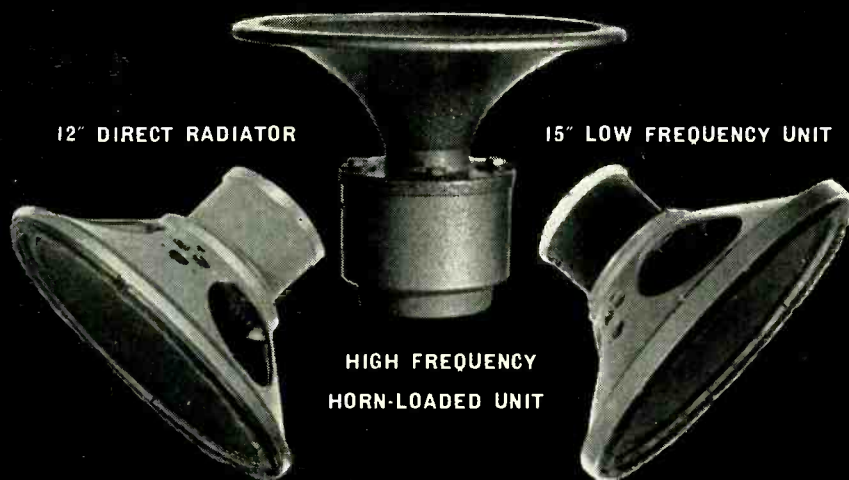
# PERFECTIONISTS

## Another TANNOY speaker triumph

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

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

Here indeed is perfection in easy stages!



**TANNOY** REGD. Practitioners in Sound

Tannoy (America) Ltd., 38 Pearl Street, New York 4, N.Y., U.S.A.  
Tannoy (Canada) Ltd., 36 Wellington Street East, Toronto 1, Ontario, Canada.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933  
Of High Fidelity, published monthly at  
Great Barrington, Massachusetts, for  
October 1, 1956

1. The names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, Charles Fowler, Egremont, Mass.; Editor, John M. Conly, Great Barrington, Mass.; Business Manager, Warren B. Syer, New Marlboro, Mass.

2. The owner is: Audiocom, Inc., Great Barrington, Mass.; R. F. Allison, North Egremont, Mass.; C. G. Burke, Ghent, N. Y.; J. M. Conly, Great Barrington, Mass.; S. Q. Curtiss, Sheffield, Mass.; C. Fowler, Egremont, Mass.; R. H. Hoopes, Jr., Washington, D. C.; R. Lindstrom, North Egremont, Mass.; F. C. Michalove, Englewood, N. J.; W. B. Syer, New Marlboro, Mass.; H. R. Sykes, Pittsfield, Mass.; Frank R. Wright, Jr., New Marlboro, Mass.

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

4. The two paragraphs next above giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona-fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) Charles Fowler

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

(Seal) Lillian F. Bendross, Notary Public  
Commission expires June 24, 1961.

## AUTHORitatively Speaking

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

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

John Ball, Jr., who discourses fondly of his 78-rpm record collection on page 66, was born in Schenectady and reared in Milwaukee by a physicist father who was also an accomplished musician. J. B., Jr., has been an annotator for Columbia, music editor of the *Brooklyn Eagle*, and author of the only daily record column in America, that of the *New York World-Telegram*. At present he lives in Los Angeles.

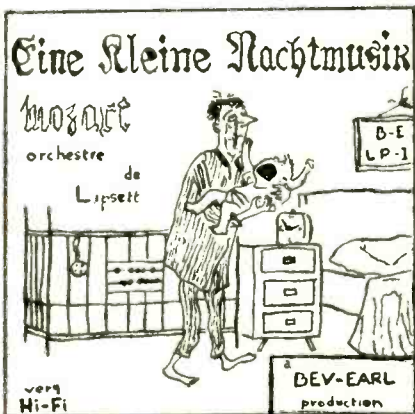
# LETTERS



SIR:

First of all a long delayed word of appreciation for your wonderful magazine. I've enjoyed it immensely and would only be repeating what others have said in compliment.

I think that Rodrigues is priceless in his characterizations, and with apologies to him I am enclosing a birth announcement which I thought you might be interested in:



B-E LP-1 Very Hi-Fi

Orchestre de Lipsett  
in a  
Dev - Earl  
Blue Label Production

Program Notes:

Opus No. 1: Maurice Joel  
A Light Classic : 3 Lbs. 14 Oz.  
First Performed: 20 August 1956  
At: Calgary General Hospital Symphony Hall

For best results, keep record clean. Use only best quality cotton covers.

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

*Earl Lipsett*  
Calgary, Alta.  
Canada

SIR:

I read Mr. Joseph Kerman's "Trouble with Tosca" [HIGH FIDELITY, Sept.

*Continued on next page*

# Klipschorn

CORNER HORN  
LOUDSPEAKER SYSTEM



DEDICATED to those discriminating listeners who demand REproduction of original music, the KLIPSCHORN system offers the ultimate in fidelity.



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

## KLIPSCH AND ASSOCIATES

HOPE, ARKANSAS



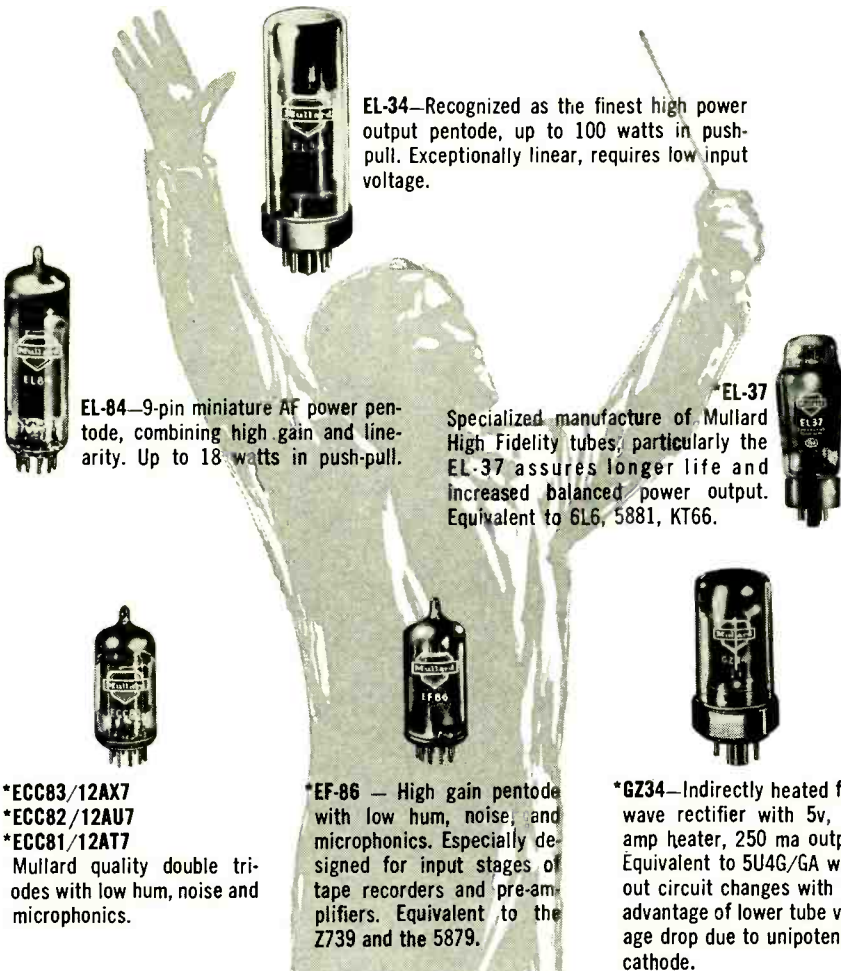
### CORNER HORN LOUDSPEAKER SYSTEM

MODERATELY sized — moderately priced, the SHORThORN system approaches the KLIPSCHORN system in fidelity of music REproduction.



# Mullard AUDIO TUBES DESIGNED FOR HIGH FIDELITY

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



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

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

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

**EL-37**

**\*ECC83/12AX7**  
**\*ECC82/12AU7**  
**\*ECC81/12AT7**

Mullard quality double triodes with low hum, noise and microphonics.

**\*EF-86** — High gain pentode with low hum, noise, and microphonics. Especially designed for input stages of tape recorders and pre-amplifiers. Equivalent to the 2739 and the 5879.

**\*GZ34**—Indirectly heated full-wave rectifier with 5v, 1.9 amp heater, 250 ma output. Equivalent to 5U4G/GA without circuit changes with the advantage of lower tube voltage drop due to unipotential cathode.

\*Maximum levels specified and guaranteed

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

## INTERNATIONAL ELECTRONICS CORP.

81 Spring Street, New York 12, N. Y.

TRADE MARK MULLARD, LTD., LONDON



### MULLARD TUBES DEVELOPED FOR HIGH FIDELITY

## LETTERS

*Continued from preceding page*

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

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

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

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

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

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

*Continued on page 29*

## LETTERS

Continued from page 22

drama, the scores of *Otello* and *Tosca* are equally successful each in its own element, regulated by text, the situations, and the composer's purpose. . . .

Can we not just be grateful for what we receive from our great creative artists? [Can we not just] . . . settle down to enjoy *Otello* and *Tosca* for what they are and not for what they should have been? What price common sense Mr. Kerman?

Dr. A. G. Ross  
Toronto, Ont.  
Canada

The Editors reply:

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

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

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

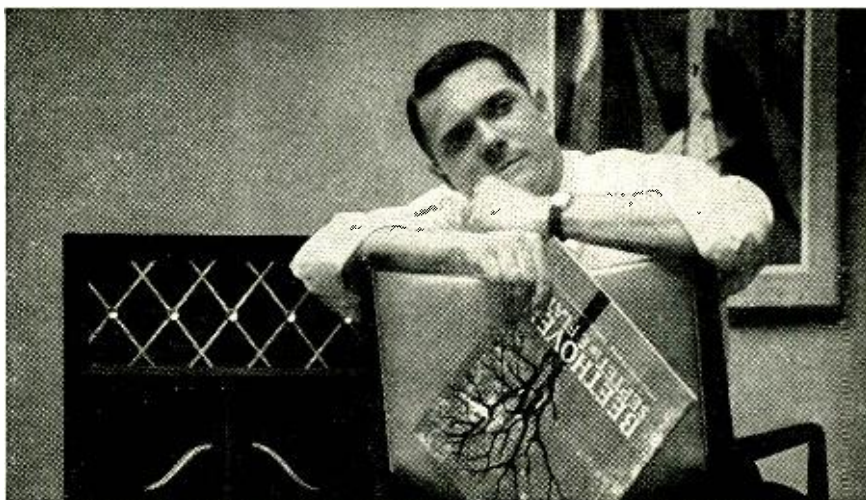
We should be glad to hear from our other readers on this score.

SIR:

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

The recording of John Alden Car-

Continued on next page



## Only planned high fidelity can give you true high fidelity!

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

As you may know, possible combinations of components are practically

limitless. We're happy to help you choose what will best suit your home and your budget. You can start small and add as you wish.

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

Send your name and address if you would like to be on our mailing list for our announcements. Would you like a free copy of "Understanding High Fidelity"?



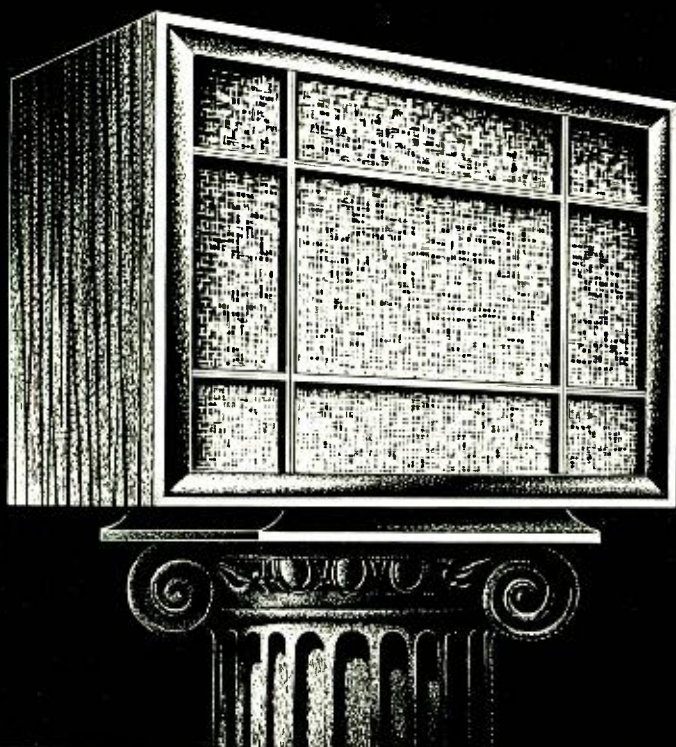
If you want to "build-it-yourself" and save—MusiCraft has a complete line of component parts in stock. The step-by-step directions are easy to follow—and you can feel free to call on us for any technical assistance you may need.

# MusiCraft

48 East Oak Street • Chicago 11, Illinois • DElaware 7-4150

Lowest Prices • Largest Component Selections • Complete Custom Installation Service

# THE CLASSIC



**W**hat does it take to become a classic? To be of the highest rank . . . to have all parts in perfect coordination . . . to be a model for all to follow—that is the CLASSIC speaker system—the highest achievement in audio engineering, *the ultimate in sound!*

Each component of the CLASSIC has been designed with inspiration and made with the loving care of a Swiss watchmaker. Each detail has been so carefully worked out that the complete system functions as a beautifully coordinated team. You simply have to listen to the CLASSIC to believe that human ingenuity is capable of such perfection.

The deep magnificence of the "big theatre" 15" woofer, the incredibly rich mid-range of the patented horn and driver and the natural brilliance of the "reciprocating-flare" super-tweeter are all kept in perfect balance by the ACOUSTIC BATON network.

In addition to being an exquisite piece of cabinetry, the enclosure is a folded, front-loaded compression horn which embraces the latest principles of acoustic design. It functions independently of walls and floor. The CLASSIC adjustable base permits versatile use as "lowboy" or "highboy."



The DEAN, shown at left, is exactly the same as the CLASSIC except for exterior shape that permits use in a corner.

For the finest, the very finest, listen to the CLASSIC OF DEAN at your favorite Hi-Fi center.

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



Power Capacity: 50 watts  
Integrated Program

Dimensions: (as lowboy)  
34 1/2"Hx40 1/2"Wx24 3/4"D

Shipping Weight: 210 lbs.

Price: Mahogany \$450.00  
Blond ..... 460.00

## LETTERS

*Continued from preceding page*

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

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

Ray Ellsworth  
Brooklyn, N. Y.

SIR:

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

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

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

Fritz A. Kuttner  
Jackson Heights, N. Y.

SIR:

Re J.F.I.'s review of *The King and I* in the August 1956 issue of HIGH FIDELITY: the voice of Anna on this

LISTEN

*University sounds better*





disk is sung, *not* by Deborah Kerr (as your reviewer supposes), but, according to the *New York Times* of August 12, 1956, by Marni Nixon.

Joseph A. Misklow  
Nutley, N. J.

SIR:

Your timely article "Where Do Conductors Come From?," by R. C. Marsh, [Aug. 1956], gave much valuable information on a critical problem in the world of music.

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

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

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

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

SIR:

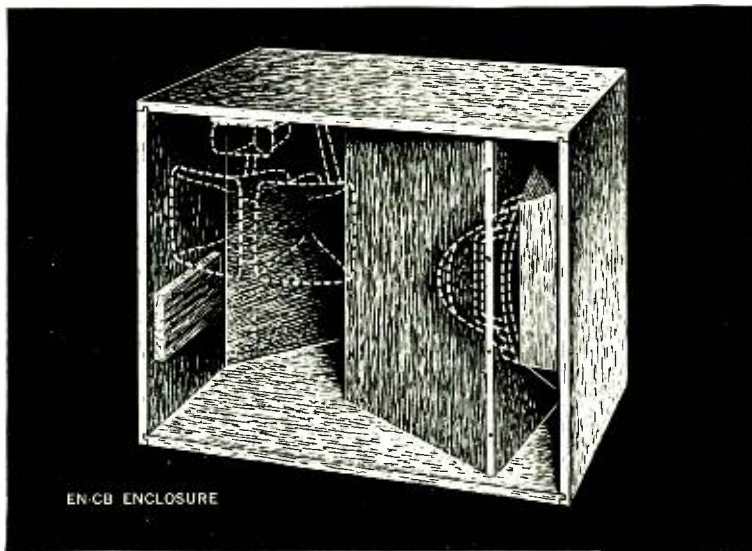
May I add a heartfelt "amen" to Mr. Al Franck's letter in your September issue regarding the inadequacy of the record catalogues currently available in this country.

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

Thanking you for a really fine Sep-

*Continued on page 34*

**or** have fun . . . save money



EN-CB ENCLOSURE

The famous University CLASSIC speaker system (shown at right), represents the highest achievement in audio engineering, the ultimate in sound! The CLASSIC is a true, folded, self-contained exponential horn which operates the woofer as a compression driver for maximum efficiency. Each detail has been so carefully worked out that the complete system functions as a beautifully coordinated team. A truly self-sufficient cabinet. It functions independently of walls and floor, achieving an amazing realism . . . almost like having a concert orchestra in your own home. The superb craftsmanship of the cabinet and high University standards to which the CLASSIC components have been built make the price really attractive. Mahogany \$450.00, Blond \$460.00.



## BUILD ONE OF THE FINEST SPEAKER SYSTEMS IN THE WORLD

University has taken the *heart* of the magnificent CLASSIC system and made it available as the EN-CB UNFINISHED-UTILITY enclosure. It came about as a result of an overwhelming demand on the part of "do-it-yourself" enthusiasts who wanted to build their own CLASSIC system. The price of the EN-CB is only \$120.00

The EN-CB is a superb piece of craftsmanship—constructed of Grade 1 Birch plywood using locked and mitred joints and braced with heavy glue blocks for maximum efficiency. Supplied with full instructions to mount speakers and network components. Designed acoustically to permit versatile use as "lowboy" or "highboy."

Naturally, *all* speakers sound better in an EN-CB. Recommended are CLASSIC components: C15W woofer, Cobreflex-2 mid-range horn with T-30 driver, HF-206 "Reciprocating-Flare" super-tweeter and N-3 ACOUSTIC BATON crossover network.

**The EN-CB is a boon to the home decorator** who plans to custom build part of his furniture. Decorating ideas are limitless: **BUILT-INS**—Easily installed into closet or wall, or into large wall-to-wall installations.

**ROOM-DIVIDERS**—Can be used vertically or horizontally.

**PICK A PERIOD**—Any furniture period can be achieved by treatment of front frame moulding, base, grille fabric, etc.

**CUSTOM FINISHING**—Can be stained and finished Blond, Mahogany, etc. Surface treatments: enamel, leather, formica, etc.

University offers the largest selection of speakers and components to meet every size and budget requirement



WOOFERS



TWEETERS



DIFFAXIALS



NETWORKS



COAXIALS



WEATHER-PROOF

UNIVERSITY LOUDSPEAKERS, INC., 80 SOUTH KENSICO AVENUE, WHITE PLAINS, N. Y.

LISTEN

*University sounds better*



# Fine High-Fidelity is for you too . . .



You can enjoy savings without sacrificing quality—if you “build-it-yourself” and eliminate labor charges; and if you buy direct from the manufacturer and eliminate extra profit.



MODEL BC-1

## Here's what you get:

High-fidelity amplifiers, tuners, and speakers that you assemble yourself, from the step-by-step instructions furnished. You get, top-quality parts at lower cost through Heath mass purchasing power. You get the equivalent of systems costing approximately twice the Heathkit price.

### MATCHING CABINETS

The Heathkit AM tuner, FM tuner, and preamplifier kits may be stacked one on the other to form a compact “master control” for your hi-fi system.



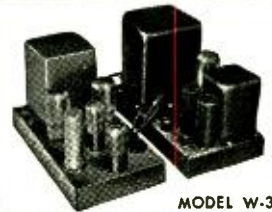
BC-1  
FM-3A  
WA-P2



MODEL WA-P2



MODEL W-5M



MODEL W-3M



MODEL FM-3A

## HERE'S WHY A Heathkit<sup>®</sup> IS FUN TO BUILD:

Instructions are *complete*, and our amazing step-by-step method, tied-in with large pictorial illustrations, guide the beginner through each stage of assembly. If you can follow directions you can succeed, and can build high-fidelity equipment you will be proud to show off to your family and friends.



## Here's the proof:

Thousands of Heathkits have been built at home by people just like yourself, and you should treat yourself to this same experience by dealing with the world's largest manufacturer of top-quality electronic kits for home and industry.

**Heathkit Model FM-3A High Fidelity FM Tuner Kit**

Features A.G.C., and stabilized, temperature-compensated oscillator. Ten uv sensitivity for 20 DB of quieting. Covers standard FM band from 88 to 108 mc. Ratio detector for efficient hi-fi performance. Power supply built in. Illuminated slide rule dial. Pre-aligned coils and front end tuning unit.

**\$269.5\***  
(With Cabinet)  
Shpg. Wt. 7 Lbs.

**Heathkit Model BC-1 Broadband AM Tuner Kit**

Special AM tuner circuit features broad band width, high sensitivity and good selectivity. Employs special detector for minimum signal distortion. Covers 550 to 1600 kc. RF and IF coils pre-aligned. Power supply is built in.

**\$269.5\***  
(With Cabinet)  
Shpg. Wt. 8 Lbs.

**Heathkit Model WA-P2 High Fidelity Preamp Kit**

Provides 5 inputs, each with individual level controls. Tone controls provide 18 DB boost and 12 DB cut at 50 CPS and 15 DB boost and 20 DB cut at 15,000 CPS. Features four-position turnover and roll-off controls. Derives operating power from the main amplifier, requiring only 6.3 VAC at 1 a. and 300 VDC at 10 ma.

**\$217.5\***  
(With Cabinet)  
Shpg. Wt. 7 Lbs.

**Heathkit Model W-5M Advanced-Design High Fidelity Amplifier Kit**

This 25-watt unit is our finest high-fidelity amplifier. Employs KT-66 output tubes and a Peerless output transformer. Frequency response  $\pm 1$  DB from 5 to 160,000 CPS at one watt. Harmonic distortion less than 1% at 25 watts, and IM distortion less than 1% at 20 watts. Hum and noise are 99 DB below 25 watts. Output impedance is 4, 8 or 16 ohms. Must be heard to be fully appreciated.

**\$597.5**  
Shpg. Wt. 31 Lbs.  
Express Only

**MODEL W-5:** Consists of Model W-5M above plus Model WA-P2 preamplifier. **\$81.50\*** Shpg. Wt. 38 Lbs. Express only

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

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

**\$497.5**  
Shpg. Wt. 29 Lbs.  
Express only

**MODEL W-3:** Consists of Model W-3M above plus Model WA-P2 preamplifier. **\$71.50\*** Shpg. Wt. 37 Lbs. Express only

**HEATHKIT SPEAKER SYSTEM KITS**

These speaker systems are a very vocal demonstration of what can be done with high-quality speakers in enclosures that are designed especially to receive them. Notice, too, that these two enclosures are designed to work together, as your high-fidelity system expands.

**Heathkit Model SS-1 High Fidelity Speaker System Kit**

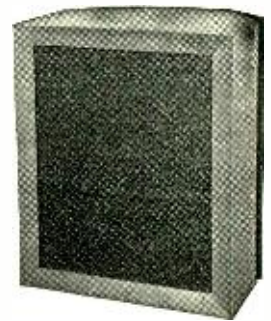
Employing two Jensen speakers, the Model SS-1 covers 50 to 12,000 CPS within  $\pm 5$  DB. It can fulfill your present needs, and still provide for future expansion through use of the SS-1B. Cross-over frequency is 1600 CPS and the system is rated at 25 watts. Impedance is 16 ohms. Cabinet is a ducted-port bass-reflex type, and is most attractively styled. Kit includes all components, pre-cut and pre-drilled, for assembly.



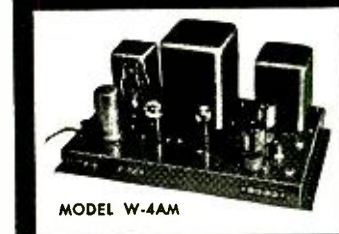
**\$399.5**  
Shpg. Wt. 30 Lbs.

**Heathkit Model SS-1B Range Extending Speaker System Kit**

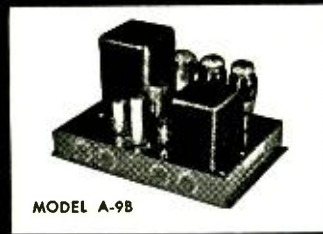
This range extending unit uses a 15" woofer and a super-tweeter to cover 35 to 600 CPS and 4000 to 16,000 CPS. Used with the Model SS-1, it completes the audio spectrum for combined coverage of 35 to 16,000 CPS within  $\pm 5$  DB. Made of top-quality furniture-grade plywood. All parts are pre-cut and pre-drilled, ready for assembly and the finish of your choice. Components for cross-over circuit included with kit. Power rating is 35 watts, impedance is 16 ohms.



**\$999.5**  
Shpg. Wt. 80 Lbs.



MODEL W-4AM



MODEL A-9B



MODEL A-7D



MODEL XO-1

**Heathkit Model W-4AM Single-Chassis High Fidelity Amplifier Kit**

The 20-watt Model W-4AM Williamson type amplifier combines high performance with economy. Employs special-design output transformer by Chicago Standard, and 5881 output tubes. Frequency response is  $\pm 1$  DB from 10 CPS to 100 kc at 1 watt. Harmonic distortion only 1.5%, and IM distortion only 2.7% at this same level. Output impedance 4, 8 or 16 ohms. Hum and noise 95 DB below 20 watts.

**\$397.5**  
Shpg. Wt. 28 Lbs.

**MODEL W-4A:** Consists of Model W-4AM above plus Model WA-P2 preamplifier. **\$61.50\*** Shpg. Wt. 35 Lbs. Express only

**Heathkit Model A-9B 20-Watt High Fidelity Amplifier Kit**

Features full 20 watt output using push-pull 6L6 tubes. Built-in pre-amplifier provides four separate inputs. Separate bass and treble tone controls provided, and output transformer is tapped at 4, 8, 16 and 500 ohms. Designed for home use, but also fine for public address work. Response is  $\pm 1$  DB from 20 to 20,000 CPS. Harmonic distortion less than 1% at 3 DB below rated output.

**\$355.0**  
Shpg. Wt. 23 Lbs.

**Heathkit Model A-7D 7-Watt High Fidelity Amplifier Kit**

Qualifies for high-fidelity even though more limited in power than other Heathkit models. Frequency response is  $\pm 1\frac{1}{2}$  DB from 20 to 20,000 CPS. Push-pull output, and separate bass and treble tone controls.

**\$186.5\***  
Shpg. Wt. 10 Lbs.

**MODEL A-7E:** Same, except that a 12SL7 permits preamplification, two inputs, RIAA compensation, and extra gain. **\$20.35\*** Shpg. Wt. 10 Lbs.

**Heathkit Model XO-1 Electronic Cross-Over Kit**

Separates high and low frequencies electronically, so they may be fed to separate amplifiers and separate speakers. Selectable cross-over frequencies are 100, 200, 400, 700, 1200, 2000, and 35,000 CPS. Separate level control for high and low frequency channels. Minimizes inter-modulation distortion. Attenuation is 12 DB per octave. Handles unlimited power.

**\$189.5**  
Shpg. Wt. 6 Lbs.

\*Price includes 10% Fed. Excise tax where applicable.

**HOW TO ORDER:**

It's simple—just identify the kit you desire by its model number and send your order to the address listed below. Or, if you would rather budget your purchase, send for details of the HEATH TIME-PAYMENT PLAN!



**HEATH COMPANY**

A Subsidiary of Daystrom, Inc.

BENTON HARBOR 8, MICHIGAN



**HEATH COMPANY** A Subsidiary of Daystrom, Inc.  
BENTON HARBOR 8, MICHIGAN  
Please send Free HEATHKIT catalog.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City & Zone \_\_\_\_\_ State \_\_\_\_\_

# no other Quality Speaker offers so much for so little



**World Famous for consistent good sound**  
**...unequalled Quality features and LOW COST!**



**LORENZ LP 312**  
12" WIDE-RANGE LOUDSPEAKER

A quality, dual-purpose speaker. Can be used as wide-range reproducer or woofer unit in expanding system. **FEATURES:** EXTRA heavy magnet, long magnetic path, small air gap, long voice coil, non-resonant frame, perfect gap alignment and multi-parameter, tropicalized cone.

**SPECIFICATIONS:** Impedance — 16 ohms at 800 cps; Response — below 20 to above 14,000 cps; Output — 25 w average, 35 w peak; Magnet Wgt. — 61.5 ozs; Voice Coil Diam. — 1 1/2"; Baffle Opening — 10 3/8"; Depth — 6 3/4"; Frame — heavy duty cast aluminum girder construction. **net 39.50**



**LORENZ TB-1 and TB-2**  
TWEETER COMBINATIONS

For all 12" speakers.

Completely assembled and ready for installation. Fits across 12" speakers with out projecting beyond front of speaker mounting baffle. Specially designed steel bracket supports tweeter(s) coaxially. Rigid metal construction discourages resonance in speaker or tweeter.

TB-1 (bracket with single tweeter) ..... **net 11.85**  
 TB-2 (bracket and two tweeters) **net 21.69**



**LORENZ LP 208**  
8" WIDE-RANGE LOUDSPEAKER

Versatile, 3-purpose reproducer. Designed as wide-range speaker alone or in groups, as high or low end of 2-way system, or as mid-range unit in 3-way system. **FEATURES:** extra heavy AlNi magnet, perfect gap alignment, tropicalized cone, oversized voice coil, small air gap, non-resonant frame. **SPECIFICATIONS:** Impedance — 8 ohms at 800 cps; Response — 35 to 14,000 cps; Output — 15 w average, 21 w peak; Magnet Wgt. 28.5 ozs; Voice coil Diam. — 1"; Overall Diam. — 8 1/2"; Baffle Opening — 7 1/4"; Depth — 4"; Frame — heavy duty cast aluminum girder construction. **net 19.95**



**LORENZ LP 312-1 and LP 312-2**  
12" COAXIAL AND DIALXIAL SPEAKERS

Extended response coaxial or dialxial speakers are obtained by adding Lorenz TB-1 or TB-2 Tweeters to Lorenz 12" wide-range reproducers.

SPECIFICATIONS	LP 312-1	LP 312-2
Impedance (at 800 cps):	16 ohms	16 ohms
Response:	20-17,000	20-17,000
Output:	27 w	27 w
Overall Diam.:	12 1/4"	12 1/4"
Baffle Opening:	10 3/8"	10 3/8"
Depth:	6 3/4"	7 1/8"

Price: **net 49.50 net 59.50**  
(includes HP-1 Hi Pass Filter)



**LORENZ LP 65**  
HORN-TYPE TWEETER

Fits any enclosure or speaker without the usual interaction. **FEATURES & ADVANTAGES:** solid design permits wide application; round cone design assures even sound dispersion; soft plastic construction prevents metallic overtones. **SPECIFICATIONS:** Impedance — 5.5 ohms at 800 cps; Response (with High Pass Filter HP-1) — 2,000 to 17,000 cps; Sound Dispersion — 120° (in all directions); Output — 2 w; Outside Diam. — 2 1/2"; Cone Diam. — 2 1/4"; Baffle Mounting Hole — 2 1/8" flared to 2 1/2" or more. **net 8.50**



**LORENZ HP-1**  
HIGH PASS FILTER

For use with any tweeter. Introduces highs at rate of 3 db per octave starting at 2,000 cps, with nominal crossover at 5,000 cps. Effect increases smoothly to limit of audibility. Installed within speaker enclosure. **DIMENSIONS:** Overall height 2 3/4"; Mounting (square base) — 1 1/2" between hole centers. **net 4.95**

Exclusive U.S. Distributors **Kingdom PRODUCTS, Ltd.** See and Hear Them At Your Hi-Fi Dealer Now!  
 514 Broadway, New York 12, N. Y. • WOrth 6-0800

## LETTERS

*Continued from page 31*

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

*Frank Schwarzenberger*  
New York, N. Y.

**STR:**

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

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

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

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

3. Add record title to numerical listing in binder.

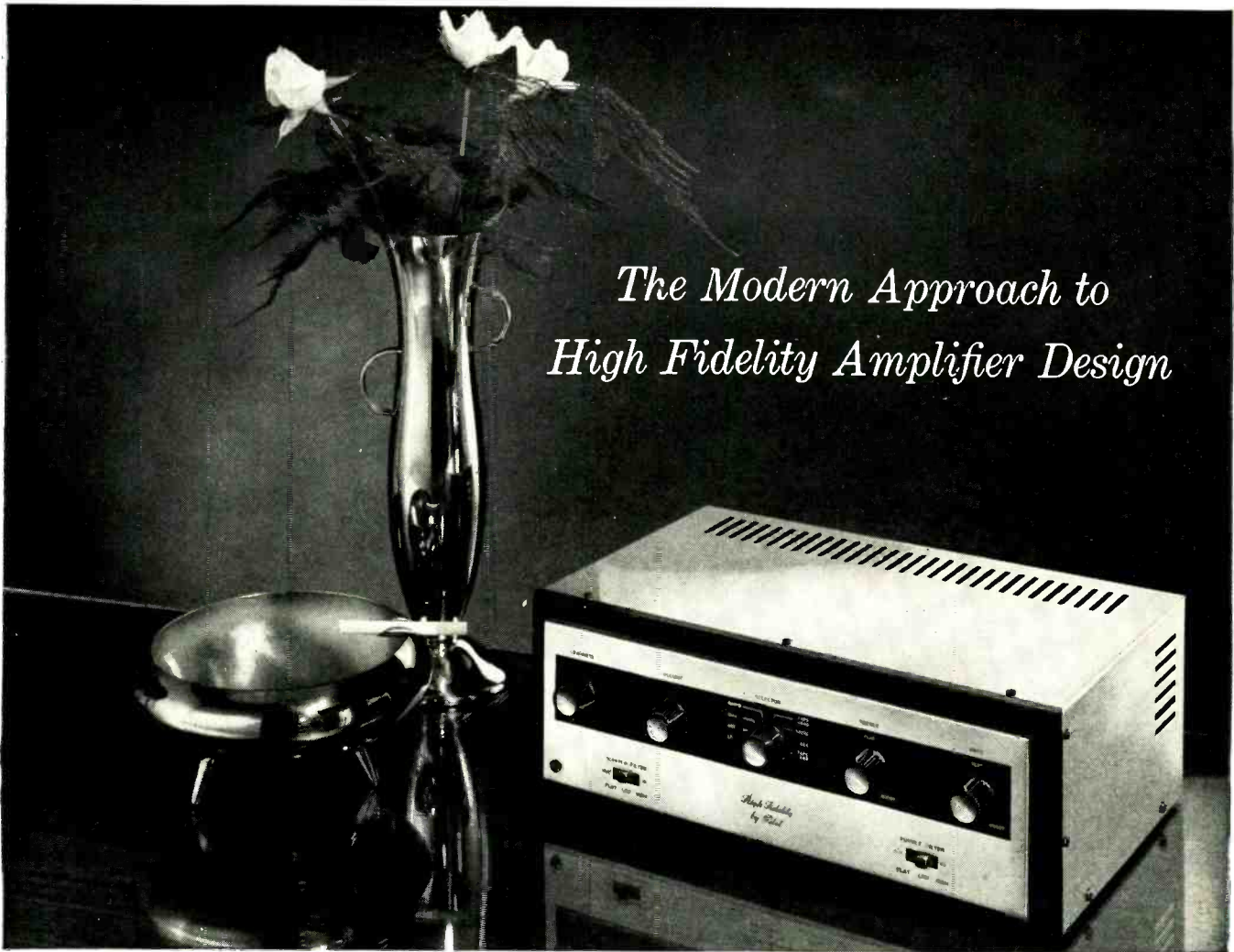
My records are numbered in several series. From #1 onward are 12-inch disks, with 10-inchers beginning at 1000. Albums are A-1 *et seq.* and jazz records, my only special category, J-1 on up.

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

It's quite true that multi-selection disks, of which Mr. Moore speaks, could be quite a problem, and I have found that occasionally seven or eight cards were necessary to index properly a single record. But, in the long run, it more than repays the time and trouble.

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

*William C. Hillman*  
Boston, Mass.



*The Modern Approach to  
High Fidelity Amplifier Design*

the NEW **Pilot** AA-920 \$99.<sup>50</sup> slightly higher  
West of Rockies

**Power Amplifier and Audio Control System**

**Here — in one handsome, convenient enclosure — is  
the immediate answer to all your amplifier needs.**

**T**here is hardly a high fidelity feature you can name that has not already been included in the AA-920. First, it delivers up to 20 watts of undistorted audio power with a frequency response that is flat from 20 to 20,000 cycles  $\pm$ 1db. Even at its peak output of 40 watts, distortion is surprisingly low.

Second, the AA-920 also incorporates a high quality preamplifier and a versatile audio control system. In addition to phono, tuner, tape amplifier and auxiliary channels, the AA-920 also has provision for operating directly from the playback head of a tape deck or tape recorder. The necessary tape equalization is included.

The phono input impedance is continuously variable, and may be adjusted for the optimum value prescribed for your favorite cartridge. There are four record equalization positions, as well as independent, full-range bass and treble tone controls, effective on all inputs.

Sharp-cut rumble and scratch filters are also included in the AA-920. Each is operated by a separate switch which may be set for either mild or extreme conditions. To give full effectiveness to the loudness control, the AA-920 is also equipped with a volume or level-setting control.

The AA-920 employs the new rugged 6L6GB output tubes in push-pull. Use of DC on all tube heaters in the preamp and other low level circuits has brought hum to 80db below full output — practically hum-free performance.

The all-metal enclosure of the AA-920 is luxuriously finished in deep burgundy and burnished brass. Styling and design make it the perfect match for the Pilot FM-530 and the Pilot FA-540, companion FM and FM-AM tuners to the AA-920.

See and hear the Pilot AA-920 at your hi-fi dealer or  
write for complete specifications to Dept. YL-2

the **Pilot**

**RADIO CORPORATION** 37-06 36th STREET, LONG ISLAND CITY 1, N. Y.



WHERE TO BUY

# Sherwood

HIGH FIDELITY

**Arizona**  
AUDIO SPECIALISTS, 333 E. Camelback Rd., Phoenix.

**California**  
PANTAGES MAESTRO CO., 6233 Hollywood Blvd., Hollywood.  
THE AUDIO WORKSHOP, 2211 Camino Del Reposo, LaJolla.  
WHITEHEAD RADIO CO., 4686 Long Beach Blvd., Long Beach.  
OLIN GROVE CO., 2904 Telegraph Ave., Oakland.  
AUDIO ASSOCIATES, 689 S. Fair Oaks Ave., Pasadena.  
SILVERGATE RADIO SUPPLY, 1528 India Street, San Diego.  
THRIFTY ELECTRONIC SUPPLY CO., 13647 Burbank Blvd., Van Nuys.  
19318 Van Owen Ave., Reseda.

**Dist. of Col.**  
HI-FI WHOLESALERS, INC., 1340 Connecticut Ave., N. W., Washington.

**Florida**  
TRUE FIDELITY MUSIC SYSTEMS, 908 North Spring St., Pensacola.

**Indiana**  
GOLDEN EAR, 15 E. 16th St., Indianapolis.  
610 Main St., Lafayette

**Illinois**  
HIGH FIDELITY UNLIMITED, 1305 Roosevelt Rd., Broadview.  
THE NEW SOUND, 35 E. Springfield Ave., Champaign.  
SUMRALL AUDIO SYSTEMS, 4109 W. Armitage Ave., Chicago.  
BECKERS, 801 Dempster Street, Evanston.  
THE HIGH FIDELITY HOUSE, 1127 Westgate, Oak Park.

**Kentucky**  
GOLDEN EAR, 610 Third St., Louisville.

**Michigan**  
R. A. HOWARD—HIGH FIDELITY, 2938 Niles Ave., St. Joseph.

**Missouri**  
DON COOK'S ELECTRONIC EQUIP. CO., 1020 W. Truman Rd., Independence.  
DAVID BEATTY CUSTOM HI-FI SOUND, 1616 Westport Road, Kansas City.

**New Jersey**  
WBPA SOUND SYSTEMS, 132 W. Big Bend, St. Louis.  
CUSTOM MUSIC SYSTEMS, 426 Main St., East Orange.  
SOUND REPRODUCTION INC., 34 New St., Newark.

**New York**  
BROOKLYN HIGH FIDELITY CENTER, 836 Flatbush Ave., Brooklyn.  
THE PINE SHOP, 26 Glenwood Rd., Glen Head.  
SHERIDAN HIGH FIDELITY CENTER, 2200 Sheridan Drive, Kenmore.  
RADIO CRAIG, 1215 Northern Blvd., Manhasset.  
37-40 74th St., Jackson Heights.  
AIREX RADIO CORP., 64 Cortlandt Street, New York.  
ASCO SOUND CORP., 115 W. 4th St., 3rd Fl., New York.  
HARVEY RADIO CO., INC., 103 W. 43rd Street, New York.  
1123 6th Ave., New York.  
HOUSE OF HARMONY, 1034 Eastern Ave., Schenectady.  
CAMBRIDGE ELECTRONICS CO., 530 Westcott Street, Syracuse.

**Ohio**  
GROSHAN CAMERA CENTER INC., 331 Cleveland Ave., N. W. Canton.  
CUSTOMCRAFTERS AUDIO INC., 2259 Gilbert Ave., Cincinnati.  
MUSIC UNLIMITED, 13410 Detroit Ave., Cleveland.  
BEXLY ELECTRONIC, 14805 Euclid Ave., East Cleveland.  
CUSTOM CLASSICS, 13421 Euclid Ave., East Cleveland.  
ANDERSON HIGH FIDELITY CENTER, 2244 Neil Ave., Columbus.

**Pennsylvania**  
HOUSE OF RECORDS, 360 West 8th St., Erie.  
HI-FI WHOLESALERS, INC., 1731 Chestnut St., Philadelphia.  
ELECTRONICS, City Line Center, Philadelphia.  
TEN CATE ASSOCIATES, 6128 Morton St., Philadelphia.  
ENGINEERED ELECTRONICS INC., 2046 West Liberty Ave., Pittsburgh.  
SHADLE ASSOCIATES, 151 S. Allen Street, State College.

**South Carolina**  
HI-FI SOUND & RECORDS CO., 621 Harden St., Columbia.

**Texas**  
CUSTOM MUSIC OF DALLAS, 3218 Oak Lawn Ave., Dallas.  
ROSS RADIO & SOUND CO., 1608 North Haskell Ave., Dallas.  
WRYE CO., LTD., 2410 W. Alabama, Houston.  
HI-FI SHOP, 1309 Beaumont, McAllen.  
THE MUSIC CENTER, 6918 N. San Pedro Ave., San Antonio.

**Virginia**  
ELECTRONIC PARTS CO., 9303 Granby St., Norfolk.

**Washington**  
OLYMPIC ENGINEERING CO., 2008 Westlake Ave., Seattle.  
HOUSE OF HI-FIDELITY 1021 W. First Ave., Spokane.

**Wisconsin**  
HI FI CORNER, 401 State St., Madison.  
THE HI-FI CENTER, INC., 4236 W. Capitol Dr., Milwaukee.

**Canada**  
AKINS SALES, 114 1/2 Slater Street, Ottawa.



## Books in Review

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

Yet I still must echo the common complaint of "senior citizens" in every field that their juniors (in experiential if not in chronological age) lack a sufficient "sense of history" to appreciate fully not only their present blessings but the valiant labors of the hardy pioneers who transformed the dream into its present hard reality. It was on this score that I urged them so strongly (in this column for September 1955) to read Roland Gelatt's *The Fabulous Phonograph*, and now commend to their attention the reminiscences of Sir Compton Mackenzie, founder of the oldest and still most important British journal devoted exclusively to reproduced music, *The Gramophone*. And it is partly on this score that I welcome a quite different, more direct, introduction to and clarification of contemporary audio techniques, equipment, and psychology: this one by the original editor, since 1954 publisher, of the magazine you are now reading.

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

practicable "working" information and advice.

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

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

*Continued on page 40*

**at last!**

**Engineering  
Artistry  
Craftsmanship  
Systems Concept**



*Chorale*

New three-way speaker system with 15 inch resistance damped enclosure  
Response from 40 to 18,000 cps  
Electrical crossovers of 300 and 5,000 cps, Power 30 watts  
Net Price \$249.00



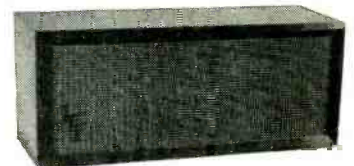
*Fantasia*

New three speaker system incorporating a resistance controlled enclosure  
Response from 50 to 15,000 cps,  
Power 20 watts  
Net Price \$129.50



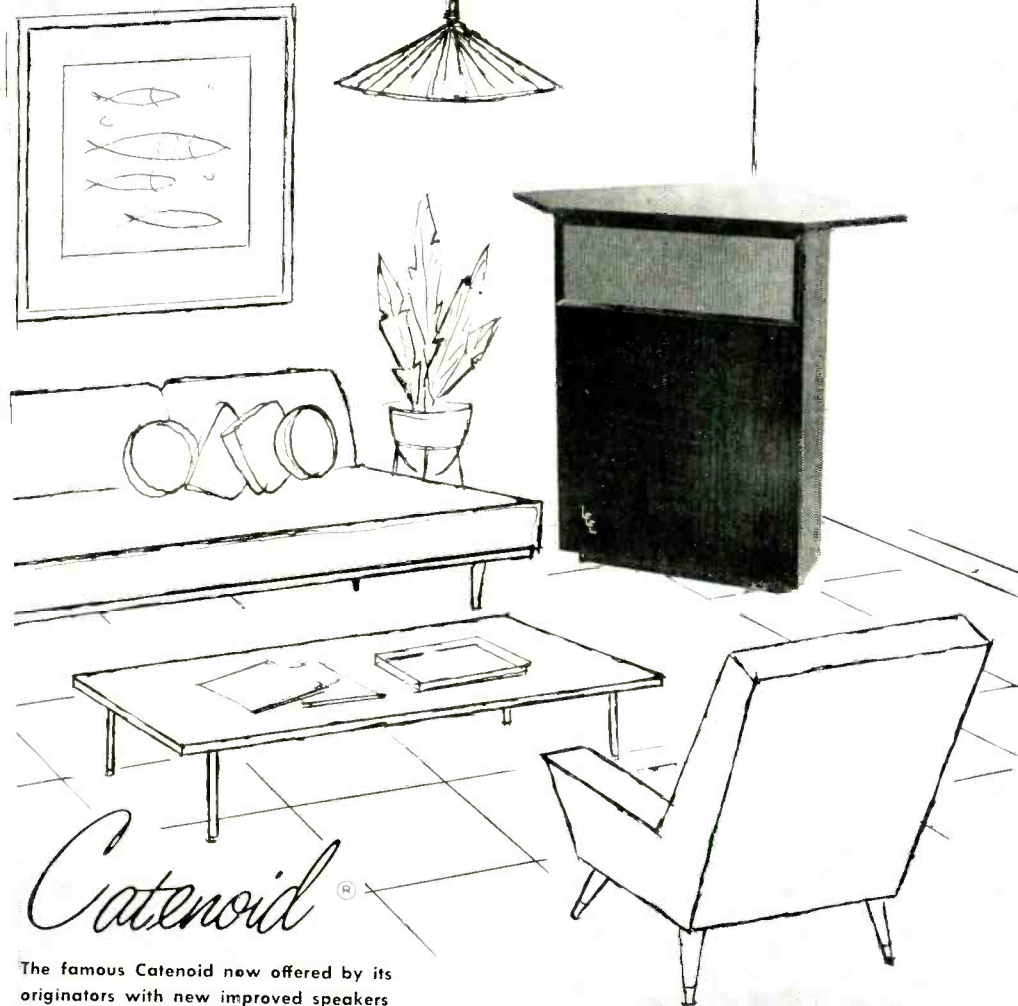
*Trio*

New corner system utilizing three speakers and a resistance controlled enclosure  
Response 50 to 15,000 cps,  
Power 20 watts  
Net Price \$99.50



*Musette*

Two-way bookshelf speaker utilizing an isothermal backvolume  
Response from 70 to 15,000 cps,  
Power 15 watts  
Net Price \$69.95



*Catenoid*®

The famous Catenoid now offered by its originators with new improved speakers  
Response from below 30 to beyond 18,000 cps

Three-way system with full bass horn and electrical crossovers of 300 and 5,000 cps

Power 30 watts, dimensions 37½" H x 29" along wall from corner  
Net Price \$395.00

FROM THE AUDIO LEAGUE—"We have never heard a smoother overall sound. The balance of lows, middles, and highs, was well-nigh perfect."

All LEE speakers available in mahogany, blonde and walnut pressure laminate finishes



**L. E. E. INCORPORATED**

*The laboratory of electronic engineering*

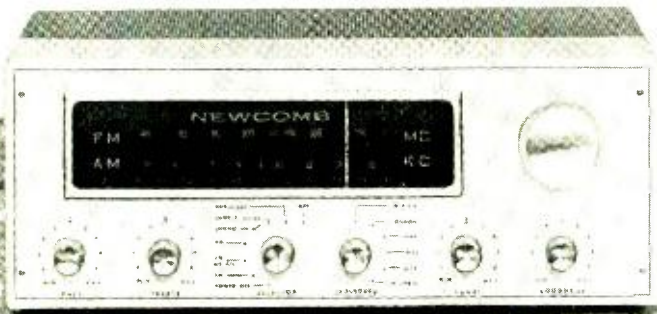
625 NEW YORK AVENUE N W WASHINGTON 1 D C • NA 0 2225

# THE NEWCOMB

## Royal 712

A CROWNING ACHIEVEMENT IN THE DISTINGUISHED COMPACT SERIES

Combining unbelievable tonal realism with beautiful decorator styling, this newest in the Newcomb Compact series brings together in one single unit a balanced-design audio amplifier and a fine FM-AM tuner . . . plus complete preamplifier and controls. With the Newcomb Royal 712 Compact, your system is assured the correct matching of the three most important parts of a hi-fi system, for they are factory-designed into one assembly. All of this crowning achievement comes from the laboratories of Newcomb . . . the sound of quality since 1937.



### Newcomb Royal 712:

Combining advanced electronics into a single high fidelity unit. Extremely sensitive FM and AM tuner. Special multiplex output jack for easy adaptation to stereophonic or binaural broadcasts. Temperature-controlled oscillators and A.F.C. on FM. Amplifier has inputs for every type of pickup, for tape, and for auxiliary equipment such as TV sound and microphone. Crystal-clear, distortion-free 12 watt amplifier matched to the tuner and pre-amp. Controls for level and loudness, and 6-position record response control.

FOR COMPLETE DETAILS: NEWCOMB AUDIO PRODUCTS CO., DEPT. W11, 6824 LEXINGTON AVENUE, HOLLYWOOD 38, CALIF.

## BOOKS IN REVIEW

*Continued from page 36*

pression which, in felicitous combination, give his book its prime distinction as well as its immense usefulness.

Yet it is in view of the broader perspectives implied if not explicit here and of Fowler's great influence as a spokesman of audio philosophy in general that I reiterate my obsessive jeremiads about the dangers of letting the worthy aim of practicability limit not merely our immediate hi-fi demands but also some by-no-means-impossible ideal objectives.

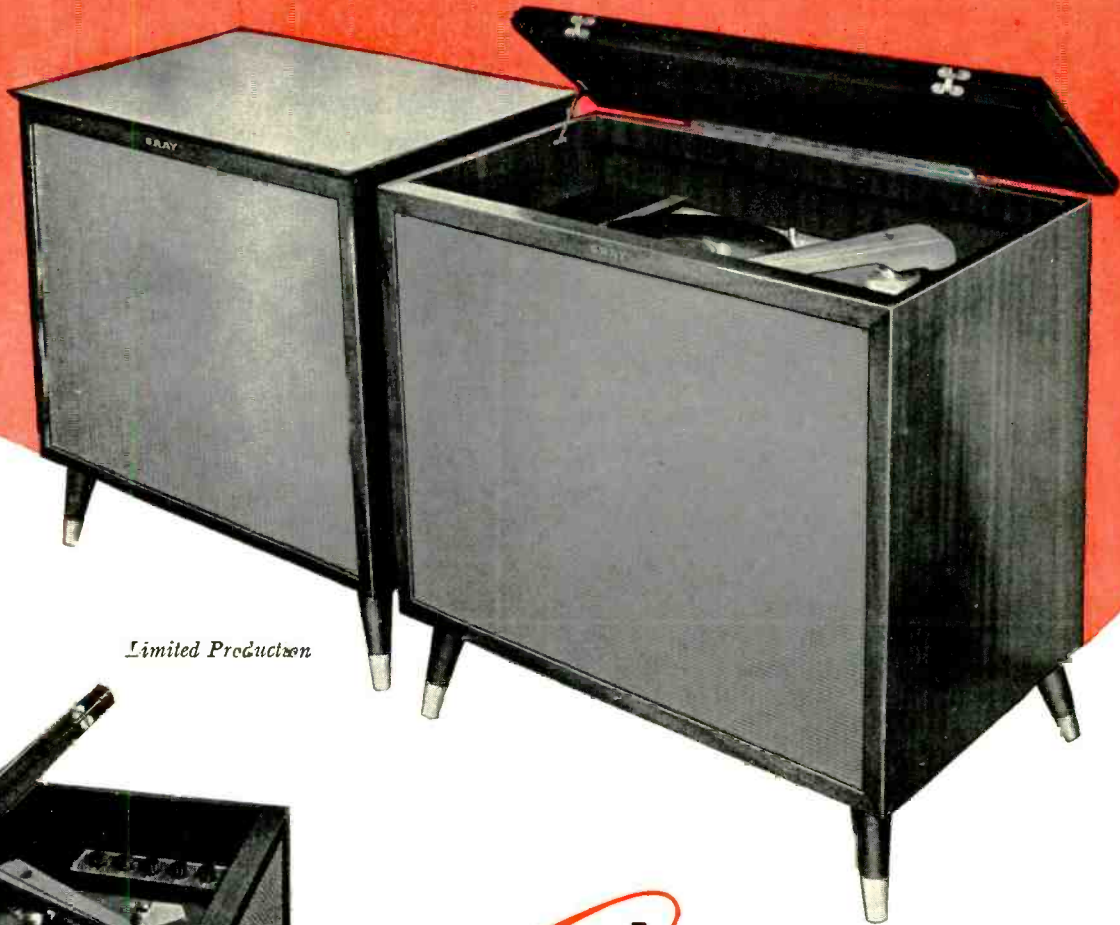
Happily, and to the author's everlasting credit, he takes far more pains than most of his predecessors to stress the basic complexity of the technical terms and functions explained here so effectively in everyday language. And unlike so many of his colleagues, he is careful to indicate too that there well may be better (if necessarily more elaborate and expensive) means of spectrum-division than by L-C dividing networks . . . of obtaining adequate acoustic power than simply by upping amplifier electrical-power resources . . . and of securing satisfying aural balance than by the use of "loudness" and "tone" controls. Nevertheless, and despite his frequent qualifications, the main spatial emphasis here is on the utility of L-C networks, non-horn-loaded speaker systems, and loudness and tone controls—without fully alerting the novice to what are (to my mind) their basic and incorrigible deficiencies.

I take particular exception to Fowler's statement that "only in the very simplest systems should tone controls be completely omitted" (the need for any "control" except for equalization and level-setting purposes is for me an unmistakable indication of some kind of speaker inadequacy): to his endorsement, however implicit and qualified, of pseudo-stereophony (dispersed sound sources, except for true stereo, are in my opinion the ruination of far too many otherwise first-rate contemporary installations), and above all to his concluding advice, "Don't buy more than you can hear." That is practical, all right; but again, infinitely educable though ears and aural sensibilities are, they never can realize any great measure of their potentialities unless our sound systems are capable of providing far more than we can appreciate at first

*Continued on page 42*



**GRAY presents...**



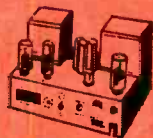
*Limited Production*



Ask for a listening demonstration at your favorite dealers'. Note space available for mounting FM tuner at the left.



**GRAY** turntable and arm.



**GRAY** 50 watt amplifier



**GRAY** pre-amplifier



**GRAY** speaker

Matching twin cabinets with removable legs suggest use as companion pieces or as separates. Also available in walnut or blonde.



**the**  
*Concert Duet*  
**for** **L.Q.\***

The secret is OUT! Gray Research has just announced a complete home music system designed for the *eye* as well as the *ear*! For the first time, laboratory-matched High Fidelity components, known and admired by thousands of music lovers are now available completely assembled and mounted in handsome, handmade, twin mahogany cabinets, to grace the finest of homes and add a note of distinction to any decor.

This magnificent musical instrument has been designed to set the pace for years to come—the standard by which others may be judged now and in the future!

Each component has been electronically designed and matched by engineers who *demand* perfection and ignored costs until the ideal was realized. Now at your fingertips, the whole world of music comes alive—the greatest operas, the most magnificent voices, the world-famous orchestras, the best from Broadway—all are yours, faithfully recreated by the magic of electronics to match your every mood and whim.

*\*Listening Quality*

**GRAY RESEARCH & DEVELOPMENT CO., INC., MANCHESTER, CONN. SUBSIDIARY OF THE GRAY MFG. CO.**

BOOKS IN REVIEW

Continued from page 40


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

Ignoramus to "Gramophile"

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

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


step  
in  
step  
up  
to a



There's a prestige and thrill in owning a Rondine! But remember too — you purchase a Rondine with peace of mind... assured the one shipped to you performs like the one at your dealer... assured it will be quiet for keeps! Admire its colorful styling... then look it over closely. Lift the turntable free of the well, and listen for the "pop" that tells you here is the ultimate in machining and self-lubrication for lifelong balanced rotation. Underneath is a motor so smooth... soundless... you'll not find its equal in other turntables!

# RONDINE


## TURNTABLE



*best of all... there's a Rondine for every budget!*

Rondine 1r—2-Speed	\$59.95
Rondine—3 Speed	\$84.95
Rondine Deluxe—3-Speed hysteresis synchronous motor	\$129.95

*slightly another sort of Rokline*



See your dealer. Write for Catalog and **FREE** strobe disc

**ROK-O-KUT COMPANY, INC.**  
 38-01 Queens Blvd., Long Island City 1, N. Y.  
 EXPORT: Morhan Exporting Corp., 458 Broadway, N. Y. 13, N. Y.  
 CANADA: Atlas Radio Corp., 50 Wingold Ave., Toronto 10, Ontario

background walnut Weldwood

42

HIGH FIDELITY MAGAZINE

from bygone  
 Gramophone like, rather than  
 tended quotations new com-  
 other ediscent gramophonic  
 considered commentary  
 consists. But he always  
 consistently entertaining  
 fits the many-  
 belligerent, and out-  
 ty he is. One thing  
 promise you: if you  
 t all, it won't be unre-

er should be forgotten  
 the audiophile how much the  
 ously expanded LP repertory of  
 today owes to Mackenzie's condem-  
 nation of early record catalogues' in-  
 adequacies and to the pioneering ex-  
 plorations of the National Gramo-  
 phonic Society which he founded. Or  
 how much the present freedom of ex-  
 pression enjoyed by record reviewers  
 owes to Mackenzie's powers of persua-  
 sion over the British manufacturers  
 to support a publication in which  
 their products were honestly criticized,  
 and to his consistent refusal to inter-  
 fere (however much he personally  
 disagreed) with the reviewing staff of  
 his own magazine. Or how much the  
 present practice of comparative test-  
 ing and evaluation of equipment owes  
 to the early "sound-test" demonstra-  
 tions which Mackenzie initiated.

There was and still is much more  
 to *The Gramophone* than Mackenzie  
 himself. Yet in spite of the limita-  
 tions of his own musical preferences  
 and of the omission from his book  
 of much material which illuminates  
 the magazine, his *Record of Music* is  
 a uniquely significant one. Knowing  
 it is likely to inspire many novice  
 listeners with new courage to cope  
 with what seems at first like unin-  
 telligible music, but which through  
 diligent phonographic repetition can  
 become truly known (and loved) "by  
 heart." And knowing it certainly will  
 give any present-day audiophile en-  
 hanced appreciation of the disks and  
 equipment he relishes so much—and  
 can relish all the more for knowing  
 that they didn't "just grow" by chance,  
 but were indefatigably encouraged  
 and promoted by pioneers like Sir  
 Compton Mackenzie in England—  
 and, I surely must add, by Charles  
 Fowler in this country.

**Mozart Bicentennial (cont.)**

Not much need be said about the

*Continued on page 46*



In the new Rek-O-Kut  
 Turntable Arm . . .  
 something exciting has  
 taken place! Here at  
 last is lateral and  
 vertical freedom-from-  
 friction achieved by no  
 other . . . distortionless  
 tracking . . . and an  
 exclusive micrometer-  
 action counterweight  
 allowing easier, more  
 accurate stylus  
 pressure adjustment!

A-120 for records  
 up to 12" \$26.95

A-160 for records  
 up to 16" \$29.95

*slightly higher West of Rockies*

# REK-O-KUT

**TURNTABLE ARM**  
Pat. Pending

- Friction-free lateral motion achieved by unitized sealed-in twin-bearing pivot.
- Friction-free vertical suspension between 1mm chrome-steel bearings . . . sealed in the cross-shaft!
- No need for a stylus pressure gauge! With cartridge mounted and arm in state of balance . . . turn micrometer-action counterweight to build up stylus pressure.

See your dealer. Write for Catalog and **FREE** strobe disc



**REK-O-KUT COMPANY, INC.**

38-01 Queens Blvd., Long Island City 1, N. Y.

EXPORT Morhan Exporting Corp., 458 Broadway, N. Y. 13, N. Y.  
 CANADA: Atlas Radio Corp., 50 Wingold Ave., Toronto 10, Ontario

GREAT **NEW** COMPONENTS FROM

# H·H·SCOTT

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



#### AM-FM STEREOPHONIC TUNER (MODEL 330B)

Most advanced tuner ever produced, its features will keep it current for years to come.

**FM Section:** Same features as 311B FM tuner shown at right. **AM Section:**

- Unique AM circuitry lets you hear audio frequencies beyond 10 kc, an octave above what has heretofore been practical
- New AM detector design is completely distortionless
- Sensitive signal strength indicator
- Completely separate FM and FM sections for stereophonic operation
- 3 position AM selector switch for optimum reception under any signal conditions
- 10 kc whistle filter
- Tape recorder, multiplex and stereo outputs
- Both fast and vernier tuning. \$199.95

**ACCESSORY CABINET PRICES:**  
 Traditional or blond mahogany  
 (all models) . . . \$19.95  
 Leather-finished plastic covered metal  
 (all models) . . . \$9.95

**DIMENSIONS IN WOOD CABINET:**  
 210E, 99C, 330B, 331B 15½ x 5 x 12¼  
 311B, 121C, 310B . . . 13½ x 5 x 9½



#### FM Tuner (MODEL 311B)

Rated tops by leading high fidelity publications. Features include ● Wide band circuit design for highly selective drift-free performance ● Sensitivity 3 microvolts for 20 db of quieting ● Signal strength and tuning meter for precision tuning on weak stations ● Separate tape and multiplex outputs ● Automatic gain control makes manual adjustment of sensitivity unnecessary. \$119.95

## FREE

send for H. H. Scott  
 catalog HF-11  
 just off the press!

**H. H. Scott** brings you new styling... new features... new exclusive Green Dot Controls that make high fidelity easy for both you *and your family* to operate. And behind each H. H. Scott component is an outstanding record of professional integrity, engineering leadership and uncompromising standards of performance that protect your investment. When these factors are considered, H. H. Scott components represent outstanding values whatever their price.

H. H. Scott engineering innovations have consistently set performance trends in the industry. Among the many H. H. Scott firsts:

- FM tuners with the most advanced circuitry known — wide band design — for super-selective drift-free tuning.
- Best sounding AM ever developed, with frequency response beyond 10kc.
- Patented Dynamic Noise Suppressor that removes record scratch and turntable rumble yet lets all the music through.
- Add-A-Unit styling so H. H. Scott components go together in any combination.

### JUST TUNE TO THE GREEN DOTS AND PLAY!

Now everyone in your family can operate your high fidelity system! All they do is set controls on the Green Dots... adjust volume... and play. All important operating features are retained... no controls have been eliminated. But Scott designers have labeled all controls so your high fidelity system is easier to operate than your TV set.

#### H. H. Scott's engineering leadership recognized with these important awards!

- Electrical Manufacturing Award for outstanding laboratory instrument design
- Medal of Merit at the International Sight and Sound Exposition
- Two A.I.M. Merit Awards
- Top ratings in all equipment reports.



### H. H. SCOTT COMPONENTS ARE EASY TO INSTALL.

Custom installation can be accomplished with one simple cutout... there are no panels or knobs to remove. Decorator-designed mahogany cabinets harmonize well with modern or traditional furnishings. Components can be connected together as easy as plugging in a lamp.



#### DYNAURAL LABORATORY AMPLIFIER (MODEL 210E)

Complete 30-watt control and power center that includes Dynamic Noise Suppressor to eliminate turntable rumble and record surface noise

- Green Dot control settings
- Two magnetic cartridge inputs
- Complete tape recording facilities
- 7 position record compensator
- Three channel Bass and Treble controls
- Loudness control
- Variable damping control
- Frequency response flat from 19 cps to 35,000 cps
- Harmonic distortion less than 0.5%
- First-order difference tone IM less than 0.25%

**\$179.95**

ALL TUNERS MEET FCC RADIATION SPECIFICATIONS  
ALL PRICES SLIGHTLY HIGHER  
WEST OF ROCKIES

H. H. SCOTT . . . A SOUND INVESTMENT

H. H. SCOTT, INC., 385 Putnam Ave., Cambridge, Mass., Export Dept: Telesco International Corp., 270 Park Ave., N. Y. 17

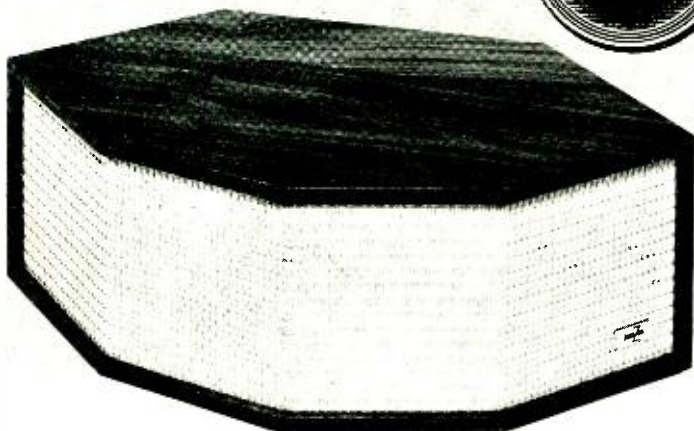
The magic word in speakers!

# ELECTROSTATIC

...product of 9 years

of JansZen  
research

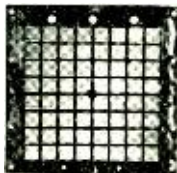
and backed by an unprecedented



With the JansZen 1-30 Electrostatic speaker you can sit in *any* part of the room and still get nothing but pure, even, undistorted sound. Unlike paper-cone speakers, this revolutionary method of reproduction transforms electrical energy *directly* into sound . . . eliminates breakup and audible resonances . . . gives 500-30,000 cycle response with an unbelievable 120 degree dispersion!

Exclusive electrostatic radiators are the key to JansZen's audio achievement. Each of the four radiators incorporates a virtually massless, stretched diaphragm, driven over its entire surface by an electrostatic field. The result is completely uncolored sound for the first time in speaker development. These radiators are unaffected by temperature and humidity changes . . . so stable and dependable we guarantee them two full years.

\*Radiators guaranteed 2 years;  
Balance of speaker guaranteed 1  
year. Based on a remarkable new  
principle in the transmission  
of sound.



Mahogany,  
Birch, Walnut  
and Utility  
finishes available  
on request.

# JansZen ELECTROSTATIC

Loudspeaker



Send for complete literature on the JansZen 1-30 Electrostatic  
as well as the name of your nearest dealer!

Product of NESHAMINY ELECTRONIC CORP. Neshaminy, Pa.  
Export Division: 25 Warren St., New York 7, N. Y. Cable: Simontrice, N. Y.

## BOOKS IN REVIEW

Continued from page 43

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

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

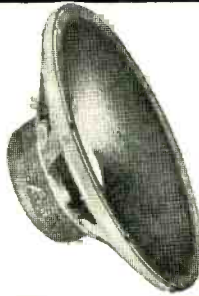
It's really worth the effort, though, for what we actually have here is a panel of outstanding specialists analyzing, in extreme detail and depth, almost all aspects of Mozart's incredibly versatile techniques. Some of these are as readable as they are illuminating (e.g., Gerald Abraham on the operas,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

Continued on page 50



### JIM LANSING 12" Signature EXTENDED RANGE SPEAKER

**Model D123** — "Every Note A Perfect Quote."  
So true with this extremely high quality wide range speaker of unusually shallow design. "Step-down" frame design with only 3 3/8" overall depth permits unique installations such as flush wall mounting between studs. Delivers crisp undistorted highs and clean bass. 3" edge wound aluminum ribbon voice coil. Power rating 20 watts. Impedance 16 ohms. Frequency response in suitable baffle 30-15,000 cps. Free air cone resonance 35 cps. Perfect for 1-speaker applications and makes an ideal woofer for a future multiple system.  
Net **\$54.50**



### JIM LANSING 15" Signature EXTENDED RANGE SPEAKER

**Model D130** — A remarkably efficient top quality speaker delivering breathtaking sound—silky highs, well rounded lows, and a mid-range with extraordinary brilliance and presence. Splendid transient response. The only 15" extended range speaker with a 4" voice coil (edge wound aluminum ribbon). Power capacity 25 watts. Impedance 16 ohms. Free air cone resonance 37 cps. Frequency response in suitable enclosure 30-17,000 cps. Overall depth only 5-9/16". First choice among critical Hi-Fi enthusiasts because of its splendid tonal definition superior to that of most 2-way systems.  
Net **\$76.00**

### JIM LANSING Signature DIVIDING NETWORK

**Model N2500** — A special dividing network with crossover point at 2,500 cps especially suitable for matching the Jim Lansing D-123 or D-130 extended range speakers with the No. 075 tweeter. Includes cable connected external level-balancing control.  
Net **\$15.00**

### JIM LANSING Signature HIGH FREQUENCY RADIATOR

**Model 075** — Advanced ring-type radiator design introduces an entirely new concept in high frequency radiation—produces the smoothest highs you ever experienced, and delivers them uniformly and distortion-free from 2,500 cps to beyond the range of audibility. The Model 075 adds 2-way brilliance to your present system—makes a perfect matched companion to the D123 12" or D130 15" extended range speakers with dividing network. Voice coil 13 1/2" diam. Power rating 20 watts above 2,500 cps. Impedance 16 ohms. 90° dispersion angle. The perfect tweeter for any multiple Hi-Fi speaker system.  
Net **\$54.50**



### JIM LANSING CONSOLE ENCLOSURES

FOR 12" SPEAKERS



**C36** — 19 3/8" wide, 15 7/8" deep, 23 3/4" high, 29 1/2" high with legs. Shpg. Wt. empty. 47 lbs.



**C38** — 23 3/4" wide, 15 7/8" deep, 19 3/4" high, 26" high with legs. Shpg. Wt. empty 47 lbs.

HIGHBOY OR LOWBOY MODELS FOR 12" AND 15" SPEAKER OR 2-WAY SYSTEMS

Enclosure Woods and Finishes:  
**CONTEMPORARY WOODS**  
Mahogany, Dark Finish  
Mahogany, Light Finish  
Birch, Natural Finish  
Korina, Blond Finish

**PREMIUM WOODS**

Maple, Salem Finish  
Oak, Light Finish  
Prima Vera, Natural Finish  
Walnut, Dark Finish  
Walnut, Light Finish

FOR 15" SPEAKERS



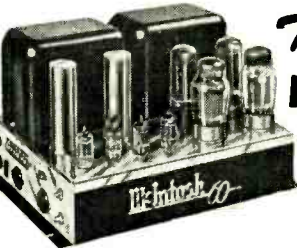
**C37** — 36" wide, 16" deep, 30 1/4" high. Shpg. Wt. empty 69 lbs.



**C35** — 23 7/8" wide, 16" deep, 38 1/2" high. Shpg. Wt. empty 69 lbs.

Contemporary Woods: **\$105.00**  
Premium Woods: **\$114.00**

Contemporary Woods: **\$96.00**  
Premium Woods: **\$105.00**



### The Very Best!

### McIntosh MC-60

60 WATTS OF 99-60/100%  
PERFECT AMPLIFICATION

Designed for the perfectionist who can hear the difference. This sensational amplifier delivers 60 watts of the purest sound possible

within the theoretical limits of quality and efficiency. No other amplifier does this with less than 0.5% harmonic distortion from 20 to 20,000 cps. The amplifier of choice for really fine systems

Net **\$198.50**

McINTOSH MC-30 30-watt power amplifier with same outstanding performance as MC-60.....Net **\$143.50**



### McIntosh C-8

PROFESSIONAL  
AUDIO COMPENSATOR

Provides the absolute maximum in completeness and flexibility of control for professional and home music systems. 10-switch

phono-compensator for really complete record equalization. Separate precision tone controls. Special inputs for AM, FM, radio, phono, TV and tape recorder. DC on filaments assures lowest possible hum level obtainable.

C-8 Less cabinet ..... Net **\$88.50**

C-8 With cabinet ..... Net **\$96.50**

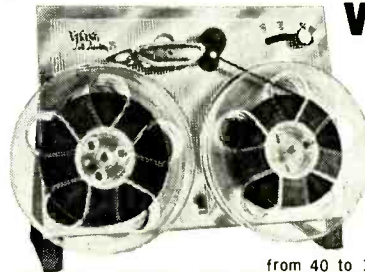
### TERMATAPE SPECIAL! TOP QUALITY RECORDING TAPE



A real buy on this professional recording tape made to our exacting specifications. Red oxide coating on plastic base. Fully Guaranteed.

1200 ft. on 7" reel..... **3 for \$4.98**

1800 ft. on 7" reel..... **2 for \$4.98**



### VIKING FULL FIDELITY TAPE RECORDING EQUIPMENT

**FF75 TAPE DECK** This basic component provides all necessary tape functions by permitting use of a variety of interchangeable heads for special purposes. FF75 basic monaural playback unit consists of transport, bracket, and one record-playback head. Hi-fi response

from 40 to 14,000 cps at 7 1/2 ips. Less than 1% harmonic distortion. Also plays at 3 3/4 ips. 4-pole constant speed 60 cycle motor. Viking's exclusive Dynamu heads, with a flux-gap less than 0.0002", assures extraordinary fidelity for playback of pre-recorded tapes and all recording usage. Dimensions: 12 1/8 x 8 5/8 x 4 5/8". Wt. 11 lbs. Net **\$59.95**

### ALSO AVAILABLE AS FOLLOWS

**FF75-L** Monaural Playback Unit with Tapelifter. Same as FF75 with tapelifter added ..... Net **\$62.45**

**FF75R-LP** Monaural Record Playback Unit with tapelifter and pressurepads and erase head. Net **\$71.95**

**FF75B-LP** Binaural Playback Unit with Staggered Heads, matched, for record-playback. Includes tapelifter, pressure pads, transport, and head brackets ..... Net **\$74.45**

**FF75-SU** Universal Binaural Playback Unit, In-Line and Staggered Heads. Consists of transport, head bracket, in-line head assembly, standard record-playback head, tapelifter, and pressure pads. Net **\$97.65**

**FF75-SR** Binaural (Stacked Head) Playback Unit plus Monaural Erase-Record Functions. Includes transport, head bracket, stacked head, erase head, record head, tapelifter and pressure pads. Net **\$107.50**

**D-396** Portable Case. Pre-drilled holes ..... Net **\$24.95**



### Viking RP-61

Record-Playback Amplifier

A recording amplifier and playback preamp. expressly designed to match the Viking FF75 full fidelity tape deck. Provides perfect recording fidelity over its entire range to 12,000 cps. Recording equalization fixed for NARTB curve. Variable equalization for playback from any source. Dimensions: 12 1/8 x 2 x 6" completely encased. Self powered. Net **\$74.50**

### Viking PB-60 PREAMPLIFIER

For perfect NARTB equalization and peak performance on playback of pre-recorded tapes the PB-60 preamp. is the ideal mate for your regular power amplifier. Contains separate volume control, a variable equalization control, and cathode follower for remote installations. Dimensions: 6 1/2 x 3 x 2" encased. Self powered. Net **\$24.50**



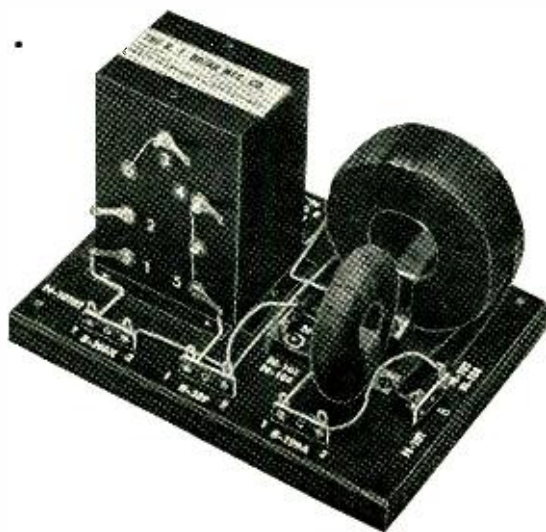
85 CORTLANDT STREET, NEW YORK 7, N. Y.

Phone: WOrth 4-3311

A N O T H E R

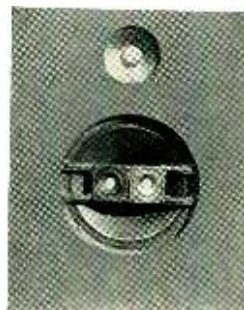
# BOZAK

F I R S T . . .



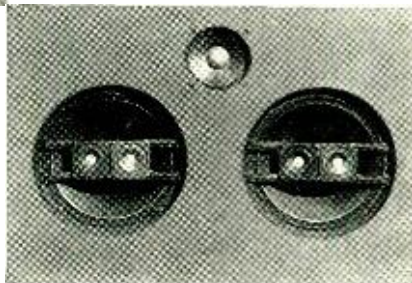
## the N-10102 Convertible Crossover Network

*Grows with your Bozak Speaker System*



Wired as an N-101 it has an 8-Ohm Impedance and the slow 6-db-per-octave Crossovers at 800 and 2500 cycles for the one-woofer Bozak B-302 Speaker System.

**when your B-302 grows into a two-woofer B-305**



just remove two leads and transfer two others, and you have the 16-Ohm Impedance and the same slow Crossovers at 800 and 2500 cycles needed for this outstanding System.

For the magnificent four-woofer B-310 and B-400 . . . add a condenser bank and change four leads for the 8-Ohm Impedance and slow Crossovers at 400 and 2500 cycles.

The N-10102 Crossover Network, like Bozak Loudspeakers, is never outgrown . . . never becomes obsolete. Together they mean

*The Very Best in Sound*

**THE R. T. BOZAK SALES COMPANY**



**BOX 966 • DARIEN • CONNECTICUT**  
EXPORTS: ELECTRONICS MANUFACTURERS' EXPORT COMPANY, PLAINVIEW, NEW YORK

## BOOKS IN REVIEW

*Continued from page 46*

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

### GRACE NOTES

Stravinskian "Poetics." One weakness of the current renaissance of "class" paperback reprints is the comparatively few musical classics included so far. But at least these few all have been really first-rate books—as is the latest, a reissue of Stravinsky's celebrated Norton lectures at Harvard, *Poetics of Music in the Form of Six Lessons*, translated by Arthur Knodel and Ingolf Dahl (originally Harvard University Press, 1947). If perhaps not quite as richly revelatory an insight into the composer's philosophy and techniques as the out-of-print *Chronicle of My Life* (1936), the present astonishingly provocative—and far too little-known—booklet contains some of the most tersely cogent remarks on the composition and performance of music to be found anywhere. Whether you personally admire or detest Stravinsky's own scores, you are sure to find here entirely new illuminations not only on the man and artist himself, but on the fundamental nature of all musical experience (Knopf "Vintage" series, 95¢).

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



## How Durable Is Your Fidelity?

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

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

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

A pickup must be vulnerable to wear, since it operates through the opposed mechanical principles of springback

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

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

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

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

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

J. M. C.



## Russia as it saw me

by Jan Peerce

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

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



This was to be the summer that I had originally planned to devote to vacation only; perhaps interspersed with a few concerts at outdoor auditoriums, a few recitals, a record session or two. That was to be all. But the Ministry of Culture of the Soviet Union came forth with another idea. They invited me—via Mr. Sol Hurok—to come to Russia and sing in concerts and opera for audiences

in Moscow, Leningrad, and Kiev. It was an invitation on a grand scale: six concerts and six opera appearances in three different operas—to be accomplished in four weeks. After I had had a talk with State Department officials in Washington, who regarded the venture favorably, I abandoned my peaceful summer without a backward glance and almost immediately started to struggle with the packing and to estimate overweight luggage.

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

True—distinguished instrumentalists such as Gilels and Oistrakh had recently appeared to great acclaim in the

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

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

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

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

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

Right after my first concert we hopped a plane to

Leningrad, where I was to appear both in concert and as Duke in *Rigoletto*. It was the first time I really met my Russian colleagues. I was told, wherever I appeared in opera, (two *Rigolettos* in Leningrad, two *Traviatas* in Moscow, and two *Masked Balls* in Kiev), that I would be singing with all-star casts of these opera companies. Now, looking back, I certainly must agree. Valentina Maskinrova, Leningrad's prima donna, was Gilda; Konstantin Laptev, a wonderful artist, was Rigoletto; and a young girl, Taisiya Sirovatko, was Maddalena. This last named singer has one of the most beautiful contralto voices I've ever heard, and I believe, if the cultural exchange among artists of all countries continues, she will make a name for herself on an international scale.

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

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

There was some time to do a little sightseeing in this beautiful, spacious city—somewhat reminiscent of our Washington, D. C. The river Neva flows right through its heart and forms many canals, which give it a leisurely, Venice-like feeling. This was also my first experience with the "white nights." At one a.m. it was still quite light. On my first day in Leningrad I went to a performance at the Kirov Theatre of Tchaikovsky's *Pique Dame*. Leningrad's



The author (second from left) with members of the cast of *Rigoletto* and executives of the Kirov Theater, Leningrad.

famous opera house, called in Czarist days the Mariensky, is a beautiful, intimate place, seating about 1800. Its décor is white with two shades of blue, and it boasts a wonderful crystal chandelier. There were mostly young singers in the cast of *Pique Dame*, all of them excellent, but the thing that left the strongest impression with me was the chorus. Russians are rightly famous for their choirs, and there is nothing as thrilling as the sound of those Russian bassos—a sound unique, with a vastness and power comparable to that of the singers' huge country itself.

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

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

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



Recital in Philharmonia Hall, Leningrad: "perfect acoustics."

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

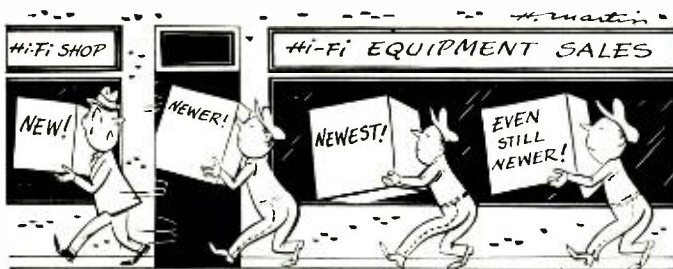
To give you an example of how kind and warm the entire feeling among artists was, let me relate one incident. After our second *Rigoletto* performance there was a party given in my honor. I returned home at about one a.m. and had to leave my hotel the next day at seven a.m. to catch my plane back to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

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

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

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

*Continued on page 144*



# WHY BIAMPLIFY?

by ROY F. ALLISON

EVERYBODY has at least one major complaint about high-fidelity systems. To many, the most infuriating thought is that the equipment is always obsolescent: no sooner does a man finish paying for the last improvement — goes the wry observation — than something better becomes available, to make canned Philadelphia Orchestra seem yet more garden-fresh.

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

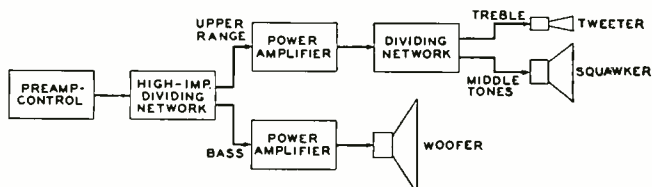
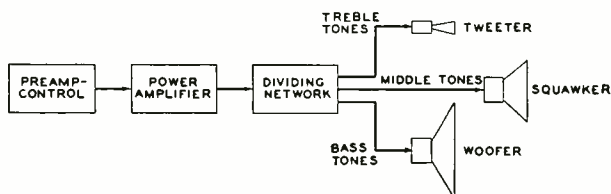
Specifically, we believe that owners of two, three, and four-way speaker systems are well advised to consider the advantages of using a separate power amplifier for the bass driver. The conventional method of using a multi-speaker system is illustrated in Figure 1: a preamplifier-control unit is connected to a single power amplifier which, of course, amplifies the entire frequency range of the control unit's output. A dividing network (or crossover network; same thing) then separates the components of the sound according to frequency, permitting them to pass only to the appropriate reproducer in the loudspeaker system and blocking them from the other reproducers. We have used a three-way speaker system for illustration. In a two-way system there are only two reproducers and two outputs from the network; in a four-way system,

four reproducer operating ranges and four network outputs. When we speak here of two, three, and four-way systems we mean those in which separate parts of the frequency range are reproduced by as many individual voice coils, or sets of voice coils. We do *not* refer to multi-cone or "two-way" speakers with mechanical cross-overs in this context.

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

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

*Better woofer damping.* A conventional crossover network requires a combination of inductors and capacitors to accomplish its filtering action. Almost invariably an inductor is connected in series with the woofer. If the recommended woofer crossover frequency is ten times the



basic resonance frequency—a normal ratio—the impedance of this inductor is about  $2\frac{1}{4}$  ohms at the woofer resonance frequency in a high-quality 16-ohm network. If the amplifier's damping factor is 20, the series inductor reduces the *effective* damping factor to a little more than 5. The same ratios exist for other system-impedances. Degradation of the damping factor may be worse in non-typical cases, but it is rarely less severe—unless the woofer is connected directly across the amplifier output terminals and allowed to roll off naturally, as it is in a few conventional systems. Most woofers *do* need electrical rolloff, however. In a biampifier system this is obtained with the high-impedance dividing network; thus the advantages of direct woofer connection to the power amplifier are retained.

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

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

*Higher power-handling ability.* Recently, the question of amplifier power requirements has been debated from every quarter. There is no simple absolute answer. Power requirements depend on so many circumstances that one user may need twenty or thirty times the power that would be entirely adequate for another. Still, it is certain that the increasing dynamic range, and decreasing distortion, of source materials are gradually raising amplifier power requirements. If 20 watts were enough three years ago, for instance, the same system now probably needs 40 or 50 watts. This situation makes a biampifier conversion especially advantageous for a system now limited

by an obsolescent amplifier; rather than buy a 40-watt amplifier to replace a 20-watter, the owner need buy only another 20-watt unit to use with the old one in a biampifier setup. With a woofer crossover point somewhere between 250 and 1,000 cps, a range which covers just about all multi-speaker systems, the average signal power handled by the two amplifiers will be roughly equal. Thus the probability of signal clipping will be about the same in a biampifier system with two 20-watt units as in a standard system with a 40-watt amplifier. A bonus advantage, and a most important one, is that if severe clipping *does* occur it will be less objectionable, since it will probably not affect both channels simultaneously. A heavy low-frequency transient will not muddy up the treble. Needless to say, the two amplifiers should be as clean and as stable up to their rated power limits as the single high-power unit; and a pair of high-power amplifiers would be better yet for desirable power-handling ability.

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

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

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



\* Roy F. Allison, "The Biampifier System"; HIGH FIDELITY, II (Nov.-Dec. 1952), 84-87.



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

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

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

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

In a system which combines infinite-baffle Bozak or Acoustic Research woofers with a Janszen electrostatic tweeter, the woofers are ordinarily connected directly to the amplifier and permitted to roll off naturally; the tweeter is also connected to the amplifier output terminals. There is no crossover network at all in such a system except for a 500-cps high-pass filter built into the tweeter. Accordingly, amplifier damping is already fully effective on the woofer. When we tried a 500-cps biampifier setup with a Bozak-Janszen system, we found it *less* satisfactory than single-amplifier operation—the normal tweeter-woofer overlap in operating range from 500 to 1,000 cps is, apparently, essential for natural middle-range reproduction. We adjusted our high-impedance filter to cut off at 400 cps in the treble channel and 1,200 cps in the bass channel, and that restored the middle range. Still, the only improvement obtained from biampifier

operation was cleaner sound at high power levels—in itself, perhaps, not a negligible benefit.

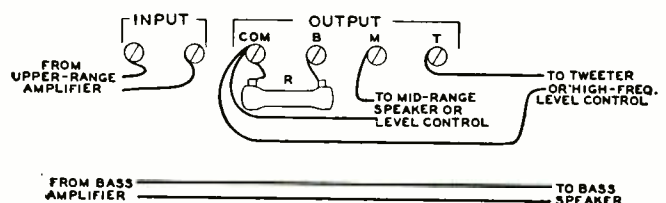
There are now available four widely-advertised types of dividing networks that operate between a preamp-control unit and two or more power amplifiers. First on the scene, a few years ago, was the Van-Amp (Variable Audio Network Amplifier) made by General Apparatus Company. This has a single continuously-variable control with which the crossover frequency between the low- and high-frequency output channels can be adjusted from 90 to 1,100 cps. Level controls are furnished for both output channels; the maximum voltage gain (relative to the input from the control unit) is 8 on each channel. Crossover attenuation rate approaches 12 db per octave. The Van-Amp is available as a kit, at \$39.95, or completely assembled and wired for \$56.95. A schematic diagram, parts list, and assembly instructions are furnished in the Van-Amp instruction book, which can be obtained alone for \$1.00 (deductible from the kit price if you order it later on).

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

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

The most elaborate and versatile of such devices, the model 3-CFD Electronic Frequency Divider, is sold by Colbert Laboratory. This can be operated as either a two-channel or three-channel filter, with individual continuously-variable low-frequency and high-frequency crossovers, and output level controls for each channel. It has been designed for a constant

*Continued on page 149*





## Love letter to an old speed

by JOHN BALL, JR.

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

After necessary preliminaries, a gentleman from Columbia Records, Inc., stood up with a bland smile on his face and a thin disk of vinylite in his hands. Formally he delivered a short speech about 33 $\frac{1}{3}$  rpm and microgroove.

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

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

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

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

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

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



...oser with Gregory Singer as  
...is is reaching pretty far afield  
...e, but the record offers a most  
...ork which I happen to enjoy.

...music not only do the 78s hold  
...the ancient mechanical recordings  
...ion. With all respect to the Misses  
...to the kinetic Mme. Callas, I oc-  
...hear my mad scenes given the kind  
...ole to Mme. Galli-Curci when that  
...the prime of a magnificent voice.  
...with equipment designed for the  
...ese venerable disks can be made sur-  
...e insofar as concerns the vocal part.

...any 78s is far better than many present  
...Nor is date of recording always a reliable  
...the merits of what lies in the grooves. There is  
...little stunt I like to pull on those occasions when some-  
...one comes over to hear my sound system. The victim  
...having been made comfortable, the living room suddenly  
...becomes filled with the electrically charged climax of the  
..."Transformation Scene" from *Parsifal*. The orchestra rises  
...to a peak of intensity, the brasses cut through in a sunburst  
...of triumph, and then the air is almost shattered by the  
...crashing impact of tympani thundering out the majesty and  
...power of the knights of the Grail. As the music echoes  
...away, there is always a startled expression and usually some  
...hushed comments about the tremendous fidelity, near per-  
...fect but for a barely noticeable tape hiss. A slight hiss  
...there is, but it's not tape: the recording was made at  
...Bayreuth circa 1927 by Dr. Karl Muck (Col. 67364-D  
...in set MM 337).

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

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

...symphony orchestra, of *Mairsey Doates and Doasey Doates*.

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

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

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

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

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

*Continued on page 146*

*The Standard of Performance*

**McIntosh**

**60 WATT AMPLIFIER**

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

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

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

**THERE IS A DIFFERENCE. . . .**

**MAKE THE McINTOSH LISTENING TEST**

**AT YOUR AUTHORIZED McINTOSH DEALER'S.**

by  Roland Gelatt

# music makers

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

The production committed to disks is basically that of the Cambridge Festival, which opened in New England this summer and arrived at New York's Phoenix Theater in mid-September. Readers who keep *an courant* with theatrical doings in the East will know that this production has provoked a wide division of critical opinion. The differences center on Miss McKenna's Joan, a character thickly Irish in speech and rudely peasantlike in bearing and deportment. In some quarters this approach has made a rather unhappy impression. Brooks Atkinson found it apposite in the early scenes, but spiritually out of place when the play moves into a new dimension in the trial scene and the epilogue. For Wolcott Gibbs, "her portrayal is conceivably arresting, but it is too much on the same choked and primitive level." On the other hand, *Time's* critic felt that "by subordinating effect to essence, what Joan does to what Joan is, she makes an audience feel itself in close contact with someone, however rare, who is in close communication with something, however intangible." And the *Saturday Review's* Henry Hewes termed it a "miracle" that "without make-up and before our eyes we see a plain homely rustic change into a radiantly beautiful celestial being."

Having experienced Miss McKenna's Joan three times—at the

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



Siobhan McKenna: a radiant Joan.

dead." The reverberations of that line still sound in my ears.

Siobhan McKenna was at first disinclined to record the play for home listening. Previously she had made a

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

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

*Continued on page 73*

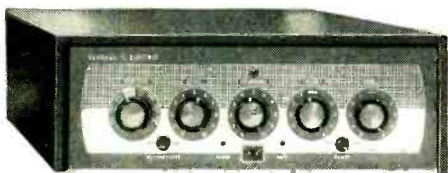
*For HIM for HER for you*

**GENERAL ELECTRIC HI-FI MEANS  
ENDURING MUSICAL ENJOYMENT!**



**G-E  
GOLDEN CO-AX  
12-inch  
Dual Coaxial  
Loudspeaker**

Combines a 12-inch woofer, a 2 $\frac{3}{4}$ -inch tweeter, and built-in electrical-mechanical crossover system. Handles 25 watts of power. Distortion free response—40 to 15,000 cycles... **\$44<sup>95</sup>**



**G-E CONVERTIBLE  
20-watt Amplifier and Pre-Amp**

Dual chassis design for independent installation or use as a complete unit. This flexible, low-cost component provides 7 panel-mounted controls. **\$99<sup>95</sup>**



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

The incomparable General Electric cartridge puts new brilliance in your favorite recordings at modest cost. Ranging upward, you'll find General Electric speakers, the sensational 20-watt Amplifier and Pre-Amp, and other superb components each adding in its unsurpassed way to a quality of reproduction famous in professional circles. Fortunately, all General Electric components are sensibly priced. Examine them at your local dealer's, or write today for our free booklet of new Hi-Fi ideas. *General Electric Company, Special Products Department, Section R 54116, Electronics Park, Syracuse, New York.*

*Progress Is Our Most Important Product*

**GENERAL  ELECTRIC**

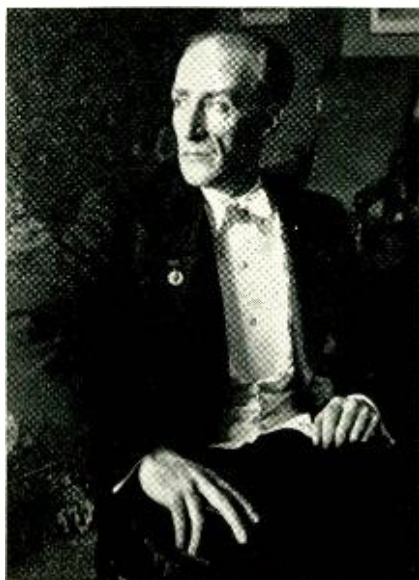
scripts, but then the performance might have suffered." And did she think well of the recorded performance?, I asked. Miss McKenna gracefully avoided the opportunity for self-admiration. "I don't ever enjoy listening to myself," she said, "but I feel that I should."

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

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

THE LENINGRAD Philharmonic journeyed to Vienna this spring and evoked some extremely flattering reports in the press—including a few by American critics not normally given to the bestowal of hyperbolic praise. On this side of the ocean the rapturous descriptions seemed a little hard to credit, for the recordings of the Leningrad orchestra that had appeared here were not especially noteworthy. On the Soviet-derived disks the orchestra sounded pallid and thin—a competent body of players, but nothing to write home about. These Russian recordings, it is now clear, bore false witness. During the Lenin-

grad Philharmonic's tour of Germany and Austria, Deutsche Grammophon recorded the orchestra in proper style; and having listened to one of the DGG pressings, I am ready to join the chorus of praise-givers. It is a large orchestra (106 men) and sounds it. The string sections, despite their size, play with great precision and produce a solid, mellow tone, not unlike that of the Philadelphia. The woodwinds have a nasal quality, which I happen to like, and there are obvi-



Soviet conductor Eugene Mravinsky.

ously some very able instrumentalists among the first-desk men.

Toward the end of November, Decca will issue four of the DGG-Leningrad records: the Rachmaninoff Second and Tchaikovsky Fourth symphonies conducted by Kurt Sanderling, and the Tchaikovsky Fifth and Sixth conducted by Eugene Mravinsky. The latter at fifty-three is generally considered the Soviet Union's most accomplished conductor. He is a graduate of the Leningrad Conservatory and served his apprenticeship as a secondary opera and ballet conductor in that city. Since 1938 he has been at the head of the Leningrad Philharmonic. Kurt Sanderling, the second in command, was born forty-four years ago in what was then East Prussia and is now Poland. He studied in Berlin and had just started out as an assistant at the Städtische Oper when the Nazis took over and forced him to emigrate. He eventually settled in the USSR, where he was employed at first as a studio pianist for the Moscow radio station. Later on, in 1941, he was called to Leningrad and resumed his career as conductor. Sanderling, in-

centially, is not the first German emigré to lead the Leningrad Philharmonic; for several years during the mid-1930s the orchestra's music director was Fritz Stiedry, formerly of Berlin and now one of the chief conductors at the Metropolitan Opera.

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

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

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

Scorpio  **N**ovember

**For "Thanksgiving"**

**VERDI: "FALSTAFF"**

From tavern table at the Garter Inn to Herne's Oak in the moonlight at Windsor Park, this is pure enchantment . . . the opera and the recording of it.

*Falstaff*, Tito Gobbi • *Alice Ford*, Elisabeth Schwarzkopf • *Ford*, Rolando Panerai • *Meg Page*, Nan Merriman • *Quickly*, Fedora Barbieri • *Nannetta*, Anna Moffo • *Fenton*, Luigi Alva • *Conductor*: Herbert von Karajan • Recorded in London with the Philharmonia Orchestra and Chorus . . . like Mistress Quickly, we bow low and say "Reverenza" . . .

Three 12" records **Angel Album 3552 C/L (35391-2-3)**

(illustrated libretto with essay by Francis Toye)

**ELISABETH SCHWARZKOPF in "SONGS YOU LOVE"**

The gift you will want to give yourself . . . songs including "Drink to me only with thine eyes", "Plaisir d'Amour", Mendelssohn's "On the Wings of Song", Dvorak's "Songs my Mother taught me", Tchaikovsky's "None but the lonely heart" Grieg's "Ich liebe Dich", Strauss' "Wiegenlied" . . . also Sibelius, Wolf and a Swiss Folk Song, "O du liebs Angeli".

**Gerald Moore, pianist** One 12" record **Angel 35383**  
(Factory-Sealed Package includes complete song texts.)

**Orchestras:**

**France, England, Israel**

**SCHUBERT: "UNFINISHED" SYMPHONY**

**MENDELSSOHN: "ITALIAN" SYMPHONY**

Igor Markevitch, *conductor*. Orchestre National de la Radio Diffusion Française.

Two favorite symphonies delightfully performed.

One 12" record **Angel 35309**

**ROSSINI-RESPIGHI: LA BOUTIQUE FANTASQUE**

**PIZZETTI: LA PISANELLA (Suite)**

Alceo Galliera, *conductor*. Philharmonia Orchestra.

The Toy Shop ballet is stuffed with musical bonbons—waltz, can-can, Tarantella, Cossack Dance . . . A treat for music-lovers as well as balletomanes . . . also 1st recording of Suite Pizzetti wrote for D'Annunzio's drama "The Woman of Pisa, or The Perfumed Death".

One 12" record **Angel 35324**

**SCHUMANN: SYMPHONY NO. 2 and**

**OVERTURE, SCHERZO & FINALE**

Paul Kletzki, *conductor*. Israel Philharmonic.

2nd of 3 albums dedicated to the Schumann Centenary.

One 12" record **Angel 35373**

**A Long Way to Tipperary**

**SOVIET ARMY CHORUS AND BAND**

Travelled from Moscow to London. For two months at the 7000-seat Empress Hall it thrilled Britons with the "tingling, thundering crescendo of male voices" as "balalaikas strummed and brasses roared" (*Newsweek*, July 9) . . . Angel recorded it . . . **13 stirring numbers**—sensational chorus, great solo voices, rousing orchestra—including "The Volga Boat Song", "Soldier's Chorus", "A Birch Tree in a Field Did Stand", "Ukrainian Poem" and (*yes, in English!*) "No John No" and "It's a Long Way to Tipperary".

One 12" record **Angel 35411**

**Violin, Piano, String Quartet**

**DAVID OISTRAKH plays**

**Taneiev: Suite de Concert (1st recording)**

Nicolai Malko, *conductor*.

Recorded in London with Philharmonia Orchestra.

One 12" record **Angel 35355**

Released last month: Oistrakh Encores (35354).

**MICHAEL RABIN plays**

**Tchaikovsky: Violin Concerto and**

**Saint-Saens: Introduction and Rondo Capriccioso**

Alceo Galliera, *conductor*.

Recorded in London with Philharmonia Orchestra.

One 12" record **Angel 35388**

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

**EUGENE MALININ plays**

**Rachmaninoff Piano Concerto No. 2 in C Minor**

Otto Ackermann, *conductor*.

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

One 12" record **Angel 35396**

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

**QUARTETTO ITALIANO plays**

**Beethoven "Harp" Quartet No. 10 in E Flat, Op. 74**

One 12" record **Angel 35367**

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

**Starting Your Christmas List?**

**ST. PAUL'S CATHEDRAL CHOIR**

England's famous choir—"the singing boys of Paul's" as Ben Jonson named them—in Christmas music, madrigals, anthems, etc. Including "Gabriel's Message", "The Infant King", "Shepherd's Cradle Song", "Merrily on High", "A Spotless Rose", "Hodie Christus natus est".

One 12" record **Angel 35381**

**BACH on the CATHEDRAL ORGAN**

**of ST. JEAN DE LYON, FRANCE**

The famous organist Edouard Commette plays the Toccata and Fugue in D minor, Fantasias in G minor and C minor, Chorale Prelude "Wachet auf", Chorale Prelude "In Dir ist Freude", Preludes in E minor, C minor, A minor.

One 12" record **Angel 35368**

**WITH LOVE FROM PARIS . . .**

**Songs by Piaf, Trenet, Becaud, Cordy and**

**Les Compagnons de la Chanson**

12 songs by artists famous in Paris nightclub and music hall, including "Under Paris Skies", "L'Accordéoniste", "The Poor People of Paris", "Moulin Rouge", "Auprès de ma Blonde", "Moi J'aime les Hommes" . . .

One 12" record **Angel Blue Label 65028**

**OPERETTA AND FILM MELODIES of**

**Oscar Straus and Robert Stolz**

Songs from Vienna, to waltz and love and dream by . . . including "Two Hearts in 3/4 Time", "My Hero", from "The Chocolate Soldier", "White Horse Inn", "A Waltz Dream" . . .

One 12" record **Angel Blue Label 65030**

**Angel**  **Records**

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

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

# Records in Review

Reviewed by PAUL AFFELDER NATHAN BRODER C. G. BURKE JOHN M. CONLY  
 RAY ERICSON ALFRED FRANKENSTEIN JOAN GRIFFITHS ROLAND GELATT  
 JAMES HINTON, JR. ROY H. HOOPES, JR. JOHN F. INDCOX HOWARD LAFAY  
 MURRAY SCHUMACH JOHN S. WILSON

Classical Music .....	75	Dialing Your Disks .....	100
Building Your Record Library .....	83	Spoken Word .....	100
Recitals and Miscellany .....	94	Best of Jazz .....	102
The Music Between .....	98	Russian Opera on Microgroove .....	105

## CLASSICAL

### BACH: *Brandenburg Concertos (Complete)*

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

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

### BACH: *Passacaglia and Fugue in C minor, BWV 582; Toccata, Adagio, and Fugue in C, BWV 564*

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

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

### BACH: *St. John Passion*

Agnes Giebel, soprano; Marga Höffgen,

alto; Ernst Häfliger, tenor; Franz Kelch (Jesus), Hans-Olaf Hudemann (Petrus, Pilatus), basses; Thomanerchor and Gewandhausorchester (Leipzig), Günther Ramin, cond.  
 ARCHIVE 3045/7. Three 12-in. \$17.94.

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

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

than the others. The German text and an English translation are provided. N. B.

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

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

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

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

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

C. G. B.

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

Harold Bauer, piano.  
RCA CAMDEN CAL 311. 12-in. \$1.98.

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

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

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

Paul Badura-Skoda, piano.  
WESTMINSTER 18210. 12-in. \$3.98.

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

**BEETHOVEN: Sonata for Violin and Piano, No. 3, in E-flat, Op. 12, No. 3**  
†Brahms: *Sonata for Violin and Piano, No. 3, in D minor, Op. 108*

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

The most ingratiating Russian of our day here recalls Joseph Szigeti at his best. The judicious care given to the shape of every phrase and the subordination of detail to a dominating plan, in unshowy works so diverse in mood, underline a basic musicianship often and naturally overlooked in the violinist's records of more spectacular music. This is chaste playing, of quiet intensity and of course

the most varied of tonal unctio. Particularly admirable is the way the brilliance of the Beethoven is held in classic measure, while the darker shades of the Brahms are glinted with a welcome palliating light. The pianist, whose part is not secondary, jibes to perfection, and it is too bad that he was assigned, by judgment of the recording supervisor or by an encroachment of celebrity, a prominence a little—not offensively—inadequate. Close and living sound for the violin, not a whit shrill.  
C. G. B.

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

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

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

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

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

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

Zino Francescatti, violin; Philadelphia Orchestra, Eugene Ormandy, cond.  
COLUMBIA ML 5114. 12-in. \$3.98.

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

Sonically this is a spacious, unitary exhibition of the Philadelphia Orchestra, with a solo violin just a trifle too forward to be in parallel with concert-hall proportion. This is not oppressive at any time, and is discernible only when the accompaniment is thin. It may actually be the result of a softness of the winds, blended and not prominent in a sweeping luxury of strings with a bass like dark fleece. For a full complement of this richness the record should be played loud. The solo violin will show edge on some reproducers but none on reproducers in good adjustment.  
C. G. B.

**BRAHMS: Sonata for Violin and Piano, No. 3, in D minor, Op. 108—See Beethoven: Sonata for Violin and Piano, No. 3.**

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

Pittsburgh Symphony Orchestra, William Steinberg, cond.

## ADVERTISING INDEX

Acta Corporation .....	106
Ameritest Products Corp. ....	118
Angel Records .....	74
Audiophile Records, Inc. ....	115
Bradley Mfg. Co. ....	118
Capitol Records .....	81, 85, 108
Chambers Radio Corp. ....	118
Colosseum Records, Inc. ....	116
Columbia Records .....	82
Concert Hall Society .....	94
Cook Laboratories, Inc. ....	102
Dauntless International .....	99, 101
Decca Records, Inc. ....	91
Elektra Records .....	118
Epic Records .....	89
Esoteric Records .....	118
Ficker Recording Service .....	113
House of England .....	114
Leslie Creations .....	112, 118
London Records .....	79
Louisville Philharmonic Society ..	112
Mercury Record Corp. ....	104
Music Box .....	117
Norpine Corp. ....	117
Nuclear Products Co. ....	115
Phonotapes, Inc. ....	110, 111
RCA Custom Division .....	97
RCA Victor Division .....	87
Record Broadcaster Corp. ....	114
Record Market .....	118
Record Review Index .....	98
Robins Industries Corp. ....	118
Smith, H. Royer Co. ....	118
Stereophonic Music Society .....	96
Summit Sound Systems Co. ....	116
Vanguard Recording Corp. ....	95
Vox Productions, Inc. ....	109
Walco (Electrovox Co., Inc.) ....	113
Westminster Recording Co. ....	93



CAPITOL P 8340. 12-in. \$3.98.

No conductor can make a new revelation, at this date, of music like Beethoven's Fifth, Schubert's *Unfinished*, or Brahms's First Symphony, unless he misplays them. Misplaying perpetrated by a refined taste can produce exalted results, one time in a hundred trials, and the riskiness of the process curbs the instinct in all but the most flamboyant conductors. The talented conductor of the Pittsburgh Orchestra is not a flamboyant man, and for several years he has been recording for Capitol a parade of the most stalwart protagonists in the symphonic repertory. Almost without exception these records are imposing in a strong, honorable way, but they have no memorable irregularities to project, no eccentricities to excite discussion. The best of them may be called complete statements, and give deep satisfaction.

So it is with the Brahms First. Powerful, regular, and calculated, but without calculated deviations toward personal specialties of effectiveness, the performance is lofty but standard, the reproduction deep-glowing and substantial but clear. (It is

best when played loud.) It is hard to say more. An exposition like Bruno Walter's for Columbia, electrifying in the eloquence of special traits, probably ought to be, and no doubt is, preferred by music lovers; but it cannot successfully be imitated by anyone except Bruno Walter. Of the more objective editions the Steinberg must be considered with the best.

C. G. B.

**BRITTEN: *The Little Sweep***

Jennifer Vyvan (s), Rowan; April Cantelo (s), Juliet Brook; Marilyn Baker (s), Sophie Brook; Gabrielle Soskin (s), Tina Crome; David Hemmings (treble), Sam; Lyn Vaughan (treble), Hugh Crome; Michael Ingram (treble), Gay Brook; Robin Fairhurst (treble), Johnny Crome; Nancy Thomas (c), Miss Baggott; Peter Pears (t), Clem, Alfred; Trevor Anthony (bs), Black Bob, Tom. Choir of Alleyn's School and English Opera Group Orchestra, Benjamin Britten, cond.

LONDON XLL 1439. 12-in. \$4.98.

If not one of Benjamin Britten's biggest or profoundest scores, *The Little Sweep*

is a brightly composed bit of an opera — and an anomalous one.

Done complete, *Let's Make an Opera!* — called "an entertainment for young people" — is in three acts. In Act I, a group of English children and grownups decide to turn an old family stoupe into a holiday entertainment. Since one of them (called, pleasantly, Norman Chaffinch) is a composer, they determine to make it an opera. Act II is preparation, including audience ensnarement and rehearsal of their songs. Act III is *The Little Sweep* itself — about how children at a nineteenth-century country place in Suffolk rescue a poor little boy from his brutal chimney-sweep master, with the aid of their sympathetic nurserymaid, Rowan; hide him from the snappish housekeeper, Miss Baggott; and smuggle him to safety. All this is accomplished in some variably arch verse set to music (scored for string quartet, piano four hands, and percussion) that is skillful and, in the best numbers, rather charmingly piquant.

Of the London set, one thing is sure: No one, certainly not in a live theater performance, is likely to have *heard* the

## Beethoven's Ninth: "Enlisted in a Service of Purification."

THIS RECORDING has acquired an extraordinary fame in Europe. Only one other performance — the Scherchen — of the Ninth Symphony is even remotely like this one, whose amazing intensity of personal expression must unquestionably have been influenced by its environment and the memories attending that environment.

Richard Wagner conducted the Ninth in ceremonial dedication of the cornerstone of the Bayreuth Theater in 1872. The great composer had at last found a capital for his realm, in a new Germany triumphant in unprecedented military glory and infinite in her impatient expectations of a future that would dare deny her nothing.

Furtwängler conducted the Ninth as these records have it, in ceremonial rededication of the Wagner theater when the Festivals were resumed in 1951. The intoxication of German hope, at this performance, was another dead thing rotting under the ruins ingeniously contrived by the most preposterous of demagogues.

Furtwängler in his way had opposed the demagogue; and while he revived Wagner's house, the knowledge must have been strong within him that Wagner's line was tainted with a fawning on the scurvy contriver of Germany's devastation. He used the Ninth Symphony to cleanse the premises. He enlisted the cosmic evangelist — but a German — Beethoven, in a service of purification.

If the Ninth Symphony as Furtwängler has molded it is considered apart from his attribution of it to devout penitential recommencement, it will excite an angered impatience fifty times justified. A special emotional receptivity must be ready for it, founded on a knowledge of events remote from music. That is a lot for a conductor to ask. Once in a while it may be asked with propriety.

With what skill and patience can be imagined, Furtwängler has transformed the



KESSLER, BERLIN

Wilhelm Furtwängler

ferce conflict of the first movement into a confession and an appeal, the storminess organized into a rebuke of bitterness and an exhortation to forgive. Inflection is softened, the proportions of the essential notes in the essential phrases are altered, the tempos are crawled (to be suddenly speeded in affirmations), and terminal notes are held in long suspension.

The Scherzo in complete duration matches that in many other versions, but the impression here is of speed, because it starts fast, and in its many transformations repeatedly alters pace. Although forceful and animated, the scowl is removed from this movement with the breathless urgency, in favor of more equable pleasure, an effect obtained by mellowing the distribution of orchestral voices.

The slow movement is a long, long, long benediction. It is almost incredible that music can be dragged so and retain so serene a beauty. It is hard to give too much praise to the wonderful violins that have kept the line even, even when stretched to the limit before breaking. Furtwängler perverts the pace, have no doubt of it; and makes of the perversion a spellbinding bliss.

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

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

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

C. G. BURKE

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

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

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

whole score so well done — if for no other reason than that the Alleyn's School children manage the songs (in which, in the theater, the audience actually participates and which are not easy, especially the 5/4-meter introduction and the birdcalls of the third one) with an expertness that could not be hoped for from ticket buyers. The cast is quite elite, with Peter Pears and Trevor Anthony, as the sweep masters, in relatively small parts; they sing and read very well, but come a bit short of the mark when called on to "laugh horribly." As Juliet, the oldest of the Children, April Cantelo is winningly sweet, and Jennifer Vyvyan is a nice-seeming Rowan. As Miss Baggott, Nancy Thomas sings well enough but does not project so well as a personality. In the title role of Sammy, David Hemmings, who sang Miles in *The Turn of the Screw*, is in good form. The other children do well most of the time, in parts that are really harder; my pet of the lot is Michael Ingram; the rest sing well, but he sounds particularly like a small boy who is really terribly concerned that things turn out well. Britten conducts at breathless tempos, whisking the cast along much as the Red Queen whisked Alice. They cope, but Lord help any less accomplished cast whose conductor copies this pacing. The spoken lines have been changed, sometimes radically, to make unseen action clear. The engineering is good. Off-the-beaten track and amusing to hear, at least from time to time. J. H., JR.

**BRUCKNER: Quintet for Strings, in F; Intermezzo for String Quintet, Op. posth.**

Vienna Konzerthaus Quartet; Ferdinand Stangler, second viola.  
VANGUARD VRS 480. 12-in. \$4.98.

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

**CHADWICK: Symphonic Sketches**

Eastman-Rochester Symphony Orchestra, Howard Hanson, cond.  
MERCURY MG 50104. 12-in. \$3.98.

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



BLACKSTONE

**Howard Hanson remedies a neglect.**

bane, vivacious, and thoroughly delectable work.

The four *Symphonic Sketches* are brief tone poems which add up to a symphony of considerable size and unflinching interest. The first movement, "Jubilee," is the best known of the four. David Hall hits it off perfectly when, in his jacket notes, he calls this "a spirited blend of the Brahms-Dvorak manner with Americanistic overtones." One does not have to look far for the influence that shaped the English horn solo over softly divided strings in the second movement, entitled "Noel," but this observation simply places the work and is not in any sense an adverse criticism of it. The third movement is a brilliant scherzo called "Hobgoblin." Perhaps the most remarkable sketch of all is the last, "A Vagrom Ballad," wherein Chadwick kicks over the traces of professorial respectability, caricatures Bach on the xylophone, and has himself a wonderful time. The performance is superb, and so is the recording. A. F.

**COPLAND: Music for the Theater; Music for Radio; Music for Movies**

M-G-M Chamber and Symphony Orchestras, Izler Solomon (in *Music for the Theater*) and Arthur Winograd, conds.  
M-G-M E 3367. 12-in. \$3.98.

*Music for the Theater* is one of Copland's earliest works, but it remains one of his best, and it is the outstanding piece in this collection. It has been recorded several times before, but never with such affectionate concern for one of its principal qualities — the manner in which Copland makes piquant chamber music out of the sound of a pit orchestra. Something of the same chamber music quality suffuses *Music for Movies*, but this miscellany (derived from several different film scores) lacks the unity of conception that distinguishes *Music for the Theater*. *Music for Radio*, which here makes its debut on disks, is a pleasant piece for full orchestra somewhat reminiscent of the Wild West music Copland wrote for his celebrated ballets *Billy the Kid* and *Rodeo*. The recorded sound of the symphony orchestra is markedly inferior to that of the chamber ensemble. A. F.

**COUPERIN: Trois Leçons de Ténèbres; Motet de Sainte Suzanne**

Pierrette Alarie, Basia Retchitzka, sopranos; Antoine Geoffroy-Dechaume, organ; Man-

uel Recassens, cello (in the *Leçons*). Alarie; Léopold Simoneau, tenor; Georges Abdoun, bass; Ensemble Vocal de Paris; Orchestre de Chamber Gérard Cartigny, Ernest Bour, cond. (in the motet).  
LONDON DTL 93077. 12-in. \$4.98.

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

**DEBUSSY: Le Martyre de Saint-Sébastien**

Claudine Collart, soprano; Janine Collard, mezzo-soprano; Christiane Gayraud, mezzo-soprano; Chorus of Radiodiffusion Française; Orchestra of the Théâtre des Champs-Élysées (Paris); André Falcon, narrator; D. E. Inghelbrecht, cond.  
LONDON DTL 93041/42. Two 12-in. \$9.96.

Phyllis Curtin, soprano; Florence Kopleff, contralto; Catherine Akos, contralto; New England Conservatory Chorus; Boston Symphony Orchestra; Charles Munch, conductor and narrator.  
RCA VICTOR LM 2030. 12-in. \$3.98.

There are three ways to present *Le Martyre*. The music can be heard in conjunction with D'Annunzio's play, which is how Debussy originally conceived it in 1911; or it can be heard as a kind of oratorio, with sections of the text voiced by a narrator, which is how André Caplet revised it in 1922, after Debussy's death; or it can be heard without any spoken words at all, as incidental music pure and simple. The play-and-music version has been recorded by Pathé-Marconi but the disks have been issued so far only in France. The Caplet-oratorio version is heard on the London (Ducretet-Thomson) LPs above. The incidental music *sans parler* has been conducted for records by Victor Alessandaro (Allegro) and Ernest Ansermet (London). The new RCA record under Munch is an abbreviation of the Caplet approach; it has some spoken text, but in considerably more moderate quantity.

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

*Continued on page 80*

# LATEST RELEASES

## OPERA

**COSI FAN TUTTE—Complete Recording (Mozart)**  
Anton Dermota, Lisa della Casa, Erich Kunz, Christa Ludwig, Paul Schoeffler, Emmy Loose, The Vienna State Opera Chorus (Dir.: Richard Rossmayer) and The Vienna Philharmonic Orchestra. Conductor: Karl Bohm. *Free Libretto, Italian-English.* XLLA-32 \$14.94

**BORIS GODOUNOV—Complete Recording (Mussorgsky)**  
Miro Changolovich as Boris. Chorus of the National Opera House, Belgrade and the Orchestra of the National Opera House, Belgrade. Conductor: Kreshimir Baranovich. *Free libretto, Russian-English.* XLLA-31 \$14.94

**OEDIPUS REX—Complete Recording (Strawinsky)**  
Paul Pasquier, Ernest Hafliger, Helene Bouvier, André Vessières, Hughes Cuenod, James Loomis. Société Chorale du Brassus (Dir.: André Charlet) and l'Orchestre de la Suisse Romande. Conductor: Ernest Ansermet. *Free libretto, Latin-French-English.* XLL-1273 \$4.98

**THE LITTLE SWEEP—Complete Recording (Britten)**  
Jennifer Vyvyan, Peter Pears, and others. The English Opera Group Orchestra and the Choir of Allyn's School. Conductor: Benjamin Britten. *Free libretto.* XLL-1439 \$4.98

## INSTRUMENTAL

**PETITE SYMPHONIE IN B MINOR FOR WIND INSTRUMENTS (Gounod)**

**EINE KLEINE TRAUERMUSIK (Schubert)**  
**MINUET AND FINALE IN F MAJOR (Schubert)**  
L'ensemble d'Instruments à vent Pierre Poulteau. Conductor: Pierre Poulteau. LL-1407 \$3.98

**THREE PIECES FOR HARPSICHORD (Scarlatti—arr. Pierre); SCHERZO (Schumann); ANDANTE (Tchaikovsky); SEVILLA (Albeniz); QUATOUR (Glazounov); PRELUDE AND CHORAL VARIE (Borsari);** Quatour de Saxophones Marcel Mule. LL-1434 \$3.98

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

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

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

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

## CONCERTO

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

## BAND

**PIPES AND DRUMS OF THE EDINBURGH CITY POLICE PIPE BAND** LL-1484 \$3.98

## VOCAL

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

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

**MELODIES POPULAIRES GRECQUES**  
**CHANSONS MADECASSES (Ravel)**  
**RECITAL OF ARIE ANTICHE**  
Irma Kolassi (mezzo-soprano) and Jacqueline Bonneau (piano) LL-1425 \$3.98

## POPULAR

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

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

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

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

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

**LONDON**  
RECORDS



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

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

R. G.

**DVORAK: *Symphony No. 5, in E minor ("From the New World"), Op. 95***

RIAS Symphony Orchestra, Ferenc Fricsay, cond.

DECCA DL 9845. 12-in. \$3.98.

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

J. F. I.

**DVORAK: *Symphony No. 5, in E minor ("From the New World"), Op. 95***

Philadelphia Orchestra, Eugene Ormandy, cond.

COLUMBIA ML 5115. 12-in. \$3.98.

Symphony of the Air, playing without conductor.

12-in. (Available only by \$12.00 subscription to The Symphony Foundation of America, Inc., Room 1101, Carnegie Hall, New York, N. Y.)

These two disks, I'm afraid, demonstrate the value and necessity of a conductor. As a promotion stunt the Symphony of the Air (formerly the NBC Symphony) recorded the *New World* without a conductor. The general spirit of Arturo Toscanini's direction may still be heard, but the necessity for precision of attack and the absence of a guiding hand have given this performance a certain stiffness, with few retards and practically no warmth or subtlety of phrasing. It is the product of

ninety-two minds instead of only one mind. There is also the matter of balance; here brasses and tympani often override other sections of the orchestra. The idea behind the record is a noble one: the promotion of the orchestra and its ideals. As a musical souvenir of a valiant body of men trying desperately to survive (and, thus far, succeeding quite well), it is heartily recommended.

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

P. A.

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



Ormandy: admirably thoughtful.

recording was made at an actual concert performance, apparently, which may account for the microphoning, which is closer to than David Sarsar, who engineered it, usually attempts. The only ill effect of this is that the violins sizzle a bit in some passages; otherwise this is an exemplary and extremely exciting orchestral recording, of the kind that tempts

the listener to play it as loud as his equipment will permit.

J. M. C.

**FRANCK: *Grande pièce symphonique, Op. 17; Final, Op. 21; Prière, Op. 20***

Jean Langlais, organ (St. Clotilde, Paris). LONDON DTL 93071. 12-in. \$4.98.

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

P. A.

**FRANCK: *Psyché***  
†Saint-Saëns: *Carnival of the Animals*

Orchestre Symphonique da la Radiodiffusion Nationale Belge, Franz André, cond. (Jeanne Visele and Frank Vanbulck, pianists, in the Saint-Saëns).

TELEFUNKEN LGX 66028. 12-in. \$4.98.

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

P. A.

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

**GOTTSCHALK: *Piano Music***

*The Banjo and other Creole Ballads; Cuban Dances; Negro Songs; Caprices.*

Eugene List, piano.

VANGUARD VRS 485. 12-in. \$4.98.

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

*Continued on page 84*



## building your record library

number thirty-three



**NATHAN BRODER CHOOSES BASIC INSTRUMENTAL WORKS OF VIVALDI AND HIS CONTEMPORARIES**

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

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

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

Vivaldi is represented on records far more generously than any of his Italian contemporaries—and yet not nearly generously enough. It will be remembered that he was not only a traveling virtuoso but was for years music director of a girls' conservatory in Venice. There he had many sorts of instruments at his disposal and trained their players into a highly competent orchestra whose fame attracted foreign visitors. Like Haydn in Eszterháza, he could try out whatever he wrote for it. He left more than 400 instrumental concertos alone. To judge by those available on disks, his batting average was high; more recordings from the store of his unfamiliar works would be welcome. Already in the catalogues are four collective works: *L'Estro armonico*, Op. 3 (Vox PL 7423); *La Stravaganza*, Op. 4 (Vox DL 103); *Il Cimento dell'Armonia e dell'Invenzione*, Op. 8 (Vox DL 173); and *La Cetra*, Op. 9 (Vox DL 203). They are all concertos for one or more violins with string orchestra. All of them display their composer's remarkable melodic inventiveness, his harmonic boldness, and his occasional emotional profundity. Listeners who are unfamiliar with Vivaldi might wish to begin with *Il Cimento*, which includes the famous group of four concertos known as *The Seasons*. But any one of the four sets—the performances are all acceptable or better—would make a good beginning.

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

Next, one might choose one or more of the four disks of Vivaldi concertos recorded by the Virtuosi di Roma on Decca (Vol. 1: DL 9575; Vol. 2: DL 9679; Vol. 3: DL 9684; Vol. 4: DL 9729—this last includes three concertos from *L'Estro armonico*). Each disk contains four nicely assorted works, and all are performed with the warmth and polish characteristic of this fine ensemble. A third Vivaldi single that belongs in a basic list is the group of five first-class concertos very well played by an ensemble under Louis de Froment on Oiseau-Lyre OL 50073.

Tomaso Albinoni (1674-1745), another Venetian master, was not only a skillful violinist but also a singer. Very little is known of the some forty operas that he wrote, but his instrumental music shows him to have been a composer of considerable attainments. Of his Twelve Concerti, Op. 9 (Vox DL 193), four are for solo violin, four for a solo oboe, and four for two oboes—all with string orchestra. The slow movements are rather lightweight, but the fast ones have an appealing mellifluousness and a sunny grace. To listeners who would prefer to sample Albinoni on a single disk rather than in an album, I can recommend the two orchestral concertos from his Op. 5 and the four oboe concertos from his Op. 7 on Oiseau-Lyre OL 50041. While the oboe concertos are not as highly developed as those in his Op. 9, all of these works display the same vivacity and smooth elegance as the later ones.

Of about the same age as Corelli but active mostly in Bologna was Giuseppe Torelli (c. 1650-1708). He is important historically because his Twelve Concerti, Op. 8, include perhaps the earliest violin concertos ever written; and the same set is said to contain the first *concerti grossi* ever published (Corelli's Op. 6 may have been written earlier but was published later). Of the two available recordings of the complete Op. 8, the Vox (DL 113) is preferred. Five of these concertos are very nicely performed by I Musici on a single Epic disk (LC 3217).

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

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

Finally, mention should be made of one of the important links in the chain of great Italian violinist-composers that stretched from Corelli to Paganini. This link is Pietro Locatelli (1693-1764), who studied with Corelli in Rome and then settled in Amsterdam. He is represented by two concertos in an unusually engrossing group of four on Haydn Society HSL 147. The group comprises, in addition to the very fine work written by Vivaldi for the Dresden Orchestra and a cleverly constructed trumpet concerto by Torelli, a highly developed violin concerto by Locatelli and the same composer's programmatic orchestral work, *The Complaint of Ariadne*.

our attention we tend to think of it wrong end to.

Following the lead of Chopin, Gottschalk based piano pieces on the folk themes of his native New Orleans, and he is said to be the first composer in history to make use of American folk material in the larger forms. This is an important record because it is the first to present a collection of Gottschalk's piano pieces in their original versions; up to now one could hear this music on records only in Hershey Kay's orchestral transcription for the ballet *Cakewalk*. At least one of these pieces, *The Banjo*, is a little masterpiece; it is as fine as anything that has ever been done in that vein, and as one hears Eugene List play it with such brilliance and fire as he displays here, one begins to wonder if Debussy's *Golliwogg's Cakewalk* isn't indebted to it.

List provides other folklore pieces of Gottschalk, including the famous *Bamboula*, *La Savane* (which uses the tune of *Skip to My Lou*), *Le Bananier*, the *Sou-*

*venir de Porto Rico*, and *Ojos Criollos*. He also gives us Gottschalk's most celebrated concert pieces in the European tradition: *The Dying Poet*, *The Maiden's Blush*, and *The Last Hope*. For all their datedness, obviousness, and sentimentality, these things are still full of music, and the vitality of a very remarkable spirit shines through them. This is by no means a tongue-in-cheek excursion into Americana; old Gottschalk is worth all the skill and insight which List and Vanguard's recording engineers have lavished on him.

I should like to add a comment to the excellent jacket notes by List and Sidney Finkelstein. It is that Gottschalk's pianistic figuration, like the treatment of the theme of *The Banjo* in rapidly repeated notes in octaves high in the right hand, directly predicts the figuration which is characteristic of the mechanical pianos of the 1890s and early 1900s. There is a continuous great tradition here to which American musicologists might very well pay some heed. A. F.

HANDEL: *Concertos for Organ and Orchestra: No. 2, in B-flat, Op. 4, No. 2; No. 5, in F, Op. 4, No. 5; No. 7, in B-flat, Op. 7, No. 1; No. 11, in G minor, Op. 7, No. 5*

Lawrence Moe, organ; orchestra, Klaus Liepmann, cond.

UNICORN 1032. 12-in. \$3.98.

Slipping into the catalogue as shyly as any disk bearing Handel can, this may well prove to be a sleeper. Hall acoustics have not often permitted a suavity of string tone nearly so caressing as that here, and the bright little organ in the Saarinen-designed chapel at M. I. T. has been caught expertly with its tinselled colors in engaging contrast with the smooth hues of the band. Mr. Moe communicates enjoyment with his lively kind of scholarship, and the orchestra gives out a tonal glow very uncommon from so small a group. Still, other players have been as persuasive in this music—other recording supervisors have not. C. G. B.

*Continued on page 86*

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

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

Sir Thomas Beecham, presumably the world's foremost exponent of this oratorio, who years ago recorded parts of it for Columbia, and who is a very astute fellow knowing in theatrical ways, is of course aware that a pristine *Solomon* is too long and too slow and dramatically too obscure for widespread appeal; and having ex-

amined its episodes and noted that almost any could be cut out without damage to dramatic continuity, he has worked happily at re-establishing the oratorio in a form palatable to modern tastes.

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

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

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

The conductor sturdily protects the interests of editor and orchestrator. This is good Handel and good Beecham. Chorus and orchestra have been thoroughly trained

and show it particularly in the fine-drawn Beecham line and in the contrapuntal clarity, while the soloists are able to bestow a becoming and comfortable naturalness on highly contrived vocalizations conceived for singers in Handel's time trained to their style and to no other. What we hear is not what Handel would have heard, but something which seems not foreign to his music and which is not damaged by excessive strain.

The responsiveness of these musicians to the contraries in a varied score is nicely illustrated by the tender emanation of the "Nightingale" chorus followed on the next (third) side by the martial brag of the air and chorus beginning "Now a different measure try." We are not likely to hear either better done if we hear them at all.

In sound the purely instrumental parts are the best, consistently excellent in bulk and detail, with the shading well caught and the violins easy, little distention anywhere. The male voices emerge clearly and the female less clearly, according to the usual experience. The recording of large groups of voices still lags in quality, how much we shall only realize when the first perfect record appears. By our present standards it is satisfactory here, but noticeably less assured than the orchestral sound. That we shall have a *Solomon* with better choral reproduction within a decade is to be doubted. A more brilliant performance is to be expected even less.

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

C. G. BURKE

HANDEL: *Solomon*

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

ANGEL 3546. Two 12-in. \$9.98 (or \$6.96).



Beecham: exponent of oratorio.



Metropolitan Museum of Art, New York

# Cristofori's contraption

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

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

We refer, of course, to the piano.

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

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

Possibly some of these albums are already in your collection. But they all make superb gifts—and especially to yourself!

**KHATCHATURIAN: PIANO CONCERTO**

Leonard Pennario; Concert Arts Orchestra;  
Felix Slatkin, conductor **8349**

**BACH: THE SIX CLAVIER PARTITAS**

Agi Jambor **8344**

**DEBUSSY: SUITE BERGAMASQUE, CHILDREN'S  
CORNER, ESTAMPES, Rudolf Firkusny**

**8350**

**TCHAIKOVSKY: CONCERTO No. 1, Ventsislav**

Yankoff; New Symphony Orchestra of London;  
Rudolf Schwarz, conductor **18007**

**CONCERT PIANO ENCORES (by Chopin,**

*Strauss, Debussy, Schubert, Rachmaninoff, Schumann,  
Brahms, Liszt), Leonard Pennario* **8338**

**SHOSTAKOVICH: SIX PRELUDES AND FUGUES**

Dimitri Shostakovich **18013**

**BEETHOVEN: "MOONLIGHT" AND "PATHETIQUE"**

*SONATAS, Rudolf Firkusny* **8322**

**BRAHMS: COMPLETE PIANO QUARTETS**

Victor Aller, with members of the Hollywood  
String Quartet **8346**

**MOUSSORGSKY: PICTURES AT AN EXHIBITION**

**TCHAIKOVSKY: PIANO MUSIC**  
Leonard Pennario **8323**

**MOZART: CONCERTOS Nos. 12 and 14**

Denis Matthews; Festival Orchestra;  
Rudolf Schwarz, conductor **18015**

**SCHUMANN: DAVIDSBÜNDLER DANCES**

*SYMPHONIC ETUDES, Rudolf Firkusny* **8337**

**BEETHOVEN: SONATAS Nos. 3, 10, 25**

Georges Solchany **18011**

**GERSHWIN: RHAPSODY IN BLUE**

(*& AN AMERICAN IN PARIS*) Leonard Pennario;  
Hollywood Bowl Symphony Orchestra;  
Felix Slatkin, conductor **8343**

**BACH: CHROMATIC FANTASY AND FUGUE,**

*AND OTHER WORKS, Agi Jambor* **8348**

**BEETHOVEN: CONCERTO No. 3**

Ventsislav Yankoff; N.W.D.R. Orchestra;  
Hans Schmidt-Isserstedt, conductor **18002**

**LECUONA: ANDALUCIA SUITE**

**ALBENIZ: CANTOS DE ESPANA**  
Leonard Pennario **8319**



**HAYDN: *Symphony, in B-flat***  
†Michael Haydn: *Concerto for Clavier, Viola, and Orchestra, in C*

Vienna Orchestral Society (with Marjorie Mitchell, piano, and Paul Angerer, viola, in the Concerto), F. Charles Adler, cond. UNICORN 1019. 12-in. \$3.98.

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

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

**HINDEMITH: *Nobilissima Visione; Symphonic Metamorphosis on Themes by Carl Maria von Weber***

Hamburg Philharmonic Orchestra, Joseph Keilberth, cond. TELEFUNKEN LGX 66055. 12-in. \$4.98.

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

**INDY: *Jour d'été à la montagne, Op. 61; Symphonie sur un chant montagnard français, Op. 25***

Orchestre Radio-Symphonique (Paris), Ernest Bour, cond. (in *Jour d'été*); Daniel Wayenberg, piano; Orchestre du Théâtre des Champs-Élysées, Ernest Bour, cond. (in the *Symphonie*). LONDON DTL 93069. 12-in. \$4.98.

This is the first LP recording of *Jour d'été à la montagne*, a work in which d'Indy, despite his musical antagonism to Debussy, almost forsakes the Franckian school for the impressionist camp. It may be heresy so to say, but there is not a little in the atmosphere of its three movements—*Dawn, Day*, and *Evening*—that reminds me of portions of Debussy's *Iberia*. Bour's readings of this and the familiar—and more likable—*Symphony on a French Mountain Air* are forceful and per-

ceptive; the typically French orchestral sound is apropos, and Daniel Wayenberg does expertly with the piano solo in the latter work. P. A.

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

**MOZART: *Adagio and Fugue in C minor, K. 546; Fantasy and Fugue in F minor, K. 608***—See Beethoven: *Grosse Fuge, in B-flat, Op. 133*.

**MOZART: *Sonatas for Organ and Orchestra* (complete)**

Richard Ellsasser, organ; Hamburg Chamber Orchestra, Arthur Winograd, cond. M-G-M E 3363/64. Two 12-in. \$3.98 each.

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

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

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

**MOZART: *Symphonies: No. 39, in E-flat, K. 543; No. 41, in C ("Jupiter"), K. 551***

New York Philharmonic-Symphony Orchestra, Bruno Walter, cond. COLUMBIA ML 5014. 12-in. \$3.98.

This *Jupiter* is charged with grief. The hearer suspects that the conductor, a highly charged man, led under the domination of knowledge that 1956 is Mozart's year, and that after the *Jupiter* there were no more symphonies from that incalculable mind. Every phrase that can be turned towards sorrow is helped in that direction, and the held note gives a lament. Grief has not been called inherent in this grand symphony, but no one tries to resist

its propriety here, where it is unmistakable but nowhere an obstacle to the customary course of the music, in tempo and external shape not essentially different from the splendid version recorded by Dr. Walter years ago, which displays no grief.

Symphony No. 39, that extraordinary work which can be a bullet or a bouquet according to its playing, is diverted from commitment to either by its first movement in this version, alternating lags and little sped-up gushes, as if its mainspring were failing and being rewound. This seems unnecessarily unattractive, and the music as a whole is not redeemed by the splendid vigor of the Minuet and Finale.

The ability with which the New York Philharmonic responds to nonroutine directions, in both works, ought to arouse particular admiration.

Comprehensive sound, strong in the bass and calculated to project every high instrument out of the mass. Beneficial to detail, and indeed in its power very effective, the very abundance of detail necessarily involves some harshness in the *tuttis*. At several points the seeped "echo" is an obtrusive blemish; but better freckled power than lily-white impotence.

The *Jupiter* is not one that may be ignored. C. G. B.

**MOZART: *Symphony No. 40, in G minor, K. 550***—See Beethoven: *Symphony No. 5, in C minor, Op. 67*.

**OFFENBACH: *Offenbach in America***

Boston "Pops" Orchestra, Arthur Fiedler, cond.

RCA VICTOR LM 1990. 12-in. \$3.98.

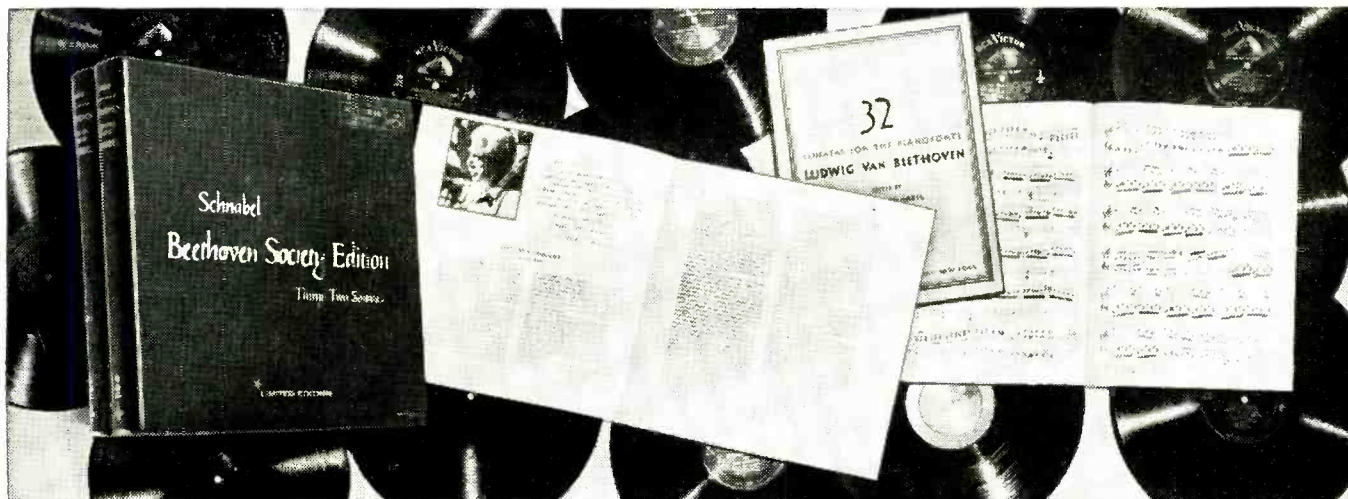
Possibly the greatest compliment ever paid to Offenbach's genius as a composer of light music came, oddly enough, from Richard Wagner. Writing to Felix Mottl in 1882, two years after Offenbach's death, Wagner expressed the opinion that "Offenbach could have been a Mozart." While Wagner had little cause to like Offenbach, who had so often satirized his music, he may have been overgenerous in this appraisal of his critic. It seems to me that Rossini was much nearer the mark in dubbing the composer "The Mozart of the Champs Élysées." The celebration of the bicentenary of Mozart's birth coincides with the eightieth anniversary of the Parisian Mozart's short, but enormously successful, visit to America. To commemorate the latter occasion, Victor offers this handsomely produced album of Offenbach music.

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

*Continued on page 88*



# Special Gift Albums for Special People



A historic collection of all the Beethoven Piano Sonatas, superbly interpreted and performed by Artur Schnabel. It has been acclaimed nationally as "the most notable contribution ever made to recorded music." Handsomely

packaged in a leather bound album, it contains a biography of Schnabel, analysis of the sonatas, and a 2-volume edition of the piano music edited by Mr. Schnabel. Thirteen Long Play records, \$80.



This limited edition is a tribute to Mozart, commemorating the 200th anniversary of his birth. It represents a magnificent cross-section of his genius and features some of the greatest singers, instrumentalists and orchestral

conductors of our time. In an exquisite, leather bound album, it contains rare photographs and portraits of places associated with Mozart and his works. Three Long Play records, \$50.

and other great performances by some of the world's greatest artists

**BEETHOVEN** RCA VICTOR  
**VIOLIN CONCERTO (IN D)**  
  
**HEIFETZ • MUNCH**  
**BOSTON SYMPHONY ORCHESTRA**

\*Long Play \$3.98

RCA VICTOR  
**Waltzes by the Strauss Family**  
  
**ARTHUR FIEDLER • BOSTON POPS**

\*Long Play \$3.98

RCA VICTOR  
**Siobhan McKenna**  
  
 as "Saint Joan" by Bernard Shaw  
The Cambridge Drama Festival Production with Len Kern  
 Earle Hyman • Fredric Tozere • Michael Wager • Thayer David  
 Earl Montgomery • Dick Moore • Dennis Patrick • Bryant Haidy

Three Long Play records \$14.98

**Gershwin: Rhapsody In Blue; Concerto in F.** Morton Gould and his Orch. Long Play \$3.98\*; 45 EP (Rhapsody In Blue, only) \$1.49  
**Schumann: Symphony No. 3.** Arturo Toscanini, NBC Symphony Orch. Long Play \$3.98  
**Delibes: Sylvia.** Robert Irving, Philharmonia Orch. Long Play \$3.98  
**Love In A Home:** The incomparable Mario Lanza sings four exciting songs. 45 EP \$1.49\*



Nationally Advertised Prices—Optional

\*Hear these New Orthophonic High Fidelity recordings best on an RCA Victor New Orthophonic High Fidelity "Victrola."

("From the halls of Montezuma"), and it is a joy to hear the grand tunes from *The Grand Duchess of Gerolstein* set forth with such brilliance. My own favorite is the charming selection from Offenbach's wonderful score for *La Périchole*, a score that has Mozartean overtones and is full of truly delightful melodies.

Fiedler and the Boston "Pops" play these enchanting pieces with tremendous verve and finesse, and I would not hesitate to call this one of the best recordings this group has ever made. A lightish Victor sound is most appropriate to the occasion, and the record is highly recommended on all counts. Interesting liner notes by George R. Marek, and some amusing and pertinent caricatures by Alajalov add a certain fillip to the excellence of the album.

J. F. I.

OFFENBACH: *Gaité Parisienne*

Philadelphia Orchestra, Eugene Ormandy, cond.

COLUMBIA KL 5069. 12-in. \$5.98.

You would hardly suspect from a hurried glance at the record sleeve or at its title, *The Pleasures of Paris*, that here is our old friend *Gaité Parisienne* in its entirety. Not a cancan dancer adorns its cover, no lace, no frills, merely the Eiffel Tower standing starkly against a deep blue Parisian sky. And within the sleeve one finds Fred Grunfeld's fascinating booklet, with its pages of photographs, drawings, and sketches of figures (and what figures!) of the Paris of yesterday, so vividly recreated in Offenbach's gay music. Ormandy gives a refreshing and lively reading of the complete Manuel Rosenthal-arranged score. It seems to me to be even better than the abridged version by this orchestra, on Columbia CL 741, made about two

years ago; it has more buoyancy, particularly in the frothier moments, and is much closer to the French style of playing this music. The orchestra instrumentalists appear to be thoroughly enjoying themselves, playing with wonderful spirit and *élan*. The sound is full of presence, not overrobust, and therefore entirely appropriate. This is one of Columbia's plushest packages, a cannily integrated mixture of eye and ear appeal, and is most highly recommended.

J. F. I.

PERSICETTI: *Symphony No. 4*  
†Gesensway: *Four Squares of Philadelphia*

Philadelphia Orchestra, Eugene Ormandy, cond.

COLUMBIA ML 5108. 12-in. \$3.98.

*Continued on page 90*

## Die Kluge's Equivocal Fascination Expertly Displayed

SINCE the first impact here, a couple of years past, of his *Carmina Burana*, Carl Orff has drawn more and more attention, until now, with five titles on LP, he is by way of becoming almost a cult among those who pay attention at all to contemporary music. In a sense, this is odd, since Orff is one of the few composers with an exclusively theatrical output. The explanation, perhaps, is that although the *Trionfi*—*Carmina Burana*, *Catulli Carmina*, and *Trionfo di Afrodite*—are meant to be staged (and are staged, together or singly, in various German opera houses) they are not plotted and do not even have suggested scenarios. Thus the record listener can create his own imaginative *régie* for their brawling, tender, lascivious poetry.

Although *Die Kluge* relates to *Trionfi* musically, it has a plot—or, rather, a very specific scheme of action that the score is designed to support and that has to be imagined from stage directions when it cannot be seen. Like the other Orff theater pieces, *Die Kluge's* only designation is an explanatory gloss of its title—"Die Geschichte von dem König und der klugen Frau" ("The story of the king and the wise woman"). Taken from a *Märchen* retold by the Grimms, it tells the story of a peasant who digs up a golden mortar and pestle, and is about to take it to the king when his daughter warns him not to—all the king will do is accuse him of stealing the vessel and have him locked up. As the piece begins, the peasant is sitting in prison bewailing his fate and moaning that he should have taken his daughter's advice. The king hears him, questions him, and demands to have the daughter brought. He asks her three riddles (much tougher than those in *Turandot*), and when she answers all correctly makes her his queen. But when she proves herself much cleverer than he in dealing with the great question of whether a donkey or a mule has given birth to a colt, he tells her to go; she, still cleverer, drugs his wine, then puts him in her trunk and takes him along. As her father remarks at the end, "So she found the

pestle after all." But she tells her kidnapped king the real point: Her wisdom was no more than acting; "no one in this world can both be wise and love." As Orff has said, his concern in composing for the theater is solely with inner spir-



*The Jailer and Three Vagabonds.*

itual values. The listener is free to infer his own moral—if there is one.

This is told in a form that (insofar as it relates to conventional theater) is as much like *Singspiel* as anything—with long passages of spoken dialogue, especially for the three vagabonds who serve as a sort of chorus to the main story. But the music, when it comes, is purest Orff. In all basic ways very like that of *Carmina Burana* in its materials and usages, it makes a satisfactorily loud noise in spite of the absence of a chorus. The orchestra is of *Trionfi* size, with augmented winds and the typically Orffian battery of drums and special percussive instruments to give an almost *gamelan* or African effect in the rhythmic *ostinatos* on which the music is built—or over which the text is set forward. The treatment of the voices is much the same: The same sort of rapid *a tempo* declamation on single notes or simple triads; the same insistent repetition of words and groups of words over harmonically inert but rhythmically very vigorous figurations; the same coloration of the texture by manipulation of instrumental resources and by endlessly permutating metrics in the accompaniment; the same modality when something close

to a lyric mood is called for. All in all, it is a score that ought to please those who admire the *Trionfi* for the music and not for the outspoken sophistication of some of the texts; how well they will cope with the spoken sections is, well, less sure.

The Angel performance is a completely expert and attractive one, and superbly recorded, although with not much aural sense of a stage and something occurring on it. In the theater, the wise woman of the title would seem to have long periods of just being on hand and looking enigmatic; but she also has somewhat to sing, including a lovely little lullaby as the king dozes off from the effects of his drugged wine, and Elisabeth Schwarzkopf does it all with lovely tone. As the King, Marcel Cordes is excellent in his projection of shifting tempers backed by not overmuch brains, and Rudolf Christ is easily as good as the indignant little man whose donkey's foal is assigned to muleparenthood by royal decree. In fact, the cast are consistently first-class all down the line, with more special credit due to Gottlob Frick as the Peasant and to Paul Kuen, Hermann Prey, and Gustav Neidlinger as the Vagabonds. Wolfgang Sawallisch conducts with firm control of the rhythms, and the Philharmonia players are in admirable form. Full text, with an excellent translation by William Mann, and good notes by Henry Pleasants. All told, a fascinating little work in its equivocal way and decidedly worth the hearing.

JAMES HINTON, JR.

ORFF: *Die Kluge*

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



## GEORGE SZELL and THE CLEVELAND ORCHESTRA

renowned for the brilliant virtuosity of its members!

**DVOŘÁK:** Slavonic Dances, Op. 46 & 72; **SMETANA:** From My Life (transcribed for orchestra by Dr. Szell). SC 6015 (2 12") \$7.96

**MOZART:** Symphony No. 40 in G Minor, K. 550; Symphony No. 41 in C Major, K. 551 ("Jupiter"). LC 3287 \$3.98

**BEETHOVEN:** Symphony No. 5 in C Minor, Op. 67; **SCHUBERT:** Symphony No. 8 in B Minor ("Unfinished"). LC 3195 \$3.98

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

TWO OF THE WORLD'S GREAT ORCHESTRAS ON



THE NEW LABEL  
OF GREATNESS  
A PRODUCT OF CBS



## EDUARD VAN BEINUM and the CONCERTGEBOUW ORCHESTRA of AMSTERDAM

world-famous for the warmth and rich color of its playing!

**STRAVINSKY:** Firebird Suite; **KODÁLY:** Háry János Suite. LC 3290 \$3.98

**DEBUSSY:** Images (Set III for Orchestra). LC 3147 \$3.98

**BRAHMS:** Symphony No. 2 in D Major, Op. 73. LC 3098 \$3.98

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

® "Epic" All prices are suggested list.

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

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

**RAVEL: *Ma Mère l'Oye; Rhapsodie espagnole; Une Barque sur l'océan***

Orchestre du Théâtre des Champs-Élysées, D. E. Inghelbrecht, cond.  
LONDON DTL 93087. 12-in. \$4.98.

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

**RIMSKY-KORSAKOV: *Scheherazade***

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

Just how long Vanguard plans to make this, their third demonstration record, available at \$1.98 is not known. At this price it is certainly a good buy, though not the definitive version of Rimsky-Korsakov's brilliant fairy tale. Musically I consider it inferior to the Steinberg, on Capitol P 8305. However, it does offer a healthy, sometimes robust reading by Rossi, well played, and recorded in positively glittering sound. The conductor seems to me to have far more success with the lyrical sections than with the Festival or Storm episodes, in which, apparently eager to make every point, he permits things to become slightly raddled. It is here, too, that a slight edginess seems to creep into the orchestral tone, where before it had been remarkably clean and warm. Otherwise the playing seems to me to be first class, from solo violin all the way down. J. F. I.

**ROZSA: *Concerto for Violin and Orchestra***

†Spohr: *Concerto for Violin and Orchestra, No. 8, in A minor, Op. 47*  
†Tchaikovsky: *Sérénade mélancolique, Op. 26*

Jascha Heifetz, violin; Dallas Symphony Orchestra, Walter Hendl, cond. (in the Rózsa); RCA Victor Orchestra, Izler Solomon, cond. (in the Spohr); Los Angeles Philharmonic Orchestra, Alfred Wallenstein, cond. (in the Tchaikovsky).  
RCA VICTOR LM 2027. 12-in. \$3.98.

Hungarian-born Miklos Rózsa came to Hollywood with an established reputation as a serious creative musician—and has

managed to maintain it. While being able to turn out something as universally popular as the score for *Spellbound*, he has found time for something as important as his new violin concerto.

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

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

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

**SAINT-SAENS: *Carnival of the Animals* — See Franck: *Pysché*.**

**SAINT-SAENS: *Symphony No. 3, in C minor, Op. 78***

Henriette Roget, organ; Orchestre de la



Heifetz collaborates with the composer.

Société des Concerts du Conservatoire de Paris, André Cluytens, cond.  
ANGEL 35336. 12-in. \$4.98.

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

**SESSIONS: *Quartet No. 2***

New Music Quartet.

†McPhee: *Concerto for Piano and Wind Octet*

Grant Johannesen, piano; wind octet, Carlos Surinach, cond.  
COLUMBIA ML 5105. 12-in. \$3.98.

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

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

**SIBELIUS: *Symphony No. 2, in D, Op. 43***

NWDR Symphony Orchestra, Hans Schmidt-Isserstedt, cond.  
CAPITOL P 18009. 12-in. \$3.98.

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

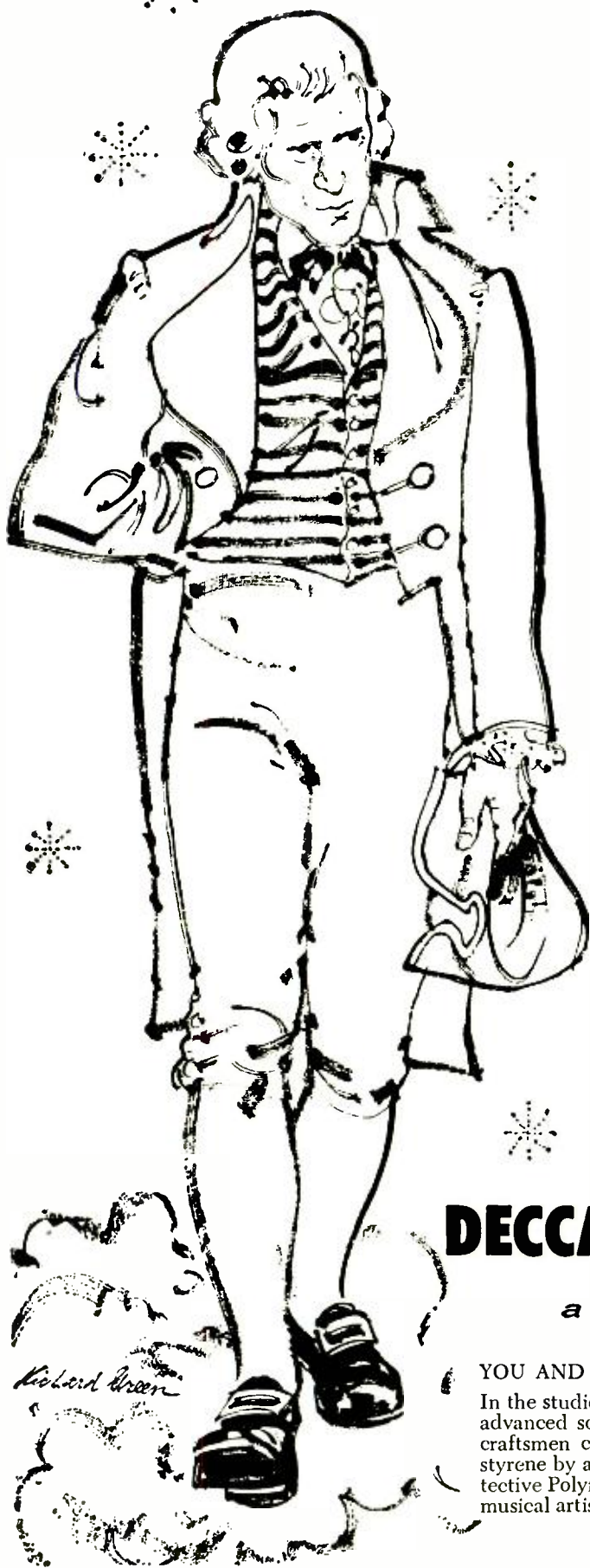
**SPOHR: *Concerto for Violin and Orchestra, No. 8, in A minor, Op. 47* — See Rózsa: *Concerto for Violin and Orchestra*.**

**STRAUSS: *Elektra: excerpts; Salome: excerpts***

*Le Bourgeois gentilhomme, Suite, Op. 60*  
*Elektra: from Allein! Web, ganz allein* to entrance of Chrysothemis (*Elektra*); from *Was willst du, fremder Mensch?* to end of duet (*Elektra, Orest*); from *Elektra!*

Continued on page 92

# WHEN HAYDN WALKED AMONG THE STARS



There were nights when the amiable and sprightly symphonies rushed from his pen: he was 'Papa' Haydn, the musical darling of his age.

But there were also nights when Haydn heard the celestial 'music of the spheres.' At such times were born the inspired and radiant oratorios—*The Creation* and *The Seasons*—that make him a giant for all ages.

Decca, too, has lavished care and inspiration on the 'live' high fidelity Gold Label recordings of these masterpieces. Listen, and you walk *with Haydn* among the stars. . . .



**The Creation:** Soloists — Seefried, Holm, Borg, Choir of St. Hedwig's Cathedral, Berlin Philharmonic Orchestra, Igor Markevitch, Conductor. DeLuxe set. Complete German-English libretto. 2 Long Play Records.

**DX-138**



**The Seasons:** Soloists — Trötschel, Ludwig, Greindl, Choir of St. Hedwig's Cathedral, RIAS Chamber Choir, RIAS Symphony Orchestra, Ferenc Fricsay, Conductor. DeLuxe set. Complete German-English libretto. 3 Long Play Records.

**DX-123**

Recorded in Europe by Deutsche Grammophon Gesellschaft.  
Available at fine Record Stores everywhere.

## DECCA® Gold Label RECORDS

*a New World of Sound*®

"You Can Hear The Difference!"

YOU AND DECCA'S NEW WORLD OF SOUND

In the studio, great musical performances are captured, using the most advanced sound engineering techniques. In the factory, white-gloved craftsmen compression mould each Long Play record of silent polystyrene by a revolutionary new process. The record is inserted in a protective Polyflex case. The Decca record you play, is a perfect marriage of musical artistry and recording techniques, truly a New World of Sound.

*Schwester! komm mit uns!* to end. *Salome: Ach! Du wolltest mich nicht dein Mund küssen, Jochanaan* (Salome).

Inge Borkh (s), Elektra, Salome; Frances Yeend (s), Chrysothemis; Paul Schoeffler (b), Orest. Chorus from Lyric Theater of Chicago and Chicago Symphony Orchestra; Fritz Reiner, cond.  
RCA VICTOR LM 6407. Two 12-in. \$7.96.

First heard in 1909, the bloody pandemonium of Strauss's symphonic score and the spectral horror of Hofmannsthal's late-romantic Sophoclean tragedy combined in the final engulfment of Wagnerian music-drama. Beside *Elektra*, *Salome* seems musky naughtiness. And, two years later, *Der Rosenkavalier*, for all its hundred-piece orchestra, began a withdrawal towards the relative classic purity of the music for the Hofmannsthal gloss of Molière's *Le Bourgeois gentilhomme*, which is to say, towards *Ariadne auf Naxos*. Yet in spite of its notoriety, *Elektra* makes such great demands—orchestral and hence vocal—that it is relatively little performed. And for similar reasons, it was for long not to be heard at all on records.

By the same token, *Elektra*, so nearly self-sufficing aurally, would seem to be an ideal subject for the best modern micro-groove attention. Yet, other than the

Cetra set—blazingly conducted by Dimitri Mitropoulos, but taken down at the 1950 Florence Maggio Musicale and subject to the failings of audience-present conditions—only excerpts, by Decca and RCA Victor and now RCA Victor again, have been released. Under the circumstances, the newest issue is almost more a frustration than a welcome addition.

Although late last season the Chicago Symphony assembled a cast (including Julius Patzak as Aegisth) for two full concert performances of the tragedy, at the last minute RCA Victor decided to record only excerpts—a pity in any case, and additionally so because this album turned out to be such a sorry botch, in spite of its merits. In place of an *Elektra*, the listener has offered him two disks that contain a swatch of three sections—in nonsensical order, with the finale in the middle—packaged with the most usual excerpt from *Salome* (presented concert style; no Herod or Herodias), and the suite from *Le Bourgeois gentilhomme* with two of the nine movements (the Lully minuet and the *courante*) crowded out.

The most impressive feature of the set, and particularly of the *Elektra* portions, is the power and glow of the orchestral sound obtained by Fritz Reiner and caught by the RCA engineers. In depth, color,

and balance, this is much the closest anyone has come to recording the total effect of the score, from its psychotic quavering strings to the giant tam-tam strokes at the end; and if the voices are sometimes almost overwhelmed, as they are in live performance, they are never quite lost. As *Elektra*, Inge Borkh is extraordinary without seeming the ultimate in interpretation. The voice is big and quite clear, with a free and unproblematic top that has edge enough to cut through in almost all contexts, but with a certain lack of core in the middle and a tendency (scarcely, in this music, disqualifying) to develop a wide waver when under extreme pressure—especially in the scene with Chrysothemis (not otherwise excerpted on records), in which Frances Yeend obliges her by singing with very similar tone and a waver of the same frequency, if not in as good German. In the recognition-scene duet with Orest, and in her monologue, she is somewhat less demoniacally intense as a character than Christel Goltz, in the Decca excerpts (where the balances place the voices much more considerably, and less authentically, in the foreground of the mass), or than Erna Schlüter, in the old Victor recording (now out of Schwann, but findable) led by Sir Thomas Beecham;

*Continued on page 94*

## Delicacy and Flexibility Distinguish Non-Danubian Strauss

THE VIENNESE have long cherished the proposition that the music of Johann Strauss can be played properly only by one of their own orchestras. There are, they aver, certain matters of musical style absolutely indispensable—and absolutely unexportable. Hesitations, anticipations, the lightest accent on the second beat after an almost imperceptible pause, and the all-important question of correct emphasis are some of the intangibles that are supposed to elude all but the orchestras of true Austrian heritage. Well, certainly there are some non-Viennese recordings in the catalogue so rigidly controlled and so unyielding in tempos as to support this contention; but it was merely a matter of time before a disk appeared that would prove the fallaciousness of such a chauvinistic musical claim. This month we find not one, but two excellent recordings of Strauss music—the first made in London, the second in New York—that can easily hold their own with any emanating from the Danube.

The Angel, appropriately entitled *Champagne for Orchestra*, is a heady brew of music by the brothers Strauss, Johann and Josef, brilliantly directed by Karajan and wonderfully played by the Philharmonia. No doubt, the conductor's affiliation with Vienna has much to do with the sunny and idiomatic performances, though it must be said that the English instrumentalists play with such enthusiasm and nuance that the Prater might easily be thought of as their operating base, rather than London's sober West End. They have been exceptionally well served by Angel's engineers in the matter of sound. Strings and woodwinds have a silvery sheen to them, the brass a glowing warm tone, both

adding pleasure to an orchestral texture hard to fault. The over-all sound is big, with plenty of "room" around it, not at all empty, but suggestive of a well-filled and very large ballroom. I can't imagine a sound more appropriate for this music.

Bruno Walter is, of course, an old hand with Strauss, and though it must be nearly twenty years since he made those memorable records with the Vienna Philharmonic, for Victor, the delicacy, the touch, the mastery is as pronounced today as ever. As three works by Johann Strauss are common to each record, it is instructive to observe how each conductor treats them. Walter seems a little more tender in his handling of this music, treating it with a

certain amount of wistfulness that is extremely attractive. Occasionally he seems to permit the tension to droop slightly, an effect that may be intentional, since it doesn't detract from the performance. Karajan's tempos are the merest shade faster, and they seem to brighten the orchestra color somewhat. Where delicacy and flexibility of phrasing are concerned, I think things are about equal between them. The playing of Walter's New York orchestra, while not quite the peer of the Philharmonia's, is always excellent, full of verve and very much in the true Viennese spirit. Columbia's sound is appropriately warm and mellow, but considerably more enclosed than that of the Angel disk. Whether this lessens the effectiveness of the performance will be a matter of personal taste. I happen to think that it does, if only slightly. Even so, I would be very happy with either, or both, of these records, which are herewith recommended without any reservations. J. F. INDCOX

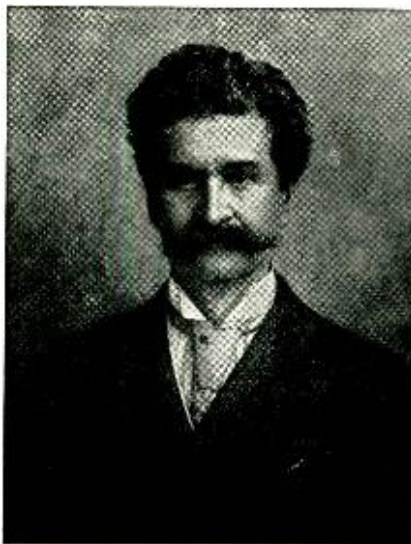
### STRAUSS: *Waltzes and Overtures*

Johann Strauss: *Der Zigeunerbaron*, Overture; *Blue Danube Waltz*; *Artist's Life*; *Emperor Waltz*; *Pizzicato-Polka*. Josef Strauss: *Delirium Waltz*.

Philharmonia Orchestra, Herbert von Karajan, cond.  
ANGEL 35342. 12-in. \$4.98.

Johann Strauss: *Emperor Waltz*; *Tales from the Vienna Woods*; *Die Fledermaus*, Overture; *Der Zigeunerbaron*, Overture; *Wiener Blut*; *Blue Danube Waltz*.

Columbia Symphony Orchestra, Bruno Walter, cond.  
COLUMBIA ML 5113. 12-in. \$3.98.



*Strauss, brother Johann.*



No gift gives more than music – to receiver  
and giver, alike. No record gives more music than  
WESTMINSTER – the only records with "Natural Balance".

### Gift Albums

#### BACH

Mass in B Minor. Loose, Ceska, Burgthaler-Schuster, Dermota, Poell, Heiller (organ), Vienna Symph. Orch. and Akademie Kammerchor; Hermann Scherchen cond. (3 records) XWN 3305

St. Matthew Passion. Laszlo, Roessel-Majdan, Munteanu, Standen, Cuenod, Reh fuss, Symph. Orch. and Chorus; Hermann Scherchen cond. (4 records) XWN 4402

Well-tempered Clavier (Books I and II). Demus, piano. (5 records) WN 5501

#### BEETHOVEN

Symphonies (Nos. 1 through 9). Vienna State Opera Orch. and Philharmonic Symphony Orch. of London; Hermann Scherchen cond. (7 records) WN 7701

String Quartets Op. 18 (Nos. 1-6). Barylli Quartet (3 records) WN 3302

#### BRAHMS

Symphonies (1-4), Alto Rhapsody, Haydn Variations, Academic Festival and Tragic Overtures. Philharmonic Promenade Orch.; Sir Adrian Boult cond. (4 records) WN 4401

#### CORELLI

12 Concerti Grossi (Op. 6 complete). English Baroque Orch.; Argeo Quadri cond. (3 records) WN 3301

Concerti Grossi – Op. 6, No. 8, G min. ("Christmas"); Op. 6, No. 11, B flat maj. English Baroque Orch.; Argeo Quadri cond. (1 record) W-LAB 7015

#### HANDEL

The Messiah. Ritchie, Shacklock, Herbert, Standen, London Symph. Orch. and London Philh. Choir; Hermann Scherchen cond. (3 records) XWN 3306

Beloved Choruses from "Messiah". London Symph. Orch., London Philh. Choir; Hermann Scherchen cond. (1 record) WN 18099

Concerti Grossi for String Orch., Op. 6. English Baroque Orch.; Hermann Scherchen cond. (4 records) XWN 4403

#### HAYDN

The London Symphonies (Nos. 93 through 104). Vienna State Opera Orch. and Vienna Symph. Orch.; Hermann Scherchen cond. (6 records) WN 6601

#### RAMEAU

Complete Harpsichord Works. Veyron-Lacroix. (3 records) WN 3303

### Christmas Records

Adventure in Carols. Ferrante & Teicher, duo-pianos. WP 6021

A Festival of Lessons and Carols. Choir of King's College Chapel, Cambridge, McLean (organ); Boris Ord directing. WP 6036

American Children Sing Christmas Carols. WP 6025

Carillon for Christmas. Robert Locksmith, Robert Owen, organs. WP 6020

Choral Evensong at King's College Chapel. Choir of King's College Chapel, Cambridge; Boris Ord cond. WP 6026

Christmas at Home (Let's All Sing Carols). Westminster Choraleers. WP 6027

Christmas at Radio City. Dick Leibert, organ. WP 6035

Christmas Carols. Deutschmeister Band; Julius Hermann cond. WP 6024

Christmas Carols. Conducted by Frederick Jackson. WP 6033

Christmas Carols. The Randolph Singers; David Randolph cond. Vol. I WP 6022

Vol. II WP 6023

Christmas Carols from Austria. Vienna Akademie Kammerchor; Günther Theuring cond. WP 6019

The Christmas Story in Carols. Scriptures read by Basil Rathbone, music by Randolph Singers, Choir of King's College Chapel, Vienna Akademie Kammerchor, others. WP 6034

### For the Collector with "Everything"

TRC: Check and Double Check. "It's a tool, not a record!" Test and demonstration material with lucid commentary by John Conly, Editor, High Fidelity. The finest available check-up of an audio system!

YOUR DEALER, or write WESTMINSTER RECORDS, 275 Seventh Ave., New York City 1, N.Y., for information.

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

**DICK LEIBERT: Leibert Takes Richmond**

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

*With the Wind; Washington and Lee Swing.*

Dick Leibert, organ.  
WESTMINSTER XWN 18245. 12-in. \$3.98.

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

The instrument displayed here is in the Byrd Theater in Richmond, Virginia, and a fine mammoth toy it is—you should hear what goes on in the *Little Clock Shop*. The specifications are listed, and just reading them is entertainment enough. There are short articles on the instrument, the theater, and the recording technique, and a four-page, highly satisfying hymn to the Mighty Wurlitzer by Ben Hall, whose purple prose does appropriate justice to the subject.

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

# YOUR INVITATION TO JOIN THE STEREOPHONIC MUSIC SOCIETY

**HERE ARE A FEW MEMBERSHIP BENEFITS**

**20% SAVINGS ON STEREOPHONIC TAPE**

RCA, HMV, Omega, Hi-Fidelity, Livingston, AV, Concert Hall.

**20% SAVINGS ON MONAURAL TAPE**

(Complete listings in "Harrison Catalogue of Recorded Tapes" or "Tape Reel." You receive a copy of one upon receipt of membership application.)

**UP TO 50% SAVINGS ON RECORDING TAPE**

All first grade, professional quality, recording tape!

**FREE MUSIC MAGAZINE SUBSCRIPTION**

You get 1 year subscription (regular value \$3.00) contains complete coverage of tape, records and FM, reviews, articles, etc.

**FREE CATALOGUE OF RECORDED TAPES**

Complete-up-to-date tally distributed quarterly.

**NO MINIMUM PURCHASE REQUIREMENT**

Order as few or as many tapes you wish.

**H**ere's the most exciting news since you first discovered the listening pleasures of recorded tape!

AT LAST . . . you can stop wearisome shopping tours hunting for the recorded tapes you want.

The Stereophonic Music Society has been created to serve the needs of every music lover who appreciates the true fidelity and convenience of this ultimate music medium.

This unique plan offers you *one central source* for every fine recorded tape on the market, and—through its large volume purchases—passes on tremendous savings to you!

**MEMBERSHIP RATES**

Your entire cost for participation in the Society Purchase Plan and all the privileges described for a period of  
**6 Months.....\$6.00 1 Full Year.....\$9.00**

*The Stereophonic Music Society opens the door to you to the finest recorded tapes in the world—offered to you as soon as it is made available by all labels—at prices you can't beat anywhere. Send in this application blank today, and enjoy the benefits of membership immediately!*



**MEMBERSHIP APPLICATION FORM**

TO: STEREOPHONIC MUSIC SOCIETY, Inc.  
303 Grand Avenue, Palisades Park, N. J.

GENTLEMEN: Please enroll me for a  6 month period as a member in the Stereophonic Music Society. I understand that I am under no obligation to purchase any specified minimum of stereophonic, monaural or recording tapes under the Society's discount purchase plan. As part of my membership I am entitled to a free one-year subscription to Hi-Fi Music Magazine, as well as the quarterly listings of all recorded stereophonic and monaural tapes available.

My  Check for  \$6.00 is enclosed herewith (payable to Stereophonic Music Society, Inc.)  
 Money Order for  \$9.00

NAME.....  
ADDRESS..... ZONE..... CITY..... STATE.....  
MAKE OF TAPE RECORDER.....  
 Stereophonic  Stacked  Staggered  Monaural

**MAN'S EARLY MUSICAL INSTRUMENTS**

Edited by Curt Sachs.  
FOLKWAYS P 525. Two 12-in. \$11.90.

A brilliantly conceived and executed aural history of the evolution of musical instruments. The material is so organized as to give a comprehensive picture not only of the logical progression from one basic means of musical expression to the next higher, but also of the relationships between individual instruments and families of instruments.

The musical examples—which run from foot stamping through jew's-harps to hurdy-gurdies—have all been selected from the Ethnic Folkways Library. While necessarily spotty, the engineering has been improved wherever possible. An excellent illustrated booklet with text by Curt Sachs accompanies the album. H. L.

**ED McCURDY: When Dalliance Was in Flower**

Ed McCurdy, baritone; accompanied by Erik Darling, banjo, and Alan Arkin, recorder.  
ELEKTRA EKL 110. 12-in. \$4.98.

The tireless Ed McCurdy has shaped a collection of ribald Elizabethan ballads guaranteed to curl the vicar's hair. Most seem to have been culled from D'Urfey's magnificent, lusty, and lamentably neglected *Songs of Wit and Mirth*. McCurdy has done an outstanding job of setting the ballads to traditional tunes, all of which seem to reflect the precise spirit of the song in question.

As for the actual vocal work, McCurdy is, as ever, a pleasure to hear; and, as ever, his interpretations are both lively and intelligent. Erik Darling and Alan Arkin furnish inspired support with banjo and recorder respectively. Complete texts and well-written jacket notes by Nina Merrick round out a thoroughly pleasurable and superbly engineered release. But remember, the songs are *really* earthy. H. L.

**MADO ROBIN: Arias from Bellini Operas; Songs**

Bellini: *La Sonnambula: Come per me ser-*





Recently  
Published

1955

High Fidelity  
RECORD REVIEW  
INDEX

A complete index to all classical, semiclassical, jazz, and spoken word record reviews which appeared in HIGH FIDELITY Magazine in 1955.

Arranged alphabetically by composer or by collection-title with the issue and page on which you will find the review you wish. For instance, if you are curious as to what was said about Haydn's Nelson Mass, the index will refer you to page 58 of the November '55 issue of HIGH FIDELITY.

A "must" reference aid.

**ONLY 50¢ EACH**

Send for your copy NOW

1954 INDEX also available at 50¢ per copy.

HIGH FIDELITY Magazine  
Dept. R22, Publishing House  
Great Barrington, Mass.

Enclosed find..... Please  
send me..... copies of the  
1955 Record Review Index.

Name .....  
Address .....

No C.O.D.s or charge orders please.

The Music Between by Murray Schumach

THE MUSE of the record business, a practical hussy who always keeps at least one ear attuned to the merry tinkle of the cash register, is very busy these days spreading the gospel of "mood music." What used to be considered not so long ago as just dance rhythms are now being hawked as indispensable atmospheric accompaniments for eating, drinking, romancing, and, above all, talking. These records, presumably, can transform liverwurst into caviar and make any small-town matron think her Saturday night get-together nothing less than a Parisian salon.

Because this sort of music, seemingly tailored to every need but listening, can easily change a mood from tolerance to aversion, the masters in this field have worked in among their musical platitudes a high order of craftsmanship—and of guile. For instance, the upper echelons of mood makers use only established tunes, such as those of Kern, Gershwin, Berlin, Rodgers, Porter. Nor do they take chances on inferior musicians. Very important too in their scheme, as I discovered in listening to a score or so of these records, is the work of the sound engineers. In point of sonic fidelity, the mood-music repertoire is almost invariably first-class.

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

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

A rival with a more sophisticated variety of heartburn music is the orchestra of Frank Chacksfield, working for London on a record called *Close Your Eyes* (LL 1440). Mr. Chacksfield goes in for the subdued manner with the steady dance beat, letting his trumpeter, Bobby Pratt, get just a mite salacious in solos for *Lullaby of the Leaves* or *Love is the Sweetest Thing*. His, I assume, is the suave touch to make the suburban hostess properly enjoy that Bloody Mary after the kids are in bed.

Some mood merchants now try to peddle a more bubbly sort of relaxation. For this chore RCA Camden has brought forth Henri René's orchestra to weave

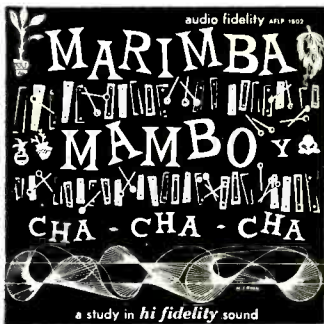
spells on *In Love Again* (CAL 312). Mr. René seems to strive for the romance that excites without embarrassment. For him Cole Porter is what Gustav Mahler is for Bruno Walter. He warms up *Were Thine that Special Face* with tambourines, and to *Wunderbar* he brings a sauciness that might, I think, suit even the fastidious Mr. Porter.

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

I suppose, though, it is foolhardy to pick on the bucolic style. Guy Lombardo, for instance, has been growing musical corn so long I've come to think his Royal Canadians sired the Mounties. Yet here he is once again, sponsored by Capitol for *Guy Lombardo in Hi-Fi* (W 738). His millions of fans will probably find nothing wrong with the Vaseline brass in *Sweethearts on Parade* and they will think it quite right that his *Frankie and Johnny* should seem, with a well-behaved honky-tonk piano, all good, clean fun. With high fidelity highlighting his wonderfully disciplined musicians and his sure dance beat, it does no good to complain that he treats *St. Louis Blues* as though it were written for a college prom.

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

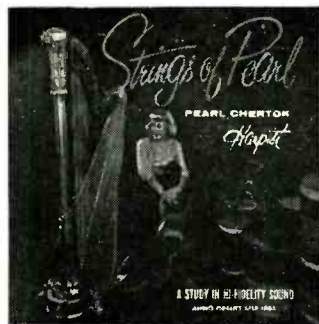
And now I'd like to turn to some records made for listeners. For those who yearn to recapture the joyous moments of Sunday band music in the park, I strongly recommend *Here's That Band Again*, featuring the Deutschmeister Band at work for Westminster (WP 6013). The waltzes, galops, folk music of this Viennese outfit are magnificent and so is the fidelity. Special audiences may like to hear another lusty recording from Europe called *Erich Kunz Sings German University Songs* (Vanguard VRS 477). Mr. Kunz, in customary fine voice, is supported by the male chorus and orchestra of the Vienna Volksoper, conducted by Franz Litschauer. Mr. Kunz, happily, can really create moods.



**MARIMBA MAMBO  
y CHA-CHA-CHA**

The scintillating tropical rhythms of a 6 man Marimba plus orchestra. A Total Frequency Range Recording of the latest and greatest Latin dance tunes.

AUDIO FIDELITY AFLP 1802  
12-in. \$5.95



**STRINGS OF PEARL**

Pearl Chertok, harpist on the Arthur Godfrey Show plays a rare combination of the sophisticated and the primitive with the drum rhythms of Johnny Rodriguez. An absolutely captivating recording in Hi-Fidelity.

AUDIO FIDELITY AFLP 1805  
12-in. \$5.95



**PLAZA DE TOROS**

La Fiesta Brava, Vol. 2  
Music of the Bullfight Ring

Again, the "Banda Taurina," of the Plaza Mexico, presents, in brilliant Hi-Fidelity, traditional music of another afternoon at the bullfights. Complete with portfolio of full-color reproductions of bullfight paintings by world-famous artists, suitable for framing.

AUDIO FIDELITY AFLP 1817  
12-in. \$5.95



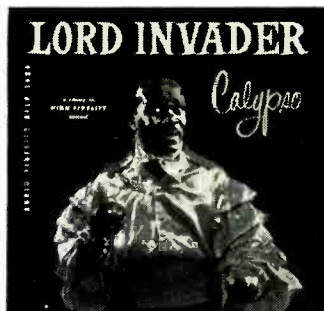
**GRAILVILLE SINGS**

Music of Advent and Christmas

Young women, from all parts of the world, studying at Grailville Catholic Community College, blend their voices in traditional and spiritual music. Specially chosen selections, recorded in Hi-Fidelity, for Listening... for Group Singing. Full text of songs inside jacket.

AUDIO FIDELITY AFLP 1820  
12-in. \$5.95

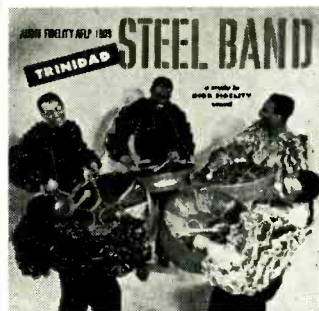
**AUDIO FIDELITY... the MOST in Sound for Your Dollar!**



**LORD INVADER: CALYPSO**

The "Rum and Coca Cola" man from Trinidad in a recording of new calypso songs. Trinidad's foremost calypso artist singing his latest and his greatest songs in brilliant Hi-Fidelity.

AUDIO FIDELITY AFLP 1808  
12-in. \$5.95



**TRINIDAD STEEL BAND**

The exciting, throbbing rhythms of the Steel Band, trademark of the West Indies, in a modern high fidelity tropical treatment. Oil Drums in Hi-Fi, a 20th Century phenomenon.

AUDIO FIDELITY AFLP 1809  
12-in. \$5.95



**Unprecedented Recordings  
in HIGH FIDELITY Sound**

AUDIO FIDELITY Recordings are NOT ordinary recordings — but guaranteed total frequency range recordings with absolute musical range... perfect pitch... perfect tempo — this is high fidelity as you always want it to sound! These are the records audio manufacturers themselves use to demonstrate their electronic equipment and hi-fi components!

Here then, is the *Most in Sound*, brought to you by AUDIO FIDELITY, in some of the most delightful and unusual music ever heard on records...



**BAWDY SONGS and  
BACKROOM BALLADS**

Oscar Brand, noted balladeer sings Folk-Americana often heard but never recorded. Rollover songs for people with lusty appetites and strong musical tastes.

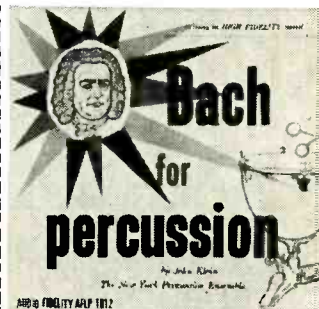
Vol. 1—AUDIO FIDELITY AFLP 1906 12-in. \$5.95  
Vol. 2—AUDIO FIDELITY AFLP 1806 12-in. \$5.95  
Vol. 3—AUDIO FIDELITY AFLP 1824 12-in. \$5.95



**THE TALBOT BROTHERS  
OF BERMUDA**

Calypso rhythms and pop favorites in an idyllic tropical setting, recorded in Hi-Fidelity.

VOL. 2—AUDIO FIDELITY AFLP 903  
10-in. \$4.00  
VOL. 3—AUDIO FIDELITY AFLP 1807  
12-in. \$5.95



**BACH FOR PERCUSSION**

For the First Time!

The most exciting, original and powerful percussion work yet.

- Toccata and Fugue in D Minor
- "Great" Fugue in G Minor
- Toccata in F Major
- Fugue in C Major

AUDIO FIDELITY AFLP 1812  
12-in. \$5.95

**RECORD PREVIEWS**

- TROMBONE, Concerto with Orch. AFLP 1811 12 in. \$5.95
- CHA CHA CHA Salamanca Orch. AFLP 1813 12 in. 5.95
- TORERO La Fiesta Brava Vol. 3 Banda Taurina AFLP 1818 12 in. 5.95
- FIESTA EN ESPANA Flamenco Guitar AFLP 1819 12 in. 5.95
- GRAILVILLE SINGS Music of Advent & Christmas AFLP 1820 12 in. 5.95
- ACCORDIONIST DE FRANCE Vol. 2 Jo Basile & Orch. AFLP 1821 12 in. 5.95
- ROME... WITH LOVE! Italian Accordion AFLP 1822 12 in. 5.95

**studies in HIGH FIDELITY sound**

	AUDIO FIDELITY	AFLP	905	10-in.	\$4.00
MERENGUES	AFLP	902	10-in.	4.00	
DRUMS OF THE CARIBBEAN	AFLP	904	10-in.	4.00	
CIRCUS CALLOPE MUSIC	AFLP	901	10-in.	4.00	
MERRY GO ROUND MUSIC	AFLP	1809	12-in.	5.95	
TRINIDAD STEEL BAND	AFLP	1808	12-in.	5.95	
LORD INVADER, CALYPSO	AFLP	1803	12-in.	5.95	
KATHERINE DUNHAM, DRUMS OF CUBA-HAITI-BRAZIL					

These records are available at your favorite Audio or Record Shop

WRITE FOR FREE CATALOGUE

NATIONALLY DISTRIBUTED BY

**DAUNTLESS INTERNATIONAL**

750 TENTH AVENUE NEW YORK 19, N. Y.

"Vo' la tromba e il cavallin" in Act II of *La Bohème*?  
J. H., JR.

ARTURO TOSCANINI: *New York Philharmonic-Symphony Program*

Dukas: *L'Apprenti sorcier*. Verdi: *La Traviata*: Prelude, Act III. Rossini: *Semiramide*: Overture. Wagner: *Siegfried Idyll*.

New York Philharmonic-Symphony Orchestra, Arturo Toscanini, cond.  
RCA CAMDEN CAL 309. 12-in. \$1.98.

Here, for the first time, RCA allows its low-priced Camden label the distinction of the name of Arturo Toscanini—and of the New York Philharmonic-Symphony as he shaped its style for a decade. This move stirs up a swarm of possible in-

ferences as to future Camden activity, but the move also brings its immediate rewards. For the performances restored to currency by this release are in the main—apart from their historical status—extremely fine measured by any standards, and at best still remarkably good in sound. And if the selection is a hotchpotch of styles, so are most such.

Toscanini first conducted the New York Philharmonic, as a guest, in 1926, and shared the next season with Mengelberg. When the Philharmonic and the New York Symphony coalesced in 1928, he chose men from both orchestras and trained the new ensemble. He remained its main conductor until 1936. Of the recordings issued on this LP (all cut in Carnegie Hall) the Dukas and the Verdi were made in March 1929—that is, near the end of the first Philharmonic-Symphony season. The Rossini and Wagner were done in April 1936, shortly before his official "farewell."

Technically, they are of their times, but on a high level of low-fi, with a warm, comfortable Carnegie Hall reality that is far pleasanter—and truer—than the glassy distortions of many wider-range Toscanini recordings made later in NBC Studio 8-H. And Camden has done a notably honorable job of getting the best out of the masters without adding highs to the 1929 set or emasculating the forceful 1936 sound. As performances, all share in the familial Toscanini traits of steady pulse, precise articulation, and nervous forward impulse. The most distinctive of the lot are the *La Traviata* preludes, in which there breathes a tender enchantment not recaptured in later versions. The *Semiramide* is also superior—tremendous in its poise and dash. The Dukas scherzo is whizzingly fast and unplayful (yet it can be held that the music ought to make its own fun without its programmatic humor being underscored), the *Siegfried Idyll* very pure, but less evocative than the later reading that appears on LCT 1116. All told, a great conductor and great orchestra make up for any technical lacks.

J. H., JR.

## Dialing Your Disks

All LP disks are recorded with treble boost and bass cut, the amount of which often varies from one manufacturer to another. To play a disk, the bass below a certain turnover frequency must be boosted, and the treble must be rolled off a certain number of decibels at 10,000 cycles. Recommended control settings to accomplish this are listed for each manufacturer. Equalizer control panel markings correspond to the

following values in the table below: ROLL-OFF—10.5; LON, FRRR. 12; AES, RCA, Old RCA. 13.7; RIAA, RCA, New RCA, New AES, NARTB, ORTHOphonic. 16; NAB, LP, COL, COL LP, ORTHOacoustic. TURNOVER—400: AES, RCA. 500C: LP, COL, COL LP, Mod NAB, LON, FFRR. 500R. RIAA, ORTHOphonic, NARTB, New AES. 500: NAB: 630: BRS. 800: Old RCA.

All records produced under the following labels are recorded with the industry-standard RIAA curve (500R turnover; 13.7 roll-off): Angel; †Atlantic; Bethlehem; Classic Editions; Clef; EMS; Epic; McIntosh; MGM; Montilla; New Jazz; Norgan; Prestige; Romany; Savoy; Walden. Labels that have used other recording curves are listed below.

RECORD LABEL	NEW		OLD
	Turnover	Roll-off	Record No. or Date: Turnover, Roll-off
Allied	500	16	
Amer. Rec. Soc.	400	12	
Arizona	500R	13.7	To 1955: 400, 12.7
Audiophile	500	12	
Bach Guild	500R	13.7	No. 501-529: 500, 16
*Bartok	500R	13.7	No. 901-905, 308, 310, 311: 500R, 13.7 No. 906-920, 301-304, 309: 630, 16
Blue Note Jazz	500R	13.7	To 1955: 400, 12
Boston	500C	16	
*Caedmon	500R	13.7	No. 1001-1022: 630, 16
Canyon	500R	13.7	To No. C6160: 400, 12
Capitol	500R	13.7	To 1955: 400, 12.7
Capitol-Cetra	500R	13.7	To 1955: 400, 12.7
Cetra-Soria	500C	16	
Colosseum	500R	13.7	To January 1954: 500, 16
*Columbia	500R	13.7	To 1955: 500C, 16
Concert Hall	500R	10.5	To 1954: 500C, 16
*Contemporary	500R	13.7	No. 3501, 2501, 2502, 2505, 2507, 2001, 2002: 400, 12. No. 2504: 500, 16
†Cook (SOOT)	500	12-15	
Coral	500	16	
Decca	500R	13.7	To November 1955: 500, 16
Elektra	500R	13.7	No. 2-15, 18-20, 24-26: 630, 16. No. 17, 22: 400, 12. No. 16, 21, 23, 24: 500R, 13.7
Esoteric	500R	13.7	No. ES 500, 517, EST 5, 6, 400, 12
Folkways	500R	13.7	To 1955: 500C, 16
*Good-Time Jazz	500R	13.7	No. 1, 5-8: 500, 16. No. 3, 9-19: 400, 12
Haydn Society	500C	16	
HMV	500R	16	
Kapp	500R	13.7	No. 100-103, 1000-1001: 800, 16
Kendall	500	16	
*London, Lon. Int.	500R	13.7	To No. 846: 500C, 10.5
Lyricord	500	16	
*Mercury	500R	13.7	To October 1954: 400, 12
Nocturne	500R	13.7	No. LP 1-3, 5, XPI-10: 400, 12
Oceanic	500C	16	
*L'Oiseau-Lyre	500R	13.7	To 1954: 500C, 10.5
*Overtone	500R	13.7	No. 1-3: 500, 16
Oxford	500C	16	
Pacific Jazz	500R	13.7	No. 1-13: 400, 12
Philharmonia	400	12	
†Polymusic	500	16	
RCA Victor	500R	13.7	To September 1952: 500 or 800, 12
Remington	500	16	
Riverside	500R	13.7	To 1955: 400, 12
Tempo	500	16	
Transradio	500C	16	
Urania	500R	13.7	No. 7059, 224, 7066, 7063, 7065, 603, 7069: 400, 12. Others: 500C, 16
Vanguard	500R	13.7	No. 411-442, 6000-6018, 7001-7011, 8001-8004: 500, 16
Vox	500R	13.7	500, 16 unless otherwise specified.
*Westminster	500R	13.7	To October 1955: 500C, 16; or if AES specified: 400, 12

\*Currently re-recording old masters for RIAA curve.

†Binaural records produced on this label have no treble boost on the inside band, which should be played without any rolloff.

## THE SPOKEN WORD

### THE GOLDEN TREASURY OF GREEK POETRY AND PROSE

A reading in Greek, by Pearl C. Wilson.  
CAEDMON TC 1034. 12-in. \$5.95.

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

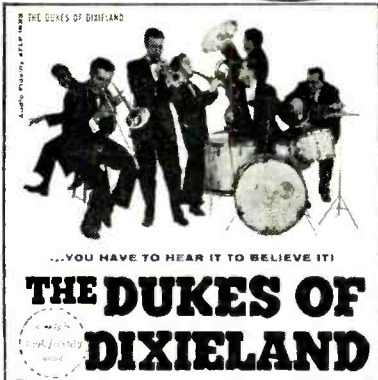
Continued on page 102



for those who can **HEAR** the difference!

## Fabulous Recordings in HIGH FIDELITY SOUND

Super-brilliant new recordings especially created to astound and delight the musical palate of the most discriminating Hi-Fi devotee.



### THE DUKES OF DIXIELAND

...You have to Hear It to Believe It!  
Hot trumpets, cool clarinets, low-down trombones and a big fat tuba in the most exciting performance of true New Orleans Dixie ever recorded! The "MOST" in Hi-Fidelity ... you've got to Hear It to Believe It!

AUDIO FIDELITY AFLP 1823  
12-in. \$5.95



### THE BRAVE BULLS!

La Fiesta Brava  
Music of the Bullfight Ring, Vol. 1

Featuring the "Banda Taurina" of the Plaza Mexico world's largest bullfight arena. A Hi-Fi presentation of an afternoon at the bullfights. Complete with book of 24 full color Bullfight Poster Reproductions. "Brilliant engineering!"—HIGH FIDELITY MAGAZINE.

AUDIO FIDELITY AFLP 1801  
12-in. \$5.95



### FIESTA EN MEXICO

Mariachis Miguel Dias

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

AUDIO FIDELITY AFLP 1816  
12-in. \$5.95

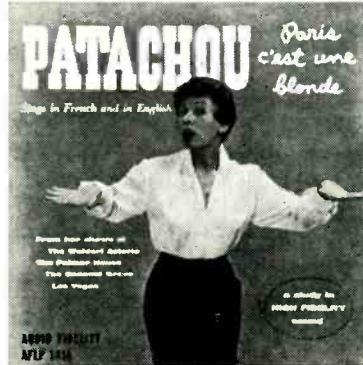


### CHA-CHA-CHA

Pedro Garcia & Orchestra

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

AUDIO FIDELITY AFLP 1810  
12-in. \$5.95



### PATACHOU

Songs from Her Hit Shows

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

AUDIO FIDELITY AFLP 1814  
12-in. \$5.95



### ACCORDION DE PARIS

Jo Basile & Orchestra

Mysterious, romantic, French cafe music that wraps you in rhythms now passionate ... now gay ... with that enchanting nostalgic Paris magic. Brilliantly recorded in true High Fidelity.

AUDIO FIDELITY AFLP 1815  
12-in. \$5.95

Each record, in individual protective plastic case, attractively packaged in full color jacket.

NATIONALLY DISTRIBUTED BY  
**DAUNTLESS INTERNATIONAL**  
 750 TENTH AVENUE NEW YORK 19, N. Y.

WRITE FOR FREE CATALOGUE

These records are available at your favorite Audio or Record Shop

**NEW! STEEL! COOK!**

Brand-new steel-band and Caribbean releases from Cook Laboratories—be the first on your block to own them!

**MUSIC TO AWAKEN THE BALLROOM BEAST**

(Brute Force Steel Band of Antigua, B.W.I.)  
(12" LP—\$4.98—#1048)

A new record by the hypermelodic gentlemen of the Leeward Islands—an on-the-scene recording that proves they're greater than ever.

**PRIZE-WINNING KATZENJAMMERS**

("Steel Band With Velvet Gloves")  
(12" LP—\$4.98—#1047)

Dazzling orchestral arrangements, featuring the amazing "humming-bird" style of Percy Thomas, tenor pan by the winners of the major steelband festival competition

**CASTILIANNE**

(Maracas Waltz)  
(12" LP—\$4.98—#10890)

A sultry jazz waltz version of the Venezuelan joropos and manzanas—a panorama of equatorial jazz and dance forms from Belem to Caracas (including the Girl Pat All-Girl Oil Drum Orchestra).

**LE JAZZ TRINIDAD**

(12" LP—\$4.98—#10850)

Insidious new sounds from Trinidad, featuring Rupert Clemendore and Combo in sophisticated jazz with a pixie beat, vibes, 4 drummers, sax, piano. Recorded stealthily at Port of Spain

**THE CHAMPION STEEL BANDS OF TRINIDAD**

(12" LP—\$4.98—#1046)

Six socko bands from "the birthplace of steel"—a glorious kaleidoscope of steel styles and prize-winning performances on a single disc

**DANSE CALYPSO**

(12" LP—\$4.98—#1180)

Johnny Gomez and his Orchestra for calypso dancing; four great Calypsonians (The Dictator, Lord Cristo, Herbert Howard and Small Island Pride) sing their greatest numbers. An on-the-scene recording

at your Dealer NOW!

**COOK Laboratories, Inc.**

101 2nd St., Stamford, Conn.

**Get the Complete Catalog**

Cook Laboratories, Inc.  
101 Second Street, Stamford, Conn

Dear COOK  
Please send the latest COOK Catalog and also put my name on the list to receive the COOK publication "Audio Bucket"

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

voice of heroes makes unconvincing her rendition of the battle between heroes.

The passages from the *Odyssey* suffer less than those of the martial epic, perhaps because this narrative of a middle-aged traveler's trials and tribulations is essentially a kind of domestic drama. The "Allegory of the Cave" from Plato's *Republic* smacks of the lecture hall—and perhaps rightly so. The anonymous little "Love Stung by a Bee" succeeds best in conveying sense (or nonsense in this case) through sound.—The Greek texts with translations by diverse hands are provided. The interlinear translation to which Miss Wilson refers in the jacket notes is missing, and its lack must surely be felt by any except Greek scholars. J. G.

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

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

SPOKEN ARTS 705. 12-in. \$4.98.

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

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

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

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

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

R. H. H., Jr.

**POLITICS U.S.A.**

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

COLUMBIA ML 5123. 12-in. \$3.98.

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

But for those listeners who savor a

purple polemic with the same relish as Dylan Thomas enthusiasts savor a burst of Thomasian lyrics, "Politics USA" will not be *de trop*. Although the selections here are mostly culled from the old "Town Meeting of the Air" debates, there also are a goodly number of campaign selections ranging in style and flavor from the excerpts of Governor McKeldin's flowery nomination of Dwight D. Eisenhower at the 1952 Republican Convention, to Harry Truman's matter-of-fact words in '48: "I work for the Government and I'm trying to keep my job." R. H. H., Jr.

**THE BEST OF JAZZ**

by John S. Wilson

DAVE BRUBECK: *Brubeck Plays Brubeck*

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

Dave Brubeck, piano.

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

Brubeck alone is a decidedly different Brubeck from the one we've heard with his quartet. He emerges as an essentially reflective pianist with a leaning toward romanticism, without the pounding climaxes that he affects with his quartet, and with a more fundamental sense of swing than he is generally given credit for. Although the disk's subtitle calls these selections "original compositions for solo piano," Brubeck disclaims the term "compositions" in his enlightening notes. They are, as he correctly points out, sketches upon which he improvises. He develops these improvisations with a pleasant melodic sense. At times there is a tentative quality about his playing, but on the whole he shows a very good grasp of the jazz approach.

**JIMMY SMITH**

*A New Star—A New Sound*

*The Champ; Bayou; Deep Purple; Moonlight in Vermont; Ready 'n Able; Turquoise; Bubbis.*

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

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

Until now, the most successful efforts to draw jazz from the organ have been made by Fats Waller, Count Basie, and Oscar Peterson, all of whom have worked in a straightforward swing vein. Jimmy Smith appears to be the first to apply a modern jazz style with any degree of success. He has a facility which borders on the fantastic, enabling him to maintain a very fast pace in *The Champ*—a virtuoso display which unfortunately, goes on far too long. The rest of his selections reveal a well-developed sense of the dramatic, combined with a manner of breaking up what might normally be sustained notes that produces an insistent, prodding beat. There are occasional excursions into a "mighty Wurlitzer" effect.

**LUCKY THOMPSON: Vol. 1**

*Tom-Kattin: Old Reliable: Deep Passion: Translation:* Lucky Thompson, tenor saxophone; Jim Whatsmyname, trombone; Hank Jones, piano; Oscar Pettiford, bass; Osie Johnson, drums.

*Tricotism: Bo-Bi My Boy: A Lady's Vanity: OP Meets LT:* Thompson; Pettiford; Skeeter Best, guitar.

ABC-PARAMOUNT 111. 12-in. 35 min. \$3.98.

**Accent on Tenor Sax**

*Tune for Tex: Where or When: Mr. E-Z:* Lucky Thompson, tenor saxophone; Jimmy Hamilton, clarinet; Billy Taylor, piano; Sidney Gross, guitar; Oscar Pettiford, bass; Osie Johnson, drums.

*Kamman's A-Comin': Ever So Easy:* Same, except Gross out.

URANIA 1206. 12-in. 42 min. \$3.98.

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

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

**Other November Jazz**

**Mainstream:** The echoes of the Benny Goodman Sextet on *Swinging Swedes* (Telefunken LGX 66050. 12-in. 37 min. \$4.98) are not the least bit dim. The Swedes are led by Ove Linde, who plays a light, lyrical clarinet in Goodman's most winning manner, and they swing with the happy urgency that characterized the Goodman group at its best. Selections are reminiscent too—*Air Mail Special, Flying Home, I Want to Be Happy, A String of Pearls*, etc.—but the performances are as fresh as though all this had never been done before.

Wild Bill Davison is no bending reed (of course not: he plays cornet) and when he is accompanied on *Pretty Wild* (Columbia CL 871. 12-in. 34 min. \$3.95)

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

*The Dukes of Dixieland* (Audio Fidelity 1823. 12-in. 38 min. \$5.95) is a brilliant job of clear, full-range recording, technically one of the best recordings of a jazz band that I have heard. Unfortunately, this care has been lavished on a New Orleans two-beat band of no special distinction playing a standard program of Dixieland material. They don't play much, but you sure can hear that tuba! An impressive collection of names has

been gathered for the two groups making up *After Hours* (Grand Award 33-334. 12-in. 38 min. \$3.98) — Cozy Cole, Coleman Hawkins, Rex Stewart, Claude Hopkins, Tyree Glenn, and Billy Bauer are in one; Jimmy and Marion McPartland, Jimmy Raney, Joe Morello, and Trigger Alpert in the other—but neither group gets off the ground. There are moments during which Stewart or Glenn try to set the first group afire and almost succeed, but the second group is completely shrouded by some of Jimmy McPartland's least effective trumpet playing.

**Horns, French and Tenor:** Julius Watkins, operator of an unusually adventurous French horn, provides provocative playing, arranging, and composing on *Les Jazz Modes* (Dawn 1108. 12-in. 36 min. \$3.98). Both in his solos and duets with tenor saxophonist Charlie Rouse, Watkins

## Condon on Disk and in Print

Eddie Condon's *Treasury of Jazz* is the title of both a record and a book, which have almost no other connection beyond the association of Condon with each. The book (edited by Condon and Richard Gehman, Dial, \$5.00) is an anthology of writing on jazz which covers a wide range of territory despite the editors' efforts to associate Condon with almost every aspect of the music. The disk, however, is straight Condon—performances by the customary Condonites of tunes associated with some of the people mentioned in the book. It is the least successful of the generally excellent series of disks which Condon has recently been making for Columbia. Contrivance, an element usually absent from Condon recordings, would seem to have tripped him up this time. Instead of simply sitting down and playing, his men have been faced with the revolutionary prospect of a planned program which takes them into such uncharted (by Condon) dangers as Turk Murphy's *Duff Campbell's Revenge* and Duke Ellington's *Don't Get Around Much Anymore*. An air of effort, alien to a proper Condon performance, hovers over much of the playing, although Wild Bill Davison and Pee Wee Russell are their proper selves on selections designed to celebrate themselves, and Cutty Cutshall and Peanuts Hucko get in a few good licks.

The book, on the other hand, is good and informative fun once you get past the opening impression that it might more accurately have been called *Eddie Condon's Treasury of Eddie Condon* and provided you can overlook some of Condon's self-serving intrusions on the work of other authors. Condon and Gehman have put together a mélange of articles about jazz personalities and the peripheries of jazz by familiar by-liners in the field (Nat Hentoff, Whitney Balliett, Otis Ferguson, Marshall Stearns, John Hammond, et al.) and some occasional venturers into the field (Murray Kempton, John Crosby, Gilbert Millstein, Maurice Zolotow, and others). The selections vary widely in quality and depth but the total effect is of a lively potpourri which occasionally provides fresh insights on the human beings behind the instruments.



*Eddie: tripped by contrivance.*

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

JOHN S. WILSON

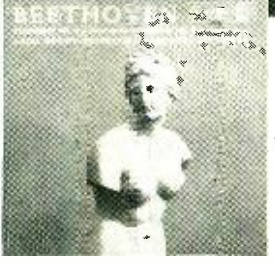
**EDDIE CONDON: *Eddie Condon's Treasury of Jazz***

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

*Someday You'll Be Sorry: Since My Best Gal Turned Me Down: Just Friends:* Add Billy Butterfield, trumpet; Peanuts Hucko, clarinet, tenor saxophone.

*I've Got a Crush on You: Duff Campbell's Revenge: I've Found a New Baby:* Butterfield; Cutshall; Hucko; Ralph Sutton, piano; Condon; Page; Wettling.

COLUMBIA CL 881. 12-in. 37 min. \$3.98.



# Mercury Living Presence

## NEW RELEASES

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

HIGH FIDELITY  
**CLASSICS**  
LIVING PRESENCE

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

Tom Stewart's tenor horn, an instrument almost never heard in jazz, gets a rare display on *Tom Stewart Sextette Quintette* (ABC-Paramount 117, 12-in. 31 min. \$3.98). Stewart plays in an easy, agile, swinging style, assisted by Steve Lacey's soprano saxophone, Herbie Mann's flute, and Dave McKenna's dependable piano, among others. The tunes are mostly worthy veterans of jazz attacks — *Rosetta*, *Out of Nowhere*, *Fidgety Feet*, etc. Both Stewart and Lacey join Don Stratton, trumpet, in a group of genial, driving Neal Hefti arrangements on *Whitey Mitchell Sextette* (ABC-Paramount 126, 12-in. 31 min. \$3.98). Mitchell, a knowledgeable and well-mannered bassist, takes his due as leader in solos, but otherwise these are well-balanced, unpretentious performances with a suggestion of Gerry Mulligan about them.

**Solo Horns:** A strong, vigorous-toned trumpet player, Jack Millman, leads his quartet through a dozen tunes on *Blowing Up a Storm* (Era 20005, 12-in. 33 min. \$3.98) in a style that is direct and forceful, producing some honest, unadorned jazz that occasionally becomes just a bit too casual. Coleman Hawkins works under wraps on a good deal of *The Hawk in Hi-Fi* (RCA Victor LPM 1281, 12-in. 39 min. \$3.98) but whenever he can blow the strings and woodwinds out of his way he takes off in the headstrong, surging Hawkins manner. Johnny Hodges, who rarely gets very far off the beam, is well on it on *The Blues* (Norgran 1061, 12-in. 40 min. \$3.98) and closer to it than some of his fellow Ellingtonians on *Creamy* (Norgran 1045, 12-in. 46 min. \$3.98). Lester Young and Harry Edison, both ex-Basieites, rejoin forces on *Pres and Sweets* (Norgran 1043, 12-in. 36 min. \$3.98) but, like many reunions, this one turned out to be mutually depressing.

**Numbers Games:** Eight trombones make up the ensemble led by J. J. Johnson and Kai Winding on *Jay and Kai + 6* (Columbia CL 892, 12-in. 35 min. \$3.98) and, in the arrangements written by Winding and Johnson, they are made the core of a colorful group. The performances have the propulsion and shading which have been at the heart of the Johnson-Winding duets, with greater range and flexibility permitted by the larger ensemble. *The Drum Suite* (RCA Victor LPM 1279, 12-in. 38 min. \$3.98) is built around four drummers — Osie Johnson, Gus Johnson, Teddy Sommer, and Don Lamond — but, far from producing a series of drum solos, composers Manny Albam and Ernie Wilkins have written a series of instrumental pieces, based on various uses of drums, which are played with driving eloquence by a band of top Eastern studio men.





## Russian Opera on Microgroove

by HERBERT WEINSTOCK

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

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

A third problem involves the fact that Russian is written in the Cyrillic alphabet—and that no uniform system of transliteration has been employed by the recording companies in providing, in our alphabet, pronounceable equiv-

alents of the names of operas, roles, singers, and conductors. In so far as possible I have tried to maintain a consistent spelling for titles and the names of composers and performers. But to have attempted to wrest uniformity from the maddening diversity of transliterations of the names of characters in the operas would have produced chaos worse confounded. I have therefore followed the particular record sleeves and labels under consideration. In some cases, to be sure, I am not quite certain whether two names are merely two differing transliterations of the same Russian name or whether they represent two different roles.

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

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

### BORODIN, ALEXANDER PORFIRYEVICH (1833-87)

PRINCE IGOR (2 Editions, plus excerpts) *Prince Igor* (première, St. Petersburg, Nov. 4, 1890), prologue and four acts, to a libretto by the composer; left unfinished; completed by Glazunov and Rimsky-Korsakov. The complex, disjunct plot (with scenes in half-pagan Russia, A. D. 1185) deals with the schemes of Prince Galitsky to usurp the position of Prince Igor; the Polovtsi are a people against whom Igor is waging war.

Known especially for its barbaric, semi-Oriental Polovtsi scene, the opera otherwise suffers from stylistic indecisiveness and an intermittent stasis that even good staging can scarcely overcome. The textually complete Yugoslav recording for London is a likeness of the score; its superiority to the cut Russian recording on the Period label lies only in its completeness and (not by much) in its engineering. The Russian singers, most particularly the men (and especially the Galitsky and Konchak, who have the plums among the arias), are vastly superior. But, tradition or no,

I cannot prefer a version that omits—as the Period set does—all of Act III and also suffers from other, briefer excisions.

The London set includes good descriptive notes by M. Montagu-Nathan; though it was issued some time ago, I have been unable to see the libretto-text. The Period set has pedestrian notes and a libretto giving the recorded passages in transliterated Russian and stilted English. Recommendation: despite the unquestionable superiority of the Russian singers, the London version is the set to own if one cannot own them both.

Of the plethora of records offering excerpts from *Prince Igor*, and most particularly of the Polovtsi Dances with and without chorus, the Colosseum disks are almost identical with the same passages in the Period recording; Angel 35144, with Igor Markevitch leading the Orchestre Nationale de la Radiodiffusion Française and a chorus singing in French, is very kinetic and startlingly lifelike; a Westminster disk (W-LAB 7039), with Arthur Rodzinski and the Philharmonic Symphony Orchestra of London, is just as lifelike and measurably less violent. Although it is impossible to mention here many other recorded excerpts of both historic and intrinsic interest, a special word must be set down for the manner in which Raphael Arie sings Galitsky's "I hate a dreary life" in *Russian Operatic Arias* (London LL 1317); this all but brings back Chaliapin at his best.

—Valeria Heybalova (s), Yaroslavna; Biserka Tzveych (s), Polovtsi Girl & Yaroslavna's Nurse; Melanie Burgarinovich (ms), Konchakovna; Noni Zhunetz (t), Vladimir; Drago Petrovich (t), Ovlur; Nikola Janchich (t), Eroshka; Dushan Popovich (b), Prince Igor; Zharko Tzveych (bs), Galitsky and Konchak; Dragomir Ninkovich (bs), Skula. Chorus and Orchestra of the National Opera, Belgrade, Oscar Danon, cond. LONDON XLLA 30. Four 12-in. \$19.92.

—E. Smolenskaya (s), Yaroslavna; A. Ivanova (s), Polovtsi Maiden; Korneyeva (s), Yaroslavna's Nurse; Borisenko (c), Konchakovna; S. Lemeshev (t), Vladimir; A. Serov (t), Ovlur; F. Godovkin (t), Eroshka; Andrei Ivanov (b), Prince Igor; A. Pirogov (bs-b), Galitsky; M. Reizen (bs), Konchak; I. Skobtsov (bs), Skula. Chorus and Orchestra GABT of USSR, Alexander Melik-Pashayev, cond. PERIOD

SPL 552. Three 12-in. \$14.94.

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

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

#### DARGOMIZHSKY, ALEXANDER SERGEYEVICH (1813-69)

##### RUSSALKA (excerpts)

*Russalka* (première, St. Petersburg, May 16, 1856), four acts, to a libretto by the composer (after Pushkin). The plot, related to the plots of Dvorak's *Russalka*, Adam's *Giselle*, and Puccini's *Le Villi*, concerns a peasant girl who drowns herself and becomes a water sprite. The Prince who has betrayed her repents and returns to the scene of her death. The Miller, father of the girl, and now mad, demands that the Prince restore his daughter to life. In the final scene, the Prince imagines that his young daughter by a princess speaks of the Russalka as her mother. As he stands at the edge of the water, the enraged Miller flings him to his death in the rushing stream.

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

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

—Highlights (Russalka's Song, Act I; Mad Scene, Prince's Cavatina, Natasha's Aria, Act III). Eva Smolenskaya (s), Natasha; Klavdia Djerzhinskaya (s), Russalka; Sergei Lemeshev & Georgi Nelepp (t), the Prince; Mark Reizen (bs), the Miller. Bolshoi Theater Orchestra, Vassily Nebolsin, Alexander Orlov, Samuel Samosud, conds. COLOSSEUM CRLP 139 (with arias from various other operas). \$3.98.

—Mad Scene, Act III. Georgi Nelepp (t), the Prince; Mark Reizen (bs), the Miller. Chorus and Orchestra of the Bolshoi Theater, Vassily Nebolsin, cond. CONCERT HALL CRS 1302 (with Glazunov; Symphony No. 5). \$3.98.

##### THE STONE GUEST (excerpts)

*The Stone Guest* (première, St. Petersburg, Feb. 28, 1872), three acts, an unaltered setting of the dramatic poem by Pushkin. The plot is much like that of Lorenzo da Ponte's libretto for Mozart's *Don Gio-*

## MUSIC AT M.I.T.

Recorded at Kresge Auditorium and new M.I.T. Chapel ★ Engineered by Peter Bartók ★ Outstanding in both sound and interpretation.

### THE MODERN AGE OF BRASS

UN LP 1031 \$3.98

### HANDEL: CONCERTOS FOR ORGAN AND ORCHESTRA

UN LP 1032 \$3.98

### BEETHOVEN PIANO SONATAS

E Major, A Flat Major  
UN LP 1033 \$3.98



## ERNST LEVY plays Liszt and Beethoven

"The only pianist equal to the philosophy of the late Beethoven Sonatas" playing the Sonata in F Minor (Appassionata) OP. 57, and the Sonata in C Minor, Op. 111. UN LP 1034 \$3.98

"An insight that probes without desiccation" . . . Ernst Levy playing Liszt's Sonata in B Minor, and Benediction De Dieu Dans La Solitude. UN LP 1035 \$3.98



Be sure to hear UN LP 1037: Bartók — Divertimento for String Orchestra, Ives — The Unanswered Question, Milhaud — Sym. #4, Skalkottas — Little Suite, Zimmler Sinfonietta, conducted by Lukas Foss.

# UNICORN

75 STATE STREET, BOSTON, MASS.

vanni, but with some characters having different names.

The two very brief mezzo-soprano arias on this disk are sung ineptly by Maria Maksakova, who has been recorded as if through the fog over Granada which the first aria describes. It is impossible to obtain even an impression of the opera from these snippets—beyond that of Spanish local color (the first aria opens with part of the Spanish melody employed in Glinka's *Jota Aragonesa*).

—Arias (Laura's arias). Maria Maksakova (ms); the Bolshoi Theater Orchestra, Alexander Melik-Pashayev, cond. COLOSSEUM CRLP-139 (with arias from various other operas). \$3.98.

#### GLINKA, MIKHAIL IVANOVICH (1803-57)

A LIFE FOR THE CZAR (IVAN SUSSANIN) (2 Editions, plus excerpts)

*A Life for the Czar*, also called *Ivan Sussanin* (première, St. Petersburg, Dec. 9, 1836), four acts and epilogue, to a libretto by G. F. Rosen, the first and more popular of Glinka's two operas. With *Ruslan and Ludmilla*, a grandfather of Russian opera, which also had two fathers: Dargomizhsky's *Russalka* and *The Stone Guest*. Unfortunately, it is made up of vast steppes of banality achieved in inept imitation of Italian opera. Here and there—it is true—Russian, Tatar, even Mongol faces peer through; but the prevailing physiognomy is still that of the predecessors of Verdi.

The scenes of *A Life for the Czar* occur in and near Moscow and in a Polish camp in 1613. The chroniclelike libretto, dealing with the way in which Ivan Sussanin gives his life to save the first Romanov czar from the Poles, is enlivened by a romance between Sussanin's daughter and an orphan boy he has adopted. The shifting between Russian and Polish scenes forcefully suggests *Boris Godunov*.

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

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

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

Although I am far from convinced that the musical interest of *A Life for the Czar* can ever match its putative historic importance, I should still prefer to wait for some future recording before judging it

too harshly. For the register and the purposes of students, the London made-in-Yugoslavia version will, in the meantime, serve. A small sample of what the opera might resemble in a first-class performance is to be found on London LL 1317, *Russian Operatic Airs* sung by Raphael Arie, who projects Sussanin's "They guess the truth" with fervor and majesty, and who is handsomely supported by the Orchestre de la Société des Concerts du Conservatoire de Paris under Alberto Erede. A complete recording on this level and with colleagues worthy of Arie might make Glinka's pioneering opera seem the masterpiece that many Russian critics have claimed it to be.

—Maria Glavachevich (s), Antonida; Miliza Milodinovich (c), Vanya; Drago Startz (t), Bogdan Sabinin; Bogolub Grubach (t), Polish Messenger; Miro Changelovich (bs), Ivan Sussanin; Ivan Murgashki (bs), Russian Soldier; Vladeta Dimitrievich (bs), Sigismund, King of Poland. Orchestra of the National Opera, Belgrade, Chorus of the Yugoslav Army, Slobodan Krstich, cond. LONDON XLLA 43. Four 12-in. \$19.92.

—Tanya Shpieler (s), Antonida; Elena Antonova (c), Vanya; Georgi Nelepp (t), Bogdan Sabinin; Ivan Skobtsov (t), Polish Messenger; Maxim Mikhailov (bs), Ivan Sussanin; Serge Khossov (bs), Russian Soldier; Serge Svetlanov (bs), Sigismund, King of Poland. Chorus and Orchestra of the Bolshoi Opera, Alexander Melik-Pashayev, cond. VANGUARD VRS 6010/12. Three 12-in. \$14.94.

—Antonida's Romance and Act IV (nearly complete). V. Barsova (s), Antonida; M. Mikhailov (bs), Sussanin. Chorus and Orchestra of the Bolshoi Theater, Samuel Samosud, cond. COLOSSEUM CRLP 10170 (formerly 117). \$3.98.

—Ballet Music, Act III. Bolshoi Theater Orchestra, Samuel Samosud, cond. COLOSSEUM CRLP 10110 (with *Prince Igor: Polovtsi Dances*). \$3.98.

RUSLAN AND LUDMILLA (1 Edition, plus excerpts)

*Ruslan and Ludmilla* (première, St. Petersburg, Dec. 9, 1842), five acts, to a libretto based on Pushkin. Glinka's second, last, and less popular opera. Scenes: near Kiev, tenth century. Ludmilla, daughter of Svetozar, Grand Duke of Kiev, is abducted at her wedding. Ratmir and Farlaf, both in love with Ludmilla, join Ruslan in the search for her. Chernomor, a wizard, has borne her off. After magical and knightly adventures, Ruslan and Ludmilla are reunited.

Conventional in almost every respect, *Ruslan* surprisingly boasts a young baritone hero; a contralto prince; a bard and an old magician who are tenors; and a heroine who is a coloratura straight out of Donizetti. The whole-tone scale made one of its first appearances in composed European music in passages in which Chernomor figures.

The first complete recording has special values for students, and will offer to many listeners the shock of revelation when they find that the rapid opening section of the familiar Overture is the much-discussed "Slava!" chorus that ends the opera—or that the romantic second section of the Overture is a lament by Ruslan—or

that the renowned "Russian" touches are all but lost in apings of Weber, Rossini, Bellini, and Donizetti.

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

Swift, metallic, accurate, and cold, Vera Firsova is the best of the uninspiring singers. Kiril Kondrashin conducts with limp hands, evoking uniformly inexact ensemble. Above the generally dreary level of uneven music raggedly performed rise, not the ballet music (which is of the Minkus-Pugni school), but only the ever-fresh overture; Ruslan's impressive Act II aria; Ludmilla's aria with string obbligato in Act III; the march and *lezginka* in Act IV; and the concluding chorus. The recording, technically almost up to current Western standards, unmercifully exposes both the spottiness of Glinka's taste and talent and the inferior singing, orchestral attack, and choral discipline. Recommended only for students.

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

—Vera Firsova (s), Ludmilla; Nina Pokrovskaya (s), Gorislava; Elena Korneyeva (ms), Naina; Evgenia Verbitskaya (c), Ratmir; Georgi Nelepp (t), Finn; Sergei Lemeshev (t), Bayan; Ivan Petrov (b), Ruslan; Vladimir Gavrushov (bs), Svetozar; Alexei Krivchenia (bs), Farlaf. Chorus and Orchestra of the Bolshoi Theater, Kiril Kondrashin, cond. WESTMINSTER OPW 1401. Four 12-in. \$15.92. —Excerpts: Overture, three arias (Ruslan, Bayan, Ludmilla). Irina Maslennikova (s), Sergei Lemeshev (t), Mark Reizen (bs). Chorus and Orchestra of the Bolshoi Theater, Alexander Melik-Pashayev and Vassily Nebolsin, conds. COLOSSEUM CRLP 159 (with *Snegourochka* and *Sadko* excerpts). \$3.98.

#### KABALEVSKY, DMITRI BORISOVICH (1904- )

COLAS BREUGNON (excerpts)

*Colas Breugnon* (première, Leningrad, 1938), to a libretto based on Romain Rolland's novel. Colas Breugnon, Master of Clamcy, has been described as a French Renaissance Robin Hood, a character somewhat derived from Rabelais. No vocal excerpts have thus far been issued here on records. These four instrumental excerpts breathe vigor and a genuine zest for life. They have unfortunately not been recorded with all the clarity they ask for, and Maestro Schuechter is at times more vigorous than exact. But this sampling is enough to make me eager to hear a complete recording of *Colas Breugnon*—and not merely several more versions of its overture.

—Suite, Op. 28 (Overture, *Popular Festival, Public Disaster* [*The Plague*], In-

# 4 P.M. Sunday Exactly!

"THE BULLFIGHT is the only thing in Spain that begins on time. 'A los toros!' friends exuberantly shout at mid-afternoon 'To the bulls!'. And at exactly 4 P.M. Sunday afternoon the first spine-tingling pasodoble—the music of the bullfight—is heard."



So writes Barnaby Conrad, foremost authority on the bullfight, in the handsomely illustrated article included in *CAPITOL OF THE WORLD'S* great new album of bullfight music, "Sunday in Spain" (No. 10022).

Capitol brings you from Madrid the largest orchestra ever to record *pasodobles* in Spain: the great 88-member *Banda de Madrid*, in 12 of their most famous *pasodobles*.

\* \* \*

LONDON AT NIGHT. A walk along the brooding Thames, the sensual feel of fog, the whisper of a woman's voice. Put to liquid music that's "In London, In Love..." *CAPITOL OF THE WORLD'S* romantic new album recorded in London by Continental-star Norrie Paramor and orchestra (No. 10025).

Other *CAPITOL OF THE WORLD* albums include:  
AUTUMN IN ROME No. 10027  
MUSIC OF THE AUSTRIAN ALPS No. 10016  
KASONGO! (Modern Music—Belgian Congo) No. 10005

## CAPITOL OF THE WORLD

A SERIES OF OUTSTANDING INTERNATIONAL RECORDINGS

*surrection*). Philharmonia Orchestra, Wilhelm Schuechter, cond. M-G-M E 3112 (with Prokofiev: *The Gambler: Four Portraits*). \$3.98.

### TARAS' FAMILY (excerpts)

*Taras' Family*, opera to a libretto by S. A. Tzenin based on Boris Gorbato's novel *The Unconquerable*. A typical literary product of "socialist realism," Gorbato's novel—and presumably the libretto of Kabalevsky's opera—deals with the heroic struggles of simple Soviet workers and their families against the Nazi invaders of the Second World War. Although no text is provided with these excerpts, the brief quotations from the libretto reveal the crushing, unsmiling naïveté that goes with straight propagandistic art. The composer, no naïf of that stripe, appears to have supplied a score of ringing vitality, fruity melodies, neat (and sometimes original) harmonic investiture, and pleasant rhythmic variety. The recording is surely one of the best ever to have come from Russia (are the acoustics of the Kirov Theater the reason?), which is fortunate, as the performance is expertly conducted, handsomely sung, and neatly played. As long as one forgets the nonsense of the libretto (which to us can only seem cruelly to misuse suffering and genuine nobility), this is thoroughly enjoyable second-flight operatic music. Good descriptive notes by James Lyons.

—Excerpts (Overture, *The Departure of the Two Sons*, *In Taras' Home*, *In the Forest with Stepan and the Partisans*, *The Meeting of Nastia and Pavka*, *Andrey's Return from Captivity*, *The Burning of the School*, *At the Factory*, Finale). S. A. Kashevarova (s), Antonina; B. K. Kalyada (s), Nastia; S. P. Preobrazhenskaya (ms), Efosinia; I. A. Nechaev (t), Nazar; V. G. Ulianov (t), Andrey; V. Ivanovsky (t), Pavka; A. K. Alexandrovich (t), Vanya; I. Alexeyev (b), Stepan; S. E. Strezhnev (b), Vassya; V. M. Luganin (bs-b), Semyon; I. Yashugin (bs), Taras; also V. A. Volokitina, E. V. Svirskaya, B. E. Lensky, A. P. Altantov, T. V. Melentev, and N. Shmelev. Chorus and Orchestra of the Kirov Theater of Opera and Ballet (Leningrad), B. E. Khalkin, cond. CLASSIC CE 3004. Two 12-in. \$9.96.

### LYSENKO, NIKOLAI (1842–1912)

#### NATALKA POLTAVKA (1 Edition)

*Natalka Poltarka*, three acts, is an opera in Ukrainian. The recording issued on the Argee label is so poor, dim, and unrewarding that it seems to multiply the banalities and clichés of the chauvinistic score. It would be unfair to judge the performers on the basis of this recording. A witty friend of mine said that the composer might well be a relative of the famous Russian geneticist Lysenko, so full is this score of acquired characteristics. Not recommended even to the curious.

—Zoya Gaidai, Natalka; I. Kozlovsky, Petro; I. Patorzhinsky, Viborny; Litvinenko-Volgmut, Terpilikha; M. Grishko, Mikola; S. Ivashchenko, Vozny. Chorus and Orchestra of the Kiev Opera House, B. Tchistiakov, cond. ARGEE RGLP 702. Five 10-in. \$15.00.

### MUSSORGSKY. MODEST PETROVICH (1838–81)

#### BORIS GODUNOV (3 Editions, plus excerpts)

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

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

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

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

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

vigorous and sensitive conductor, and the excerpts are as nearly pure Mussorgsky as is possible.

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

Raphael Arie, singing Boris's death scene (London LPS 98, 10-in.) and both Boris's "I have attained the highest power" and Varlaam's "In the town of Kazan" (London LL 1317), suggests that he would make a Boris to match Christoff's in vocal beauty, psychological awareness, and idiomatic insight. He is heard in non-Rimsky versions.

—Ludmila Lebedeva (s), Xenia; Eugenia Zareska (ms), Feodor and Marina Mnishek; Lydia Romanova (ms), Xenia's Nurse and Innkeeper; André Bielecki (t), Prince Shuisky, Missail, and Khrushchov; Nicolai Gedda (t), Grigori (the False Dimitri); Wassili Pasternak (t), The Fool; Gustav Ustinov (t), The Court Boyar; Raymond Bonte (t), Lavitski; Boris Christoff (bs), Boris Godunov, Pimen, and Varlaam; Kim Borg (bs), Andrei Schelkalov and Rangoni; Stanislav Pieczora (bs), Nikitich; Eugéné Bousquet (bs), Chernikovski. Chœurs Russes de Paris, Orchestre National de la Radiodiffusion Française, Issay Dobrowen, cond. RCA VICTOR LHMV 6400. Four 12-in. \$19.92.

—Sofia Yankovich (s), Feodor; Zlata Sesardich (s), Xenia; Biserka Kaluchich (ms), Innkeeper; Melanie Bugarinovich (c), Marina; Melitza Miladinovich (c), Nurse; Stepan Andrashevich (t), Prince Shuisky; Miro Brajnik (t), Grigori (the False Dimitri); Zhika Milosavljevich (t), Khrushchov; Stepan Vukashevich (t), Missail and The Fool; Nikola Yanchich (t), Yurodivy; Dushan Popovich (b), Schelkalov; Miro Changolovich (bs), Boris Godunov; Zharko Tzveych (bs), Varlaam; Branko Pivnichki (bs), Pimen; Ilya Gligorievich (bs), Nikitich. Chorus and Orchestra of the National Opera, Belgrade, Kreshemir Baranovich, cond. LONDON XLLA 31. Three 12-in. \$14.94.

—E. Kruglikova (s), Xenia; M. Maksakova (ms), Marina; T. Turtchina (ms), Innkeeper; M. Verbitskaya (c), Nurse; B. Zlatogorova (c), Feodor; G. Nelepp (t), Grigori (the False Dimitri); N. Hanaiev (t), Prince Shuisky; I. Kozlovsky (t). The Fool; S. Lubenzov (t), Varlaam; N. Pevegoodov (t), Khrushchov; A. Bogdanov (b), Schelkalov; A. Piragov (bs), Boris Godunov; M. Mikhailov (bs), Pimen; N. Yakushenko (bs), Missail; I. Krassovsky (bs), Nikitich; M. Sipaiev (bs), Mitukha. Bolshoi Theater Orchestra and Chorus, N. Golovanov, cond. COLOSSEUM CRLP 124/6. Three 12-in. \$11.94. (The identical recording has been issued as PERIOD SPLP 554 and as ROYALE 1390/2.)

—Highlights. Nicola Rossi-Lemeni (bs); San Francisco Symphony Orchestra, San Francisco Opera Chorus, Leopold Stokowski, cond. RCA VICTOR LM 1764. \$3.98.

—Highlights. I. Orlova (s), Marina; V. Bezzubenko (t), The Fool; I. Gavrenko (t), Shuisky; O. Petrov (t), Dimitri; G. Orlov (bs), Boris; V. Morozov (bs), Officer of the Guard. Chorus and Orchestra of the Marinsky Theater, Dimitri Kabalevsky, cond. COLOSSEUM CRLP 10170 (formerly 117). \$3.98.

—Abridged. Cast of Colosseum-Period-Royale recording listed above. PERIOD SPL 565, 12-in. \$4.98.

—Scenes. Ezio Pinza (bs); Chorus of the Metropolitan Opera Association and Orchestra, Emil Cooper, cond. COLUMBIA ML 4115. \$3.98.

—Scenes. Alexander Kipnis (bs), Ilya Tamarin (t). RCA Victor Symphony Orchestra and Chorus, Nicolai Berezowsky, cond. RCA VICTOR LBC 1082. \$2.98.

KHOVANSCHCHINA (1 Edition, plus excerpts)

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

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



In these two albums are some of the richest sounds you've ever heard. In one, the magnificent vocal and instrumental resources of the matchless Beethoven "Choral" Symphony. In the other, the fantastic highs and lows of the world's most complete collection of brasses. And Vox, acknowledged without peer for consistently fine reproduction, brings you every nuance of every note. No doubt about it—these two new Vox recordings have the range and scope to challenge the fullest capacities of your hi-fi system.

Another amazing Vox "Spotlight" Achievement!

## SPOTLIGHT ON BRASS

DL 300

27 brass instruments, ancient and modern, rare and well-known—from the \$20,000,000 worth of instruments VOX is using in this special hi-fi series. Recorded in Symphony Hall, Boston, with famed instrumentalists Roger Voisin, Joseph Orocz, Harold Meek. Each record pressed from a Master Stamper—not over 500 from any one Master! Complete with stroboscope plus special "Spotlighter" that lets you select correct band at a glance. Illustrated booklet by R. D. Darrell. Produced and directed by Ward Botsford.

For the first time complete on **one record!** Only \$3.98!

## BEETHOVEN: SYMPHONY NO. 9, D MINOR, OP. 125, "CHORAL"

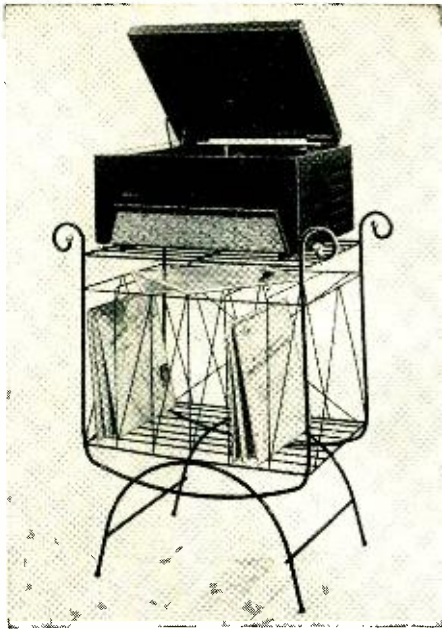
Wilma Lipp, soprano—Elizabeth Hoengen, alto—Julius Patzak, tenor—Otto Wiener, bass—Singverein der Gesellschaft der Musikfreunde, Vienna—Jascha Horenstein, conductor. Each record pressed from Master Stammers! Not over 500 from each Master.....**PL 10,000**

De Luxe Edition of this performance includes: **BEETHOVEN FANTASIA IN C MINOR FOR PIANO, ORCHESTRA, AND CHORUS, OPUS 80, "CHORAL FANTASY"**

Friedrich Wuehrer, piano—Akademie Kammerchor—Vienna Symphony Orchestra—Clemens Krauss, conductor. With illustrated booklet and program notes by famed musicologist Paul Nettl. 2-12".....**DL 282**



236 West 55th Street, New York 19, N. Y.



*"The Empress"*

Inspired by the elegant Empire Era, this graceful wrought iron music center is just waiting for your record collection to grow into! The top accommodates a large phonograph, while the lower section holds over 125 long-playing records in six different compartments. There's an extra shelf too, for empty album covers, while records are playing! Finished in satin black, with brassball trim; its classic design blends with any decor. Heavy and substantial, furniture-quality; 33" high X 23" X 17", with rubber tips. This cabinet will accommodate those large record storage boxes that do not fit into any of the conventional record racks. For those who appreciate the finest; our most expensive, and worth it! Please remit \$24.95 with order, shipped fully assembled, express charges collect, under our famous AIR-MAIL MONEY-BACK GUARANTEE!

**\$24.95**

© LESLIE CREATIONS, Dept. 209E, Lafayette Hill, Pa.



**Now**

**YOU CAN OWN PRICELESS FIRST EDITION RECORDINGS!**

Can you imagine the thrill of owning original recordings of the works of Bach or Mozart—done in hi-fi? A like opportunity exists today in the Louisville Orchestra's **FIRST EDITION RECORDS**. . . an opportunity for you to be a part of musical history in the making. . . to possess "collector's item" first recordings of the finest expressions of living composers. . . These exclusive recordings of newly-commissioned works are played superbly by the renowned

**LOUISVILLE ORCHESTRA**  
Robert Whitney, Conductor

Each record is high-fidelity at its best, with brilliant sound flawlessly recorded by Columbia Masterworks technicians. Each is a first edition recording of a new composition, with the composer working closely with the Orchestra to achieve a true and sensitive interpretation of the musical theme. First Edition Records are available only from the Louisville Orchestra. They cannot be bought at stores. Each edition is limited. Don't delay . . . use the coupon below to secure complete information.

**SEND TODAY FOR FULL INFORMATION**

•••••

LOUISVILLE PHILHARMONIC SOCIETY  
Dept. G, 830 S. 4th St., LOUISVILLE 3, KY.

• Please send me free, complete information about Louisville Orchestra First Edition Records.

• Name \_\_\_\_\_

• Address \_\_\_\_\_

• City \_\_\_\_\_ State \_\_\_\_\_

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

—Suite. Symphony Orchestra of Radio Berlin, Leopold Ludwig, cond. URANIA URLP 7045 (with Sinfonietta, Op. 31). \$3.98.

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

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

—Suite. Philharmonia Orchestra, Issay Dobrowen, cond. ANGEL 35010 (with *Czar Saltan*, Suite). \$4.98.

—Suite. Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON LL 694 (with *Capriccio espagnol*). \$3.98.

—Suite. Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. COLUMBIA ML 4454 (with Franck: *Le Chasseur maudit*). \$3.98.

—Suite. State Radio Orchestra of the USSR, Nicolai Golovanov, cond. VANGUARD VRS 6000 (with Mussorgsky: *Night on Bald Mountain*). \$4.98.

**CZAR SALTAN (excerpts)**

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

—Suite. Philharmonia Orchestra, Issay

Dobrowen, cond. ANGEL 35010 (with *Le Coq d'or*, Suite). \$4.98.

—Suite. Netherlands Philharmonic Orchestra, Henk Spruit, cond. CONCERT HALL CHS 1155 (with Massenet: *Le Cid*, Suite). \$3.98.

—Suite. Symphony Orchestra of Radio Berlin, Otto Dobrindt, cond. URANIA URLP 7078 (with Glière: *Red Poppy*, Suite). \$3.98.

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

*Ivan the Terrible*, also known as *Pskovityanka* (*The Maid from Pskov*) (première, St. Petersburg, Jan. 13, 1873), four acts to a libretto by the composer (after L. A. Mei). It was first called *Ivan the Terrible* by Diaghilev when he presented it in Paris in 1909. The suite heard here does not seem to have been edited by the composer himself. The unsigned notes accompanying the record say that the listener "will surely be struck . . . by the similarity of certain sections of this suite to later works by Rimsky-Korsakov and to the *Boris Godunov* of Mussorgsky," which is accurate, as all of Rimsky's orchestral music has a strong family *Gestalt*—and this in particular resembles those orchestral parts of *Boris* which are more Rimsky than Mussorgsky. Performance and recording are good, but not surpassing.

—Suite. London Symphony Orchestra, Anatole Fistoulari, cond. M-G-M E 3076 (with Balakirev: *Tamar*). \$3.98.

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

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

—Suite. Bavarian Symphony Orchestra, Kurt Graunke, cond. URANIA URLP 7115 (with *Russian Easter Overture*; D'Indy: *Istar*). \$3.98.

**MAY NIGHT (1 Edition)**

*May Night* (première, St. Petersburg, Jan. 21, 1880), three acts to a libretto by the composer (after Gogol), a humorous love story with supernatural overtones, including a *russalka* or mermaid who was once a love-deceived maiden. The performance here recorded does not rise to second-rate status; some of the singing, particularly that of Maslennikova, sounds strictly amateurish. The recording is not much better. Interesting for the document, but not otherwise possible to recommend. —Irina Maslennikova (s), Pannochka; Valentina Borisenko (ms), Ganna; Natasha Klyagina (ms), First Mermaid; Elena Gribova (ms), Second Mermaid; Olga Insarova (ms), Third Mermaid; Elena Verbitskaya (c), Svoichenitsa; Serge Lemeshev (t), Levko; Viacheslav Shevtsov (t), Vinokur; Peter Volovov (b), Kalenik; Serge Krasovsky (bs), Golova; Vladimir Tyutyunnik (bs), Pisar. Chorus and

Hi-Fi Fans  
and Critics Agree

"... without doubt, the  
safest and best  
record cleaner known!"



WALCO

**STATI-CLEAN**

Anti-Static  
RECORD SPRAY

UNPARALLELED PRAISE  
FROM HIGH FIDELITY,  
AUDIO, SATURDAY REVIEW,  
AMERICAN RECORD GUIDE:

"... deserves its fine reputation  
of considerable help  
nullifies static very effectively  
best defense against dust"

Leading manufacturers, critics  
and hi-fi fans agree — STATI-  
CLEAN is the best defense against  
dust, the major cause of record and  
needle wear.

No other cleaner stops dust-attracting  
static electricity as effectively. No other  
cleaner is as easy to use or as permanent.  
One spray lasts dozens of plays — keeps  
records clean and static-free for months!  
And STATI-CLEAN is completely safe  
(non-radioactive) . . . leaves *absolutely*  
*no residual deposits* — can't be  
picked up by the needle. Adds years  
to record life . . . without loss of  
brilliance or presence.

For the longest play from your long  
play records, ask your dealer for  
STATI-CLEAN!

UNCONDITIONALLY GUARANTEED

Made by Electrovox Co. — origin-  
ators of the modern jewel-tip  
needle and world's largest manu-  
facturer of phonograph needles.

**Walco PRODUCTS, INC.**

60-H Franklin Street East Orange, N. J.

SEND FOR FREE  
DISCOVER AND  
FREE 33-45  
STROBE DISC.

Orchestra of the Bolshoi Opera, Vassily  
Nebolsin, cond. VANGUARD VRS 6006/8,  
Three 12-in. \$14.94.

MOZART AND SALIERI (2 Editions)  
*Mozart and Salieri* (première, Moscow,  
Dec. 7, 1898), opera in two acts to Push-  
kin's poem. A conscious tribute to Mozart  
and to Dargomizhsky's theories of using a  
poet's text unchanged as a libretto, this  
curious opera consists of uninteresting  
recitative relieved occasionally by quota-  
tions from Mozart scores, including the  
Requiem. The Oceanic disk benefits from  
the better of the two tenors and from  
superior recording; the Russian tape, as  
processed for both Concert Hall and Colos-  
seum, excels in its idiomatically sung  
Russian text (as against the French adapta-  
tion) and the magnificent characterization  
of Salieri by Mark Reizen. The French  
text as sung is supplied with the Oceanic  
disk; nothing but an approximate English  
translation comes with either of the  
Russian versions.

The "action"—if monologues and con-  
versations can be so called—of *Mozart*  
*and Salieri* revolves about the unfounded  
legend that the jealous Salieri, a composer  
of some distinction, poisoned Mozart, his  
more talented rival. A dramatic opera  
could possibly be made from this material;  
Pushkin and Rimsky-Korsakov have been  
satisfied with meditative and conversational  
scenes entirely devoid of dramatic content.  
—Jean Mollien (t), Mozart; Jacques  
Linsolas (b), Salieri. Paul Jacobs (piano)  
and L'Orchestre Radio-Symphonique de  
Paris and Chamber Chorus, René Leibo-  
witz, cond. OCEANIC OCS 32. \$5.95.  
—Ivan Kozlovsky (t), Mozart; Mark  
Reizen (bs), Salieri. State Radio Chorus  
and Orchestra of the USSR, Samuel  
Samosud, cond. CONCERT HALL CHS  
01315. \$3.98.  
—The same, with added "encores" by  
Mark Reizen. COLOSSEUM CRLP 10420.  
\$3.98.

SADKO (1 Edition)

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

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

**JUST OUT!**

*in three movements . . . with solos!*



## SYMPHONY of the BIRDS

Composed and arranged by

**JIM FASSETT**

Musical Director of CBS Radio

Hear, for the *first* time, a symphony  
played, not with instruments, but  
with actual *bird* songs! Composed  
by Jim Fasset and painstakingly  
'played' by using bird calls (from  
the famous Stillwell collection) at  
various speeds, just as a composer  
selects various instruments to play  
certain passages. It's a *must* for  
bird-lovers and music-lovers! Re-  
cently aired by Mr. Fasset on his  
October 14th CBS Radio broadcast.  
Side B, *A Revelation in Birdsong*  
*Patterns*, gives you thirteen different  
bird songs, each followed by the  
same song treated to bring out the  
astonishing configurations of its hid-  
den musical patterns. Long-playing  
(33 1/3 rpm) 12" record.

SYMPHONY of the BIRDS

only **\$5.95** ppd.

**FICKER RECORDS**

2302 Arcadia Road, Old Greenwich, Conn.

Money-Back Guarantee . . . Immediate Delivery!

*Hi Fi Hits*  
*A New High!*

**Truman Welch**

One of America's foremost organists at the Paramount Amphitheater plays the *Most Brilliant Theater Pipe Organ* you will ever hear recorded!

Now at Better Record Stores  
or order direct **\$4.98** postpaid

Ask for BC 616 (12") with TRUMAN WELCH

- Washington Post March
- Heartaches
- Hi-Lili, Hi-Lo
- Spaghetti Rag
- Sleepy Time Gal
- El Chocolo
- Tenderly
- Deep Purple
- My Heart Stood Still
- It Happened in Monterey
- Blue is the Night
- If I Could Tell You

Other TRUMAN WELCH RECORDINGS

- BC 618 Hi Fiesta
- BC 620 Serenade
- BC 622 Enchanted Pipes
- BC 624 Merry Christmas
- BC 626 Pipe Dreams

MAY WE SEND YOU A CATALOG?

**RECORD BROADCAST CORPORATION**  
San Marcos, California

*Hi-Fi in Hi Style*  
PORTABLE FIDELITY  
RECORD HOLDER

\$500.00 WORTH OF RECORDS  
CAN BE STORED FOR ONLY **6<sup>95</sup>** P.P.



Protects valuable records from warpage and breakage. Holds over 100 records in vertically correct designed compartments keeping them easily accessible. A fashionable wrought iron and gleaming brass combination; decorator designed to fit any room and any period. Portable, it is easily carried with a full load of records. With protective rubber tips, stands on furniture top or floor. Handle folds down for easy storage. 18" x 13 1/4" x 12". Satisfaction guaranteed or money refunded.  
**SHIPPED PRE-PAID TO YOUR DOOR**

Send \$6.95 to Dept. H-4  
**House of England, Ltd.**  
230 Fifth Avenue, New York 1, N. Y.

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

—Elizaveta Shumskaya (s), Volkhova, Princess of the Sea; Vera Davidova (ms), Liubava; Elizaveta Antonova (c), Niejata; Georgi Nelepp (t), Sadko; Tikon Tcherneniakov (t), First Elder; Alexander Peregodov (t), Sopieli; Ivan Kozlovsky (t), Hindu Guest; Pavel Lizeetian (b), Venetian Guest; Ilya Bogdanov (b), Ghost; Sergei Krasovsky (bs), King of the Sea; Stepan Nikolau (bs), Second Elder; Sergei Koltipin (bs), Douda; Mark Reizen (bs), Viking Guest; others. Chorus, Stage Band, Orchestra of the Bolshoi Theater, Nicolai Golovanov, cond. CONCERT HALL CHS 1307, Two 12-in. \$7.96.

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

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

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

—Sofia Yankovich (s), *Snegourotchka*; Valeria Heybalova (s), *Coupava*; Biserka Tzveych (ms), *Spring Fairy*; Lubitza Versaykoun (ms), *Bobilicka*; Anita Yelinek (ms), *A Page*; Militza Milodino-vich (c), *Shepherd Lell*; Drago Dimitrievich (t), *The Spirit of the Woods*; Stepan Andrashevich (t), *Czar Berendey*; Nikola Lanchich (t), *Bobil*; Krsta Krstich (t), *Second Herald*; Dushan Popovich (b), *Miskir*; Miro Changalovich (bs), *King Frost*; Ilya Gligorievich (bs), *Bermata*; Ivan Murbashky (bs), *Carnival*; Bogolub Grubach (bs), *First Herald*. Orchestra and Chorus of the National Opera, Belgrade, Kreshemir Baranovich, cond. LONDON XLLA 45. Five 12-in. \$24.90.

—Suite. Philharmonia Orchestra, Anatole Fistoulari, cond. M-G-M E 3017 (with *Skazka*). \$3.98.

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

RUBINSTEIN, ANTON (1829-94)

THE DEMON (excerpts)

*The Demon (première, St. Petersburg, Jan. 25, 1875)*, opera in three acts to a text by P. A. Viskovatov (after Lermon-tov), was the most successful stage work of the great pianist. The present recording includes the Demon's monologue from the Prologue, the Demon's aria, and the recitative and aria of Prince Sinodal. Excra-crably recorded and badly processed, these excerpts indicate only that Rubinstein was a thoroughly Westernized composer. They do not leave me longing for a complete recording. The disk also contains one excerpt from another Rubinstein opera, *Nero* (1879), "Vindek's Hymn to Hymen." It is badly sung by the baritone Andrei Ivanov. A far more accurate idea of what a Rubinstein opera might resemble if adequately performed can be gained from Raphael Arie's singing (on London LL 1317) of a moving bass aria from *The Demon* (here listed as "I am he whom you called").

—Excerpts. Ivan Kozlovsky (t), Prince Sinodal; Andrei Ivanov (b), *The Demon*. Bolshoi Theater Orchestra, Leopold Khudoley, Alexander Melik-Pashayev, Samuel Samosud, conds. COLOSSEUM CRLP 139 (with arias from various other operas). \$3.98.

STRAVINSKY, IGOR (1882- )

MAVRA (excerpt)

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

THE RAKE'S PROGRESS (1 Edition)

*The Rake's Progress (première, Venice, Sept. 11, 1951)*, opera in three acts to a text by W. H. Auden and Chester Kallman, may well turn out to be, with Alban Berg's *Wozzeck*, the finest of mid-twen-tieth-century operas. The text, a "fable" or morality tale, owes little except its setting to Hogarth, for Tom Rakewell's downfall is brought about by lack of imagination and intelligence rather than by overindulged passions. This definitive recording, with a generally well-chosen Metropolitan cast under the composer's superior direction, is a historic document of the greatest weight. It is also a delight to the ears and to the mind. The accompanying printed matter unfortunately does not provide the sung text, though it contains a statement by Stravinsky, a précis of the plot, and obscurantist notes by Robert Craft. Nor does the fact that the opera was composed—and is sung—in English excuse the lack of a libretto;



as in any other opera, many passages are puzzles to the listening ear without a printed text. But among the recordings of operas by Russian composers this one stands out, one of the few giants among many dwarfs and cripples. Highly recommended.

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

#### LE ROSSIGNOL (1 Edition)

*Le Rossignol* (première, Paris, May 26, 1914), opera in three acts to a text by the composer and S. N. Mitusov (after Andersen) has a curious history. Stravinsky composed the first act in 1908-9 in what might be called his Rimsky-Korsakov manner, the second and third acts in 1913-14 in somewhat the style of *Le Sacre du Printemps*. He later made the symphonic poem *Le Chant du Rossignol* from portions of the score.

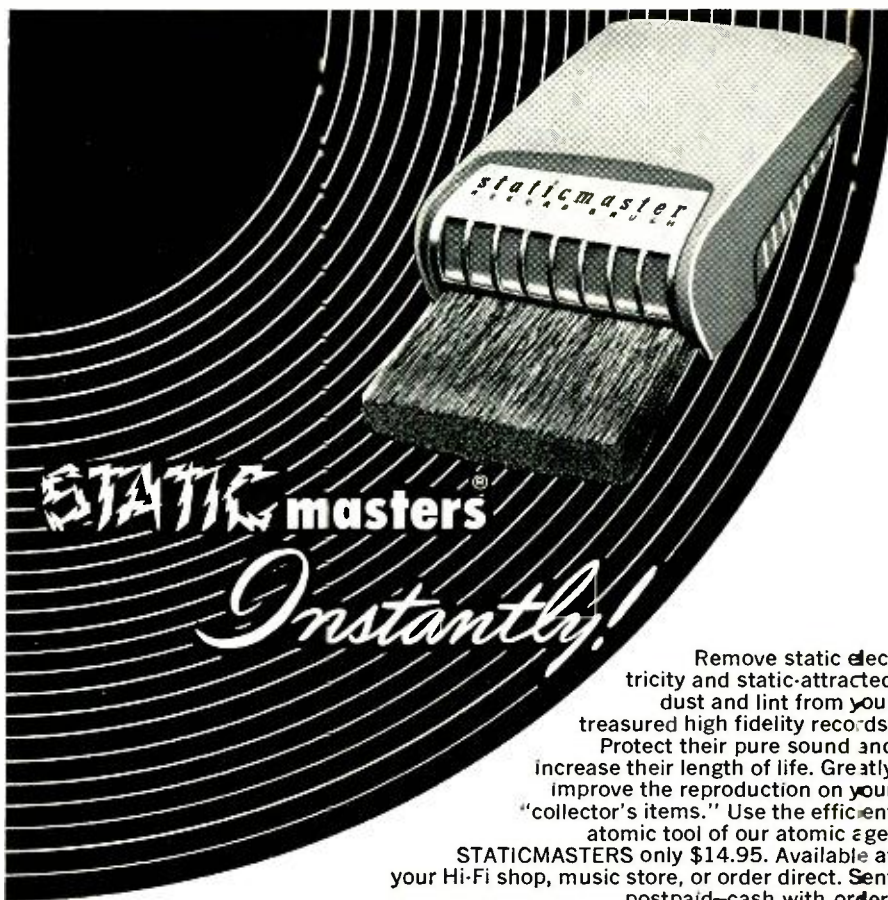
The Angel recording, which quite properly won a Grand Prix du Disque, is sung in a French translation made by M. D. Calvocoressi. It is entirely enchanting, having been beautifully conducted by Cluytens, beautifully sung by a cast made truly notable by the fabulous singing of Janine Micheau, expertly recorded, and superbly processed. What relationship this delightful entertainment bears to a performance of the opera in Russian as Stravinsky completed it more than forty years ago is beyond my competence to state. Its retelling of the Andersen tale of the Emperor of China and the real and mechanical nightingales is (as Alfred Frankenstein suggested in these pages in August), *chinoiserie*—but it is Orientalizing with a difference. Very highly recommended, especially for those who enjoy watching a pupil beat his master (in this case, Rimsky) at the master's own favorite game.

—Janine Micheau (s), Le Rossignol; Geneviève Moizan (s), La Cuisinière; Christiane Gayraud (c), La Mort; Jean Giraudeau (t), Le Pêcheur; Lucien Lovano (b), L'Empereur de Chine; Michel Roux (bs), Le Chambellan; Bernard Cottret (bs), Le Bonze. Chorus and Orchestra of Radiodiffusion Française, André Cluytens, cond. ANGEL 35204. \$5.98.

#### TCHAIKOVSKY, PETER ILYICH (1840-93)

##### MISCELLANY

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



**STATIC masters**  
*Instantly!*

Remove static electricity and static-attracted dust and lint from your treasured high fidelity records. Protect their pure sound and increase their length of life. Greatly improve the reproduction on your "collector's items." Use the efficient atomic tool of our atomic age. **STATICMASTERS only \$14.95.** Available at your Hi-Fi shop, music store, or order direct. Sent postpaid—cash with order.

NUCLEAR PRODUCTS CO. • 10173 E. Rush St. • El Monte 1, Calif.

## "Adventures in CACOPHONY"



If you're proud of your equipment *now*, you will be even *more* proud when you play Audiophile's new "Cacophony" record — a heterogeneous collection of sounds recorded with exceptionally good quality: the subjects become *alive*.

*Examples:* Big boat whistles (your neighbor will think Main Street has suddenly become the Mississippi River) — amplified clocks — the "terrific" Railroad Crossing episode — and you will think pigs are walking right into your living room. And there are many more sounds, *essential* to every well appointed home.

AP-37 — Available for immediate shipment, at your dealers or prepaid from the laboratory . . . \$5.95

**AUDIOPHILE RECORDS INC.**  
*High Quality Recordings*  
SAUKVILLE, WISCONSIN

# Summit PIPE ORGAN MASTERPIECES

Now on Hi-Fi Records

(Recorded & Pressed by RCA)

The finest library of classical, semi-classical and religious pipe organ music ever produced—and high fidelity too. 118 selections on 10 new 12 inch 33⅓ RPM long-play records. All played with a vibrant and inspired interpretation by Porter Heaps, internationally known concert artist. A real find for lovers of fine pipe organ music—so realistic you would believe you were in a cathedral listening to a big organ. And for the Hi-Fi fan, the pipe organ with its tremendous range makes these Summit records ideal for putting a set thru its paces.

Ask for them at your record counter or write direct for complete record list.

\$3.98 each

THE SUMMIT SOUND  
SYSTEMS COMPANY

919 E. Market St., Akron 5, Ohio



**Colosseum** STEREO  
BRIKETT  
CONTROL  
LONG PLAYING RECORDS **DBC** 100% GROSS  
PROFIT

A GOLDEN opportunity for record collectors...  
More GOLD LABEL recordings!  
(featuring AHF Authentic High Fidelity)  
GOLD NAME performers!

The Fabulous David OISTRAKH in . . .

BACH Concerto No. 2 in E with BACH Suite No. 2 and Air from Suite No. 3 Rostropovich, cello CRLP 254  
CHOPIN Trio, Op. 8 with Oborin and Knushevitsky and ZARZYCKI Mazurka WIENIAWSKI Legende GLAZOUNOV Oberek CRLP 251  
RAVEL Trio with Oborin and Knushevitsky and PROKOFIEV Sonata No. 2, Op. 94 with Yampolsky CRLP 252  
CHAUSSON Poeme, Op. 25 RAVEL Tzigane and DVORAK Trio, Op. 90 "Dumky" with Oborin and Knushevitsky CRLP 253

The Sensational Emil GILELS in . . .

CHOPIN Sonata No. 2, Op. 35 Polonaise, Op. 53 Ballade No. 1, Op. 23 with CHOPIN Variations, Op. 12 Nicolaieva, piano CRLP 256

SCARLATTI Sonatas, L. No. 449, 345, 487, 104, 23 and BRAHMS Horn Trio No. 2, Op. 40 with Kogan and Shapiro CRLP 258  
BEETHOVEN Trio No. 9 with Kogan and Rostropovich and BEETHOVEN Choral Fantasy Sviatoslav Richter, piano "Pathetique" Sonata No. 8 Maria Grinberg, piano CRLP 255

The Famous Alexanderov Song and Dance Ensemble in . . .

COSSACKS OF YESTERDAY AND TODAY (with Mikhailov, Pirogov, Maksakova) CRLP 257

Outstanding BOLSHOI THEATRE PRODUCTIONS . . .

PROKOFIEV Alexander Nevsky (complete) Legostaieva, mezzo soprano CRLP 228  
PROKOFIEV The Ballet of Romeo and Juliet (as used for the sound track of the film) 2-12" CRLP 10209/10  
TCHAIKOVSKY Sleeping Beauty (complete ballet) 2-12" CRLP 10081/2

All 12" lp's @ \$3.98.

Add \$1 - to retail price of album sets.

Ask your favorite dealer or write for information and free catalog to Colosseum Records, Inc., Oakwood Rd., R.R. No. 3, Norwalk, Connecticut

quality) or for the recording and processing, this record is of real interest as providing a cross-section of Tchaikovsky's operatic manners and styles.

—Arias. Eva Smolenskaya (s), Eva Kruglikova (s), Zhukovskaya (s), Vera Davidova (ms), Sergei Lemeshev (t). Georgi Nelepp (t), Andrei Ivanov (b), Pavel Lisitsian (b), Ivan Petrov (bs-b), Alexander Pirogov (bs-b). "A Bolshoi Theater Production." COLOSSEUM CRLP 138. \$3.98.

EUGENE ONEGIN (2 Editions, plus excerpts)

*Eugene Onegin* (première, Moscow, Mar. 29, 1879), opera in three acts to a text by the composer and K. S. Shilovsky (after Pushkin). The story of the unhappy Tatiana's love for the haughty Onegin (and the interpolated story of his killing of Lenski in a duel) supplied Tchaikovsky with the best libretto he ever set. The opera has won and kept world-wide renown, but has never established itself in the repertoire in the United States.

London's Yugoslav recording is *faute de mieux* the only possible choice of the available "complete" versions. Although the singers of the Belgrade National Opera are not of the first rank, and though the orchestral playing and direction are less than excellent, this spirited performance, well recorded, completely outdistances the now ancient—and never very good—Russian version available in a very muddy processing on the Period disks, a somewhat clearer and cleaner one on Colosseum. I have been unable to see the London packaging, and therefore cannot report on notes and text. The Period set contains a very bad translation and no sung text; the Colosseum set contains no notes or text whatever. A faithful picture of what a great dramatic singer at the top of her form can do with Tatiana's famous "Letter Scene" from the second scene of the first act is given by Ljuba Welitch, with the excellent help of the Philharmonia Orchestra and Walter Süsskind. The recording, not of recent vintage, retains its original good qualities. Those who cannot wait for a possible better "complete" *Eugene Onegin* should acquire the London set; and everyone who admires fine dramatic singing ought to have the Welitch disk. —Valeria Heybalova (s), Tatiana; Mira Vershevich (ms), Larina; Melanie Bugarinovich (ms), Filipjevna; Biserka Tzveych (c), Olga; Drago Startz (t), Lenski; Stepan Andrashevich (t), Triquet; Dushan Popovich (t), Eugene Onegin; Miro Changelovich (b), Prince Gremin; Alexander Veselinovich (bs), A Captain; Ilya Gligorievich (bs), Zaretsky. Orchestra and Chorus of the National Opera, Belgrade, Oscar Danon, cond. LONDON XLLA 41. Three 12-in. \$14.94.

—E. D. Kruglikova (s), Tatiana; L. G. Rudnitskaya (ms), Larina; V. V. Makorova (ms), Nurse; E. I. Antonova (c), Olga; I. S. Kozlovsky (t), Lenski; S. M. Ostroumov (t), Triquet; P. M. Norzoff (t), Eugene Onegin; M. D. Mihailoff (b), Prince Gremin; M. D. Mihailoff (b), Zaretsky. Bolshoi Theater Chorus and Orchestra, Alexander Melik-Pashayev, cond. COLOSSEUM CRLP 127/9. Three 12-in. \$11.94. (Same recording on PERIOD SPL 507.)

—Abridged. Same performers as in preceding set. PERIOD SPL 502. \$4.98.

—Tatiana's Letter Scene. Ljuba Welitch (s); Philharmonia Orchestra, Walter Süsskind, cond. COLUMBIA ML 4795 (with Strauss: *Salome*: final scene, etc.). \$3.98.

MAZEPPA (1 Edition)

*Mazeppa* (première, Moscow, Feb. 15, 1884), opera in three acts to a text by the composer and V. P. Burenin (after Pushkin). Ivan Stepanovich Mazeppa was a historical character, a seventeenth-century Cossack hetman. After attempting to win independence for the Ukraine, he fled with Charles XII of Sweden to Turkey after the disastrous battle of Poltava. Mazeppa figures in both Byron's famous poem and in Pushkin's *Poltava*, on which the libretto of Tchaikovsky's opera—a lyric tragedy—is based.

As a performance, this one is many steps higher than what we have become accustomed to from Russia—but the recording is poor even by the Soviet standards of yesterday. Curiously, its quality as sound wavers from moment to moment (may this be a flaw in the processing rather than in the recording?). As seems standard practice with Russian performances, the men greatly outsing the women. Thus, Alexei Ivanov both sings and interprets the role of Mazeppa with impressive quality and insight, while the Maria, Nina Pokrovskaya, is very bad in the beginning, though she manages to improve a little as the opera moves along. The accompanying notes do not tell the story; there is a passable English translation, but no sung text in either Cyrillic or transliteration. *Mazeppa* is one of the Tchaikovsky operas that might well repay the expense of staging it well with first-class musical forces, for it is crammed with the special sort of lyric-dramatic inspirations that only Tchaikovsky among the Russians (and not many composers of other nations) has known how to command or to use. With reservations, recommended.

—Nina Pokrovskaya (s), Maria; Vera Davidova (ms), Liubov; Georgi Bolshakov (t), Andrei; Feodor Godovkin (t), A Drunken Cossack; Tikhon Tchereniakov (t), Iskra; Alexei Ivanov (b), Mazeppa; Ivan Petrov (bs), Kochubei; Vsevolod Tyutyunik (bs), Orlik. Chorus, Band, and Orchestra of the Bolshoi Theater, Vassily Nebolsin, cond. CONCERT HALL CHS 1310. Three 12-in. \$11.94.

THE QUEEN OF SPADES (PIQUE DAME)  
(4 Editions)

*The Queen of Spades* (*Pique Dame*, première, St. Petersburg, Dec. 19, 1890), three acts, to a text by Modest I. Tchaikovsky (after Pushkin). The tragic love of Lisa and Hermann, complicated by the secret of three winning cards known only by Lisa's aged grandmother, the Countess. With its element of the supernatural and its interpolated tribute to Grétry and Mozart, this is a gripping and entirely stageworthy opera—if mounted with proper attention to style.

Choice between London's Yugoslav version and Concert Hall's Soviet version (both sung in Russian) is difficult. The Soviet recording is better sung and more idiomatic; the Yugoslav has plenty of

verve and insight. I am inclined to prefer the Russian as a more faithful picture of what Tchaikovsky had in mind.

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

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

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

—Valeria Heybalova (s), Lisa; Anne Jeninek (s), Masha; Mira Verchevich (ms), Governess; Melanic Bugarinovich (ms), The Countess; Biserka Tzveych (c), Paulina; Alexander Marinkovich (t), Hermann; Dragi Petrovich (t), Tchekalinsky; Zhika Yovanovich (t), Tchaplitsky; Nicolas Yanchich (t), Master of Ceremonies; Jovan Gligor (b), Count Tomsy; Dushan Popovich (b), Prince Yeletsky; Vlada Popovich (bs), Narumov. Orchestra of the National Opera, Belgrade, Chorus of the Yugoslav Army, Children's Chorus of Radio Belgrade, Kreshemir Baranovich, cond. LONDON XLLA 44. Four 12-in. \$19.92.

—E. Smolenskaya (s), Lisa; N. Kositzina (s), Mary; V. Firsova (s), Chloë; E. Verbitskaya (ms), The Countess; E. Kor-

neyeva (ms), Governess; V. Borisenko (c), Paulina (Daphnis); Georgi Nelepp (t), Hermann; Alexander Peregodov (t), Tchekalinsky; F. Godovkin (t), Tchaplitsky; V. Shevtsov (t), Master of Ceremonies; Alexei Ivanov (b), Count Tomsy (Plutus); Pavel Liseetzian (b), Prince Yeletsky; Vsevolod Tyutyunik (bs), Sourin; Ivan Skobtzov (bs), Narumov. Chorus and Orchestra of the Bolshoi Theater, A. Melik-Pashayev, cond. CONCERT HALL CHS 1305. Three 12-in. \$11.94.

—K. G. Djerzhinskaya (s), Lisa; N. S. Tchubienko (s), Masha; V. V. Barsova (s), Pryleppa (Carina); M. P. Maksakova (ms), Paulina; M. K. Schervinskaya (ms), Governess; M. P. Maksakova (ms), Mylovzor (Bellamor); B. Y. Zlatogorova (c), Countess; N. S. Hanaiev (t), Hermann; S. M. Ostraomov (t), Tchekalinsky; M. K. Novozhenin (b), Tchaplitsky; P. S. Biellinik (t), Master of Ceremonies; A. I. Baturin (b), Count Tomsy; P. M. Nordzov (b), Prince Yeletsky; V. M. Politmovsky (b), Zlatagor; I. I. Manshavin (bs), Sourin; K. N. Terekin (bs), Narumov. Bolshoi Theater Orchestra and Chorus, Samuel Samosud, cond. COLOSSEUM CRLP 130/3. Four 12-in. \$15.92.

—Elisabeth Grümmer (s), Lisa; Margarete Klose (c), Countess; Anneliese Müller (c), Paulina; Rudolf Schock (t), Hermann; Cornelis van Deyck (t), Tchekalinsky; Kurt Reimann (t), Tchaplitsky; Jaro Prohaska (b), Count Tomsy; Hans Heinz Nissen (b), Prince Yeletsky; Otto Hopf (bs), Sourin; Wilhelm Lang (bs), Narumov; other soloists. Chorus of the Berlin Civic Opera, Symphony Orchestra of Radio

## AS A DISCRIMINATING MUSIC LISTENER

You have probably spent a good deal of time and money in assembling a sound system to meet your particular standards.

Are you just as particular about the condition of the records you purchase? Do you scrutinise each one closely for hair-line scratches, a small pit, a suspicious looking spot, or a nasty looking rub? If so

## THE MUSIC BOX

offers you a unique, personal mail order service, which will relieve you of this tedious and time consuming operation, with its attendant moments of exasperation, and send you records which, as one Egyptian customer eloquently wrote, "Shine like bright moons".

Here is a service which guarantees that:

- ★ Every record mailed is a brand new, factory fresh, unplayed copy, which has been very carefully examined for visible imperfections. Possible flaws are carefully spot checked on the finest equipment, and records that do not meet our rigid standards are rejected.
- ★ Every record is dusted, cleaned and enclosed in a polyethylene envelope, for additional protection against dust damage.
- ★ Every record is stoutly and carefully packed, to reach you in perfect condition.
- ★ Every order over \$6.00 is mailed POSTAGE FREE anywhere in the U. S. A. On orders of less than \$6.00, there is a charge of 40¢ to cover postage and handling.
- ★ All records are sold at the manufacturer's suggested list price only. NO DISCOUNTS.
- ★ We can supply you with any LP on any label IF it is available from the manufacturer.
- ★ Our service is prompt and courteous.
- ★ The Music Box is devoted EXCLUSIVELY to Mail Orders, it is not open to the public, and only two people handle our stock.
- ★ When ordering, simply list the records you need, with your check or money order to cover their cost. To avoid delay, please list substitutes, since we never make substitutions without your written permission. Sorry . . . no C. O. D's. Collectors please note. We have a limited number of deleted LP's, vocal and orchestral.

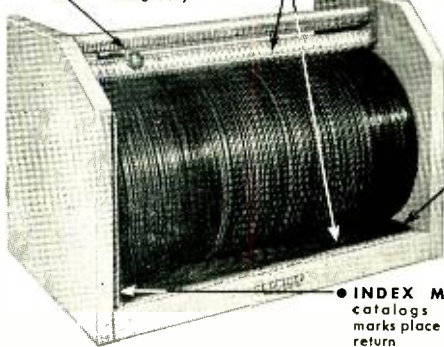
★

## The Music Box

MAIN STREET  
GREAT BARRINGTON, MASS.

● SELECTOR ARM  
easily glides to record  
desired—moves it out

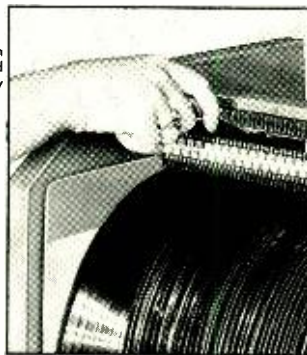
● INDEX NUMBERS  
top and bottom make  
filing easy



● GUIDES of firm  
rubber—hold  
records securely

● INDEX MARKER  
catalogs records,  
marks place for record  
return

● EASY OPERATION  
slight lift gently  
moves out record



The Norpine Selector Record File holds 100 LP 12" records in a minimum of space—with a maximum of availability. Skillfully designed firm rubber grooves touch only non-playing surfaces. Records are filed by number and selected by means of a sliding arm engaging a notched index. A slight lift of the selector arm moves out the record desired. Re-filing is a matter of seconds! Gummed numbers to apply to your records, handy index marker card and transparent, plastic dust cover provided. Fits standard 16"x16"x24" cabinet.

Frame is strongly built of steel, beautifully finished in gray, ivory, green or tan. Specify color desired. Sold direct to you only. Send your check or M.O. for \$59.95 (plus \$1.80 sales tax if you live in Penna.) for immediate shipment—express charges collect; weight approx. 25 lbs. (try it for 10 days—if not satisfied, return it for immediate refund). Also 10" size—\$54.95.

**norpine**  
Selector RECORD FILE

**NORPINE CORPORATION**

Dept. B—P.O. Box 129, Chambersburg, Pa.

# Record Market

**FOR ENGINEERS ONLY!**

ELEKTRA is proud to announce the release of its playback system calibration record. Flat as a homemade pancake from 18.75 to 20,000 cps, it is perfect source material to check your system's response from pickup to speaker. **ONE CAUTION:** You must know your stuff in order to use it properly. We have included a full description of how it was made, what it is and how to use it. But, the really clever among you will find any number of worthwhile applications for the EPSCB.

\$3.50 from your ELEKTRA dealer or post-paid from  
**ELEKTRA RECORDS**  
361 Bleecker St., New York City.

SET A RECORD player atop this table-sized black wrought iron cabinet, and you'll have a complete music center! Two shelves and 12 individual compartments to file over 250 of your long-playing record albums. Top accommodates largest player made! Sturdy, 30" high x 22" x 17". Please remit \$14.95 with order; shipped express charges collect. © Leslie Creations, Dept. 209D, Lafayette Hill, Pa.



Berlin, Arthur Rother, cond. URANIA URLP 207. Two 12-in. \$7.96.

THE SLIPPERS (CHEREVICHKI) (excerpts)  
*Cherevichki* (première, Moscow, Jan. 31, 1887, a revision of *Vakula the Smith*, 1876), opera in four acts to a libretto by Y. P. Polonsky (after Gogol's *Christmas Eve*). This disk contains the Introduction (Exorcism and Snowstorm), Minuet, Introduction to Act III, Russian Dance, Cossack Dance, and Finale. The music is good Tchaikovsky, and it is well presented. —Suite. Philharmonia Orchestra of London. Anatole Fistoulari, cond. M-G-M E 3026 (with *Mozartiana*, Op. 61). \$3.98.

TIGRANIAN, ARMEN TIGRANOVICH (1879-1950)

ANUSH (1 Edition)  
*Anush* (première, 1912, but revised until 1938), opera in five acts to a text based on Hovhannes Toumanian's national poem *Anush*. Superbly recorded, with modulated clarity and a sparkling verisimilitude, this very Oriental-sounding folk opera will undoubtedly delight Armenians and students of Armenian music. For others, however, it will almost certainly seem monotonous in its constantly melismatic vocal lines, its thin, wailing orchestration, and its lack of what Westerners have come to consider musical drama. The voices are surprisingly good—far better than in most tapes from the Soviet Union. The accompanying booklet gives the plot of the opera, biographical sketches of both Tigranian and Toumanian—and the complete text of the poem *Anush* (which may or may not be equivalent to the sung text) in Armenian typography, at the sound and meaning of which I cannot even guess. What this well-processed Westminster recording inevitably suggests is that records made from Russian-made tapes can be far clearer and much better defined than most of them have been to date.  
—Goar Gasparian (s), Anush; Anush Garibian (ms), Anush's Mother; Maria Chemeshkian (ms), Saro's Mother; Avak Petrosian (t), Saro; Vagram Grigorian (b), Mosi; Sergei Galustian (b), Best Man; Karlos Markosian (bs), Kokhva (Village Elder); Vozgen Alenakian (bs), Ogan; Ivan Grekov (bs), Village Watchman. Chorus and Orchestra of the Armenian State Theater of Opera and Ballet, Mikhail Tavrizian, cond. WESTMINSTER OPS 1302. Three 12-in. \$11.94.



THE UNBELIEVABLE SOUNDS OF THE SIENA PIANOFORTE  
Write for its fascinating story  
**ESOTERIC**  
238 EAST 26th ST., N. Y. C. 10

RECORDS



**free! free!**  
Send For Our  
**WONDER VALUE CATALOG**  
OF LONG PLAYING CLASSICAL RECORDS  
One Of The Largest Selections In The Whole Country  
Write Dept. H  
**CHAMBERS RADIO CORP.**  
97 Chambers St., New York 7, N. Y.

**Protect Your LP Records**



**H.R.S. LP CASE No. 7**

Deluxe dust-proof cases to hold 10 LP records. Available in Red, Blue, Green and Tan and in two sizes for either 10" or 12" records. Rich book-like binding of simulated Levant leather is stamped with genuine gold. See your dealer; if not available order direct. Please specify size and color. 10-inch \$2.75 and 12-inch \$2.95. (10-inch \$3 and 12-inch \$3.25 W. of Miss. and in Ala., Fla., La., Miss., Minn.). Two or more cases postpaid in U.S.; add 25c for one case. No COD's please.

**H. ROYER SMITH CO.**  
Dept. H, Philadelphia 7, Pa.

**GIBSON GIRL TAPE SPLICERS**

splices in a wink!  
NO SCISSORS!  
NO RAZOR BLADES!  
Diagonal cut tape ends and forms splice edges.  
At Your Dealers



ROBINS INDUSTRIES CORP. Bayside 61, N. Y.

**AUTOMATIC CHANGER NEEDLE BRUSH**

**KLeeNeedLE**

KLeeNeedLE automatically keeps record changer needles clean. It is designed to remove the familiar "dust-blob" from under the needle point. At Your Dealer

ROBINS INDUSTRIES CORP. Bayside 61, N. Y.

**EXCLUSIVE!**  
Not Available From Any Other Source  
**TEST TAPE**

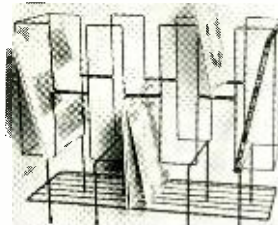
Encore Treasure Tape "The Measure of Your Tape Recorder's Performance" (Excerpt from Dubbing's test tape D-110. Includes the following tests: Timing (tape speed); Recording level, head alignment (rough and fine); Wow and flutter, Signal to noise. Instruction booklet included. Limited quantity.

**INTRODUCTORY OFFER**  
**59c each — 3 for \$1.50**  
(plus postage)

Send for free catalogue of interesting new products.

**AMERTEST PRODUCTS CORP. Dept. HF (2)**  
12808 Sheridan Avenue, New York 56, N. Y.

**IF YOU LIKE TO COLLECT RECORDS**



Then surely you will want one of our Wrought Iron Cabinets to show-off more than 200 of your long-playing record albums. Ten compartments, each holding over 20 records, so you can devote entire sections to your symphonies, operas, ballets, choral and chamber works. Still more spaces for your concertos, folk music, dance, jazz and show albums. The answer to every serious music lover's problem for safe, compact record storage. Sturdy, 25"x22"x10", rubber tips. Please remit \$9.95, shipping wt. 10 lbs., fully assembled, exp. chgs. collect; with our famous AIR-MAIL-MONEY-BACK-GUARANTEEE! **\$9.95**  
© LESLIE CREATIONS • Dept. 209-C • Lafayette Hill, Pa.

**TRIAL OFFER**

**12 for \$1 00**  
Twelve-Inch Record

**COVERS**  
shipped prepaid

Money Back GUARANTEE



Made of Polyethylene Plastic.  
Slips Inside Original Jacket

Keep your valuable records free from dust, scratches, finger marks, spilled liquids, etc

Introductory **SAMPLER DOZEN** and **SURPRISE BONUS \$1.00** Prepaid

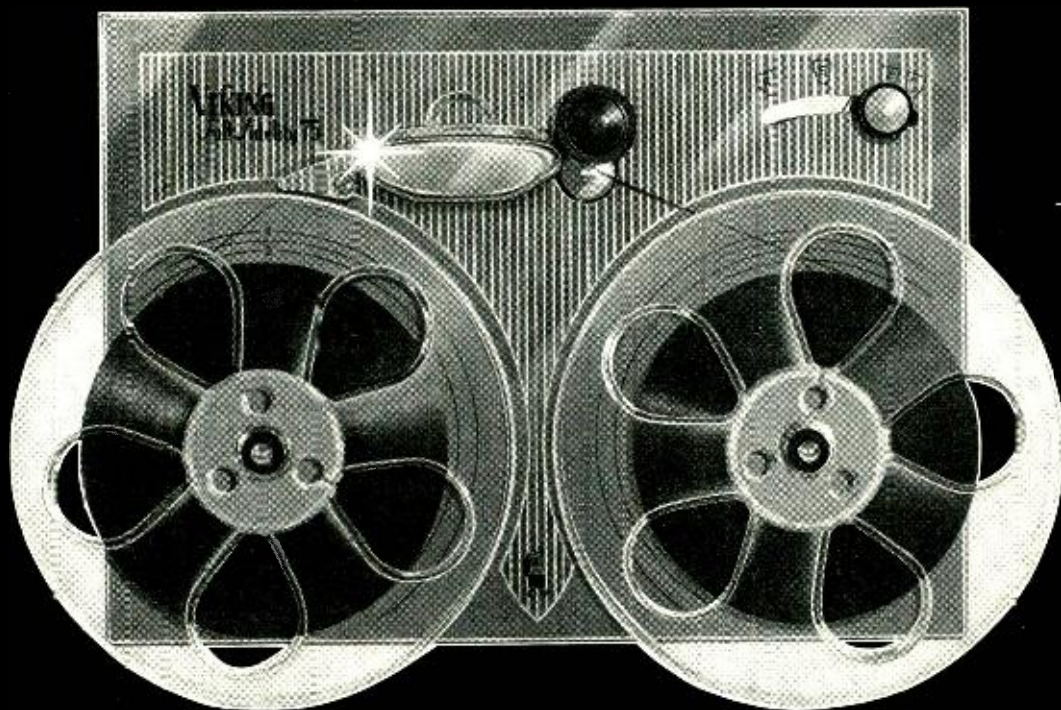
Dealer Inquiries Invited

**BRADLEY MFG. INC.**

11 W. Magnolia Blvd. Burbank, Calif.

This is the  
year of the...

# Viking



*This is the year* that you will look to the new concept of music reproduction made possible by tape . . . and this is the year that Viking *full-fidelity* tape system components make it practical to integrate tape equipment with your own high fidelity music system.

Sold  
through  
Dealers

Whatever your tape equipment needs may be—monoaural, stereophonic, erase/record or playback operation only — you will find Viking tape decks and preamplifiers which exactly meet your requirements. The Viking line is built to exacting specifications, and will exploit fully the capabilities of the finest music system.

#### SPECIFICATIONS

frequency response, playback: 40 to 14,000 cps  $\pm$  2 db.

distortion (tapes recorded 12 db below saturation): less than 2% within specified frequency range.

frequency response, record-playback cycle: 40 to 12,000 cps  $\pm$  2 db.

signal-to-noise ratio: 50 db nominal all units.



**Viking** OF MINNEAPOLIS

9600 Aldrich Avenue South, Minneapolis 20, Minnesota

EXPORT DIVISION: 23 Warren Street, New York City 7, New York  
Cable: SIMONTRICE, NEW YORK (All Codes)


# The 7 Old-Fashioned Villains of Tape Recording


...and How

**irish FERRO-SHEEN**  
BRAND


Foiled Them All

Once upon a time, 7 Old-Fashioned Villains like this  were wreaking endless woe on Decent People with Tape Recorders. The 1st Villain was Oxenscheid the Oxide Shedder.


He scraped away at the crumbly oxide coating of old-fashioned tape and gummed up tape recorders with the shedding particles. The 2nd Villain was Wearhead the Head Wearer.  He filed down the magnetic heads

with the abrasive coating of old-fashioned tape. The 3rd Villain was Frickenshaw the Frequency Discriminator.  He dragged down the high-frequency response of old-fashioned tape through inadequate contact between the "grainy" coating and the head. The 4th Villain was Noysenhiss the Noise Generator.

He generated tape hiss and modulation noise  as a result of the random vibrations and irregular flux variations caused by the uneven magnetic coating of old-fashioned tape. The 5th and 6th Villains

were Dropofsky the Drop-Out Artist and Pringlethorpe the Print-Through Bug.  They put nodules and agglomerates into the oxide emulsion of old-fashioned coated tape, causing "drop-outs" whenever


these trouble spots lost contact with the record or playback head, and inducing "print-through" on the recorded tape when the extra flux at the trouble spots cut through adjacent layers on the reel. The 7th Villain was Brattleby the Embrittler.

 He dried out the plasticizers in old-fashioned coated tape and embrittled irreplaceable recordings. Then: OCTOBER, 1954! That's when a very un-old-fashioned little man by the name of

F. R. O'Sheen  announced that he had developed the revolutionary new **irish FERRO-SHEEN** process of tape manufacture and presto!  the 7 Old-Fashioned

Villains were sent a-scurrying with cries of "Confound it - Foiled again!" Yes, F. R. O'Sheen had made the new magnetic oxide lamination of **irish FERRO-SHEEN** tape so smooth-surfaced and non-abrasive, so firmly anchored and homogeneously bonded to the base, so free from nodules and agglomerates, that the

7 Villains were evicted - for good! **Moral:** Don't let Old-Fashioned Villains do you out of your hi-fi rights!

 Just say "No, thanks" to ordinary coated tape and ask for F. R. O'Sheen **irish FERRO-SHEEN**, that is! ORRadio Industries, Inc., Opelika, Alabama.





# the Tape Deck

by R. D. Darrell

IT ISN'T always the "best" music, performance, or recording which galvanizes a reviewer into special alertness and makes certain releases exceptionally fascinating to hear and discuss. Sometimes it is a highly novel choice of material or interpretative approach; and on rare occasions it's merely an unexpected point of origin—as in the case of two "Sony Stereocord" reels which have just reached me, via Intersearch importers of Cincinnati, from the faraway Tokyo Tsushin Kogyo Company, one of Japan's leading tape-recorder manufacturers. Stereo sound certainly is spreading far and wide these days.

I won't ask you to hold your breath until the Sony releases are available at your local dealer's (unless, of course, you're a variant of the old-time discophile for whom the attraction of exotic record labels was irresistible by itself), since I can't possibly credit any outstanding musical or technical excellence to the two samples I've heard. Nevertheless, when they appear on the American market shortly, you well may find them mildly enjoyable for their actual contents and you certainly will find them refreshingly off the beaten track in every other way.

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

• • On a 5-in. reel (Sony R 5, \$6.95), the Culo Costello Male Chorus displays its linguistic versatility—and its better than usual Glee-Club voices—in a program of pieces in English (*Loch Lomond*), German (*Blauer Montag* and the "O Isis" chorus from *Die Zauberflöte*), and Russian (*Slavim Platove* and *The Volga Boatmen's Songs*). The group sings rather cautiously, mostly to piano or accordion accompaniments, and without marked stylistic distinction, but it no less carefully avoids the dreadful archness and vocal "effects" indulged in so often by corresponding American organizations. And while the recording itself is surely not wide-range nor even particularly brilliant, the rich sonorities of the voices themselves are beautifully airborne in the stereo medium—which is here proved again the ideal one for all types of choral music.

• • Stereophony adds less to the playing of Shigenori Ohara and his "Blue Coats" dance band (Sony D 3, 7-in., \$11.50): an undeniably corny but spirited ensemble which delights in the "swung classics" of not so late fragrant memory:—*Moonlight Sonata*, *Clair de Lune*, the Arabian Dance from *Peer Gynt* in mild

boogie-woogie style, etc. But someone (I presume the more Hibernian than Nipponese sounding Ohara) plays the piano very competently indeed, and the sidemen not only maintain a catchy, steady beat, but more attractive standards of tone quality than many of their better-known non-hot American colleagues. "Square" as the performances may be, they're both surprisingly appealing and highly danceable.

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

BACH: *Brandenburg Concertos, Nos. 1-6 (Complete)*, BWV 1046-51

Anonymous orchestra, Jascha Horenstein, cond.  
PHONOTAPES-SONORE PM 136. Two 7-in. \$17.90.

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

Horenstein's on tape is a richly pleasing one. (Feb. 1955)

• • BEETHOVEN: *Symphony No. 7, in A. Op. 92*

Chicago Symphony Orchestra, Fritz Reiner, cond.  
RCA VICTOR ECS 11. 7-in. \$14.95.

Toscanini has imprinted his imperious hallmark so deeply on the Seventh that for most listeners even Reiner's supreme lucidity may not compensate for his more nervous, if also more resilient, temperamental idiosyncrasies. For myself, I find both treatments strenuously and far from pleasurable exhausting. Except in the soberly eloquent, beautifully articulated, and sweet-voiced *Allegretto* (the best reading of this movement I know), it seems to me that the technical brilliance in both performance and recording here is carried to extremes at which I must marvel indeed, but which leave me emotionally unmoved. Yet the extraordinary skills of the present engineers reveal innumerable details in Beethoven's scoring which I very much doubt emerge as clearly in the LP version (LM 1991). Up to now, I have felt that stereo sound brought less notable benefit to symphonic works of the "classic" era than to music of perhaps any other type or age, but the present tape conclusively proves that assumption mistaken. (Oct. 1956)

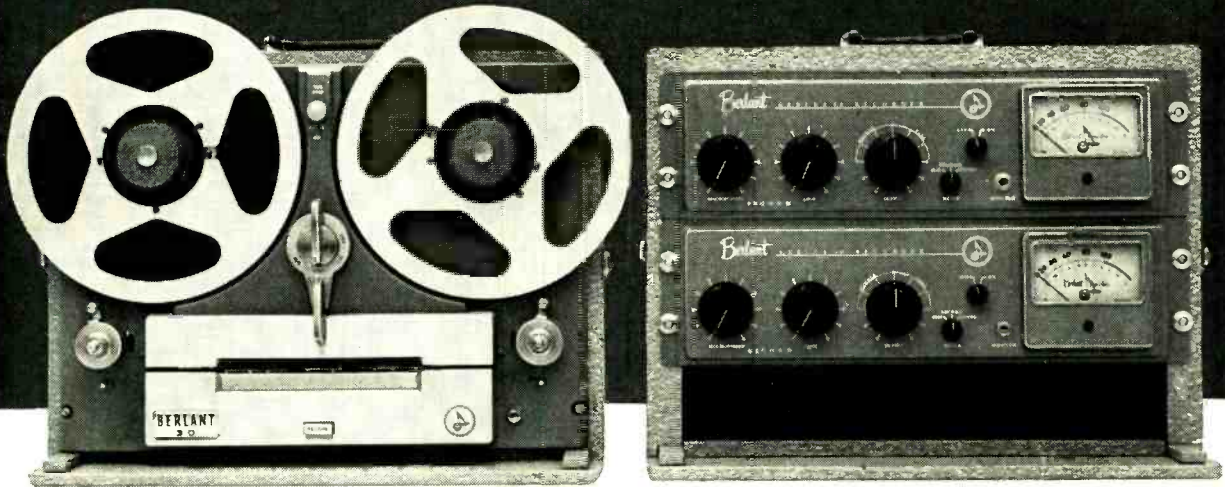
• • BERLIOZ: *Le Carnaval Romain, Overture*  
†Liszt: *Les Préludes*

Netherlands Philharmonic Orchestra, Walter Goehr, cond., in the Berlioz; Symphony Orchestra, Paul Hupperts, cond., in the Liszt.  
CONCERT HALL CHT/BN 11. 7-in. \$11.95.

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

*Continued on page 123*

Now! **ONE** *Berlant-Concertone Recorder*  
does the work of **THREE**



The 36ST Berlant Deluxe Recorder is ideal for radio station use. Delivers performance characteristics for the most exacting quality use. Hysteresis synchronous drive model — (99.8% timing accuracy). Frequency response 40 to 15,000 cps at 15 ips  $\pm$  2db. Save the cost of a second recorder plus savings in space, operator time and tape. Perfect for the station planning stereo tape broadcasts on AM and FM simultaneously.

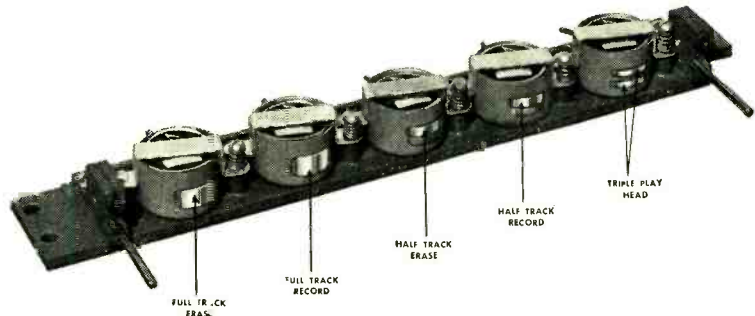
**For the Advanced Audiophile**

the Concertone Custom Recorders answer recording and playing needs for years to come. Full professional features include use of 10 $\frac{1}{2}$  reels, editing and cueing,  $\frac{1}{2}$  signal level meter, 3 motors, monitoring from tape while recording, 2 channel input mixer.

**Take Time to Pay...**

Terms to meet your budget on all models. (Model 22) As low as \$49.50 down, \$7.50 per week, 24 months to pay.

**THIS NEW STEREO TRIPLE PLAY HEAD DOES IT—  
Plays Full Track, Half Track, Stereo**



Head Complement Model 26ST and Model 36ST. Another exclusive development of the superb engineering laboratories of American Electronics — America's foremost manufacturer of electronics for military, home and industrial use.

**TWO SPECIAL OFFERS  
FEATURED NOW  
BY YOUR  
BERLANT-CONCERTONE  
DISTRIBUTOR**

1. **FREE**—\$50.00 worth of recorded tape with the purchase of any B-C recorder.
2. **SAVE**—\$73.50 on a new \$93.50 Concertone Custom Microphone.

Offers limited and may be withdrawn without notice. See your Berlant-Concertone distributor today for your FREE tape library or for the microphone savings... featured at the dealer stores listed on opposite page. Write for new 6-page brochure No. 4-N.

Audio Division,  
**AMERICAN ELECTRONICS, INC.**  
655 West Washington Blvd.  
Los Angeles 15, California





## TAPE DECK

Continued from page 121

• • **BERLIOZ: *Symphonie fantastique*, Op. 14**

Boston Symphony Orchestra, Charles Munch, cond.  
RCA VICTOR GCS 6. 7-in. \$18.95.

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

Yet while my ears and sonic sensibilities revel in the tonal luxuriousness, part of my mind is curiously unsatisfied, if not dissatisfied, with Munch's reading. Perhaps there is an absence of over-all "point"; perhaps merely some loss of sustained personal thrust and conviction. Whatever the lack is, the performance never strikes me as achieving a single, truly Berliozian, integration despite the splendor of every isolated detail. Yet for its great moments — perhaps above all for those in the super-dramatic, multi-dimensional *Witches' Sabbath* — hearing this stereo *Fantastique* provides some absolutely unparalleled sonic experiences. (Oct. 1955)

**BRUCKNER: *Symphony No. 9, in D minor***

Pro Musica Symphony Orchestra, Jascha Horenstein, cond.  
PHONOTAPES-SONORE PM 125. 7-in. \$8.95.

Spellbound as I so often seem to be nowadays with the exciting and oftentimes unexpected results of explorations in stereo sound, it is salutary indeed to be reminded on occasion that the tape



medium also commands special enhancements of certain single-channel materials. Here it must be the distinctively even and soothing background qualities which make Bruckner's music more appealing — and far less glacially slow — than it ever has seemed on disks. At any rate, Horenstein's warmly sympathetic insights and an orchestra truly inspired to outdo itself give the present version of this mammoth, yet

Continued on next page

The following Berlant-Concertone distributors invite you to visit their store to see the new TRIPLE PLAY RECORDERS and/or get your free \$50.00 tape library or Concertone Custom Microphone for \$20.00 with purchase of any Berlant-Concertone recorder.

- ALBUQUERQUE**  
Hi-Fi Equipment Inc.  
816 San Mateo S. E.  
Sound Engineering & Equipment Co.  
3011 Monte Vista, N. E.
- BEVERLY HILLS**  
Crawfords of Beverly Hills  
456 N. Rodeo Drive
- BROADVIEW, ILLINOIS**  
Hi-Fi Unlimited  
1305 Roosevelt Road
- BROOKLYN**  
Brooklyn Hi-Fidelity Center  
836 Flatbush Ave.
- BUFFALO**  
Buffalo Audio Center  
Arrowlite Co. Inc.  
153 Genesee Street
- CENTRAL CITY, NEBRASKA**  
Sampson Electronics  
102 G. Street
- CHICAGO**  
Allied Radio Corporation  
111 N. Campbell  
Continental Corporation  
3239 W. North  
Newark Electric Company  
223 West Madison Ave.
- CINCINNATI**  
Customcrafters Audio Inc.  
2259 Gilbert Avenue  
Steinberg's Inc.  
633 Walnut Street
- CLEVELAND**  
Audio Craft Co.  
2915 Prospect Ave.
- DENVER**  
Electric Accessories  
Stout at 20th Street
- DETROIT**  
Haco Distributing Co.  
9730 Burnette  
K. L. A. Laboratories, Inc.  
7375 Woodward Ave.  
Lobby-Hobby, Inc.  
17300 Woodward Ave.
- EAST CHICAGO, INDIANA**  
J. N. E. Television  
2013 Broadway
- HEMPSTEAD, LONG ISLAND**  
Newmark & Lewis  
43 Main Street
- HOLLYWOOD**  
Hollywood Electronics  
7460 Melrose Ave.  
Magnetic Recorders Co.  
7120 Melrose Ave.
- HOUSTON**  
Busacker Electronic Equipment Co., Inc.  
1216 West Clay
- LAFAYETTE, INDIANA**  
Lafayette Radio  
408 North Street
- LAKEWOOD, OHIO**  
Music Unlimited  
13410 Detroit Ave.
- LAS VEGAS**  
Nevada Book & Sound  
306 E. Charleston  
Radio and Sound Supply Co.  
25 E. California St.
- LONG BEACH**  
Dackney Electronics  
343 East Market Street  
Scott Radio Supply, Inc.  
266 Alamitos Avenue
- LOS ANGELES**  
Beverly Hi-Fi  
468 So. Robertson Blvd.  
L. A. Portable Recorders  
521 No. La Cienega Blvd.  
Midway Electronics  
2817 Crenshaw Blvd.  
Sound Unlimited  
6320 Commodore Sloat Drive
- MIAMI**  
Hi-Fi Associates  
3888 Biscayne Blvd.
- MILWAUKEE**  
Hi-Fi House, Inc.  
2630 N. Downer Street  
Wack Sales  
3131 W. North Avenue
- MINNEAPOLIS**  
Electronic Industries, Inc.  
2451 Hennepin Avenue  
Schmitt Music Company  
68 South Tenth Street
- NEWARK**  
Hudson Radio & Television Corp.  
35 William Street
- Radio Wire Television Co.  
24 Central Ave.
- NEW YORK**  
Asco Sound Corp.  
115 West 45th Street  
Third Floor  
Audio Unlimited, Inc.  
119 East 59th Street  
Grody Audio Center, Inc.  
235 W. 49th St.  
250 W. 49th St.  
Grand Central Radio  
124 East 44th Street  
Heins & Bolet  
65 Cortlandt Street  
Hudson Radio & Television Corp.  
48 W. 48th St.  
212 Fulton St.  
Leonard Radio Inc.  
69 Cortlandt St.  
Liberty Music Shops  
450 Madison Ave.  
Peerless Camera Stores  
138 East 44th Street  
Radio Wire Television, Inc.  
100 Sixth Avenue  
Recording Wire & Tape Co.  
163 East 87 Street  
Sun Radio & Electronics Co. Inc.  
50 W. 20th Street  
Terminal Radio Corporation  
85 Cortlandt Street
- ONTARIO, CALIFORNIA**  
Rudi Pock — The Original Hi-Fi Shop  
604 N. Euclid
- PASADENA**  
Audio Associates  
689 So. Fair Oaks  
Dow Radio  
1759 E. Colorado  
High-Fidelity House  
536 So. Fair Oaks
- PHOENIX**  
Audio Specialists  
333 E. Camelback Road
- PORTLAND**  
Meier and Frank Co.  
Sandy's Camera Stores  
714 S. W. Washington Street
- RED HOOK, NEW YORK**  
Harter, Inc.  
10 South Broadway
- RIVERSIDE, CALIFORNIA**  
Custom Music  
3980 Main Street
- SALT LAKE CITY**  
Sound by Craftsmen  
358 South 3rd East
- SAN DIEGO**  
Breier Sound  
3781 Fifth Street  
Recording Center  
1342 - 5th Avenue  
Wright's House of Hi-Fi  
5140 El Cajon Blvd.
- SAN FRANCISCO**  
San Francisco Radio & Supply Co.  
1280-84 Market Street
- SAN MARINO, CALIFORNIA**  
E. O. Bulkley Co.  
2533 Mission St.
- SAN PEDRO**  
Bower's Music  
810 So. Gaffey
- SANTA BARBARA**  
Pacific Audio Supply  
2919 De La Vina Street
- SEATTLE**  
Seattle Radio Supply Inc.  
2117 - 2nd Avenue  
Tall's  
1415 Third Ave.
- STOCKTON, CALIFORNIA**  
Quality Sound Service  
1217 North Wilson Way
- TOLEDO**  
Jamiesons High Fidelity  
840 W. Central Avenue  
Torrence Radio, Inc.  
1314 Madison Avenue
- TOPEKA, KANSAS**  
Plaza Television  
140 S. Huntoon
- TUCSON**  
Art Electronic Supply Co., Inc.  
145 South Park Ave.
- VAN NUYS**  
Valley Electronic Supply Co.  
17647 Sherman Way
- YONKERS**  
Westlab  
2475 Central Park Ave.

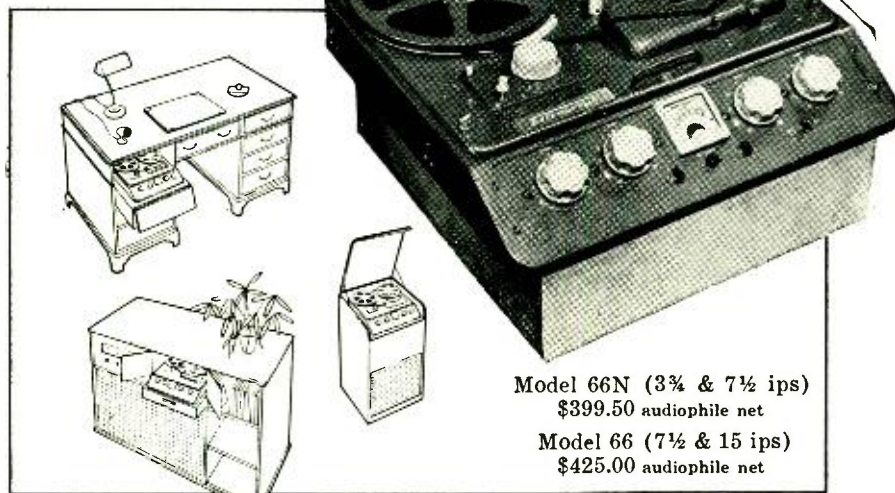
# Doin' what comes naturally..

The amazing new Ferrograph "66" Series is the answer to the demand of discriminating music-lovers and audiophiles who seek professional results from an instrument that can easily be housed in an existing piece of furniture, or which can form part of a custom Hi-Fi installation.

This unique design includes a self-contained amplification system, so that — without sacrificing even one of the many outstanding features of the Ferrograph — sound can be fed directly into your own speaker. Or, the playback portion of the built-in amplifier may be by-passed, and sound can be fed through your own high fidelity system. The Ferrograph "66" will easily fit into a desk, a console, a bookcase, or any piece of contemporary or period furniture. All that is necessary is to cut out an opening 15½" x 16½"; if a drawer is used, it should be at least 10" deep, or a pair of shallower drawers may be converted for this purpose.

Most attractively finished in golden bronze with ivory knobs and accessories, the entire ensemble will readily harmonize with the most decorous or luxurious surroundings.

## Ferrograph "66"



Model 66N (3% & 7½ ips)  
\$399.50 audiophile net  
Model 66 (7½ & 15 ips)  
\$425.00 audiophile net

### Other Ferrograph Professional Models



#### PORTABLE MODELS

Model 3A/N, 3%-7½ ips, built-in speaker \$379.50  
Model 3A/NH, 7½-15 ips, built-in speaker \$425.00



#### WEARITE TAPE DECKS

3¾-7½ ips; "A", 2 heads . . . \$195.00;  
"B", 3 heads . . . \$225.00; "C", for  
simultaneous dual track operation . . . \$250.00.

If your local dealer cannot supply you—orders accepted by mail—  
10 day money back guarantee.

**ERCONA CORPORATION** (Electronic Division)

551 Fifth Ave., Dept. 20, New York 17, N. Y.

In Canada, write Astral Electric Company Limited, 44 Danforth Road, Toronto 13.

## TAPE DECK

Continued from preceding page

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

FRANCK: *Le Chasseur maudit*

†Dukas: *L'Apprenti sorcier*

†Saint-Saëns: *Danse macabre, Op. 40*

Vienna Staatsoper Orchestra, Artur Rodzinski, cond., in the Franck; Philharmonic Symphony Orchestra of London, Argeo Quadri, cond., in the Dukas and Saint-Saëns.

SONOTAPE SW 1020. 7-in. \$7.95.

Here technical and sonic ultra-brilliances are the decisive attractions: too overwhelmingly demanding, probably, for listeners who wish to be soothed rather than electrified, but irresistibly intoxicating for those willing to be swept off their feet in tumultuous seas of sheer sonorities. Quadri's almost mincing precision in the familiar Dukas and Saint-Saëns pieces makes his recorded performances (originally part of Westminster W-LAB 7009) near parodies of hi-fi fanatics' ideal — all glittering sound and very little musical meaning. But in the less hackneyed *Accursed Huntsman* (originally part of Westminster WL 5311), Rodzinski makes better use of the seemingly limitless technical resources to breathe new life and conviction into what I had previously considered to be a rather old-fashioned and uninteresting tone poem. It is anything but that in this version, the first to do full justice to the composer's not generally conceded virtuosity as an orchestrator and to his hitherto unsuspected mastery of the smashing climax. Perhaps some of the solo passages and those for percussion in particular are given a prominence never obtainable in the concert hall, but at least they are also endowed with a crispness of tonal definition rarely achieved from LPs even today and certainly unimaginable in the reproduction of recorded tapes less than a year ago. (Quadri, Feb. 1956; Rodzinski, Jan. 1955)

• • MUSSORGSKY-RAVEL: *Pictures at an Exhibition*

Netherlands Philharmonic Orchestra, Walter Goehr, cond.

CONCERT HALL CHT/BN 3. 7-in. \$11.95.

If only the dramatic grip of Toscanini's reading, the sonic incandescence of Rodzinski's recorded performance (both reviewed in this column for Sept. 1956), and the acoustical spaciousness of the present stereo version could have been miraculously combined in a single release! However, we cannot expect perfection, and proud pioneers in stereo experience will exult so blissfully in the translucency and "lift" of the present air-borne sonic textures that they'll probably never real-

Continued on page 126



## The best way to store tape ...Reeves **SOUNDCRAFT** tape chest



*It's a perfect Christmas Gift for  
the tape recorder owner*

Soundcraft tape chests keep your tape library neat and compact. Five-drawer units can be easily labeled for real convenience. When you buy five reels of Soundcraft tape — regular length or long-play — Red Diamond, Plus 50, Plus 100 — buy them in the Soundcraft tape chest at *no extra cost!*

Your dealer has them. See him today!

FOR EVERY SOUND REASON

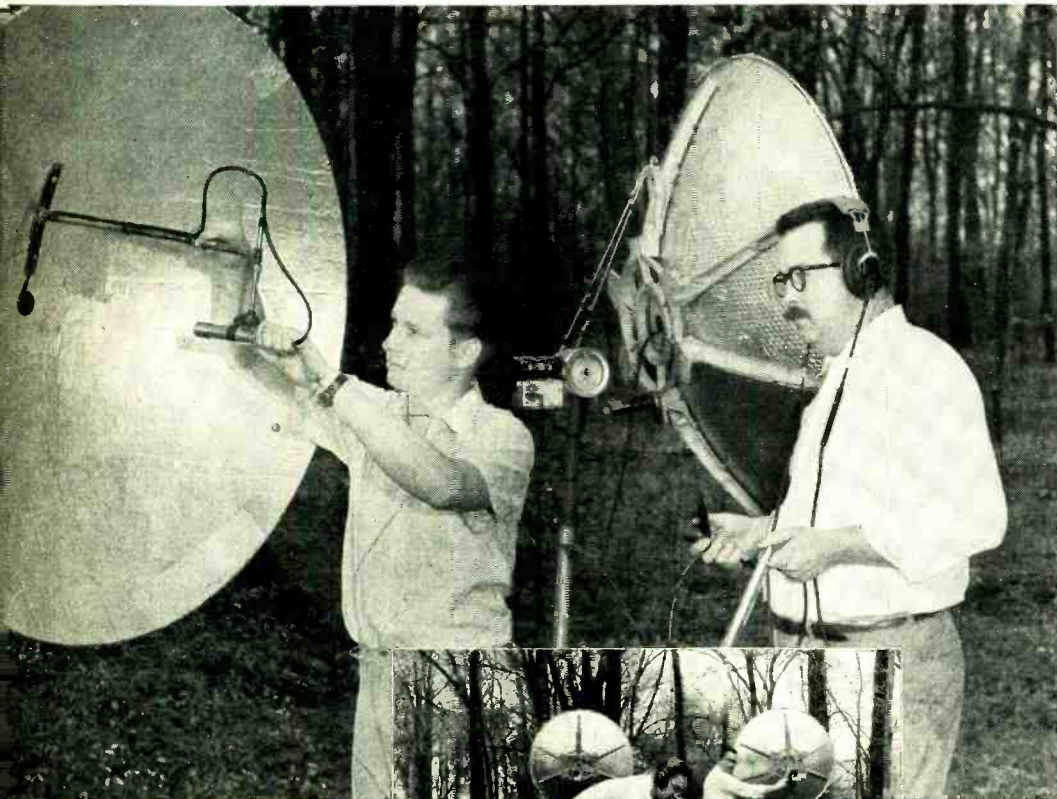
REEVES **SOUNDCRAFT** CORP.

10 East 52nd Street, New York 22, N. Y.  
338 N. LaBrea, Hollywood, California

The Experts' Choice for Outdoor Recording

THE **SHURE** SLENDYNE "535"

DYNAMIC PROBE MICROPHONE...



Robert Oakes Jordan and James C. Cunningham using two parabolic sound reflectors and two Shure Slendynes during an outdoor stereophonic recording session.



For a special series of outdoor stereophonic recordings, "Sounds of Nature," one of the world's foremost stereophonic recording research organizations, Robert Oakes Jordan & Associates of Highland Park, Illinois, chose the Shure Slendyne "535" . . . because of its rugged, weather-proof construction.

The microphones used in this project were exposed to rain, strong winds and rough handling, with no change in their excellent recording characteristics.

Said Mr. Jordan, "In field tests during all types of weather the 535's withstood the abuses of nature and two busy scientists more intent upon their work than upon the "proper" treatment of high quality microphones."

**SHURE**

*The Mark of Quality*

SHURE BROTHERS, INC.

MICROPHONES • ELECTRONIC COMPONENTS

220 HARTREY AVENUE • EVANSTON, ILLINOIS

IN ELECTRONICS SINCE 1925

## TAPE DECK

*Continued from page 124*

ize that what they are hearing is actually a quite cursory performance.

• • R. STRAUSS: *Tod und Verklärung*, Op. 24

Utrecht Symphony Orchestra, Ignace Neumark, cond.

CONCERT HALL CHT/BN 12. 7-in. \$11.95.

The particular nature of this Strauss tone poem demands much more than interpretative and executant competence — and that something more is the opened-up lucidity of intricately scored instrumental detail and the enhanced luminosity of climactic apotheosis which are uniquely realizable in stereo sound. While Neumark and his Dutch orchestra are not outstanding virtuosos and this version is not comparable with Toscanini's as a performance, its effect must be compared not with Toscanini's in a "live" concert, but with that of his or any other single-channel recording in one's home listening room. And here the present stereo version is far more dramatically compelling and hence, aesthetically as well as technically, truer to the composer's intentions. *Death and Transfiguration* has bored me for years on records, no matter how well played: a confession which throws into high relief my tribute to the consistently gripping sorcery of this truly spellbinding tape.

## ORCHESTRAL MISCELLANIES

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

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

Hi-fi aficionados only are likely to take

*Continued on page 128*

Only "Scotch" Magnetic Tape was sensitive enough to capture

# a madman's madrigals



Don Carlo Gesualdo

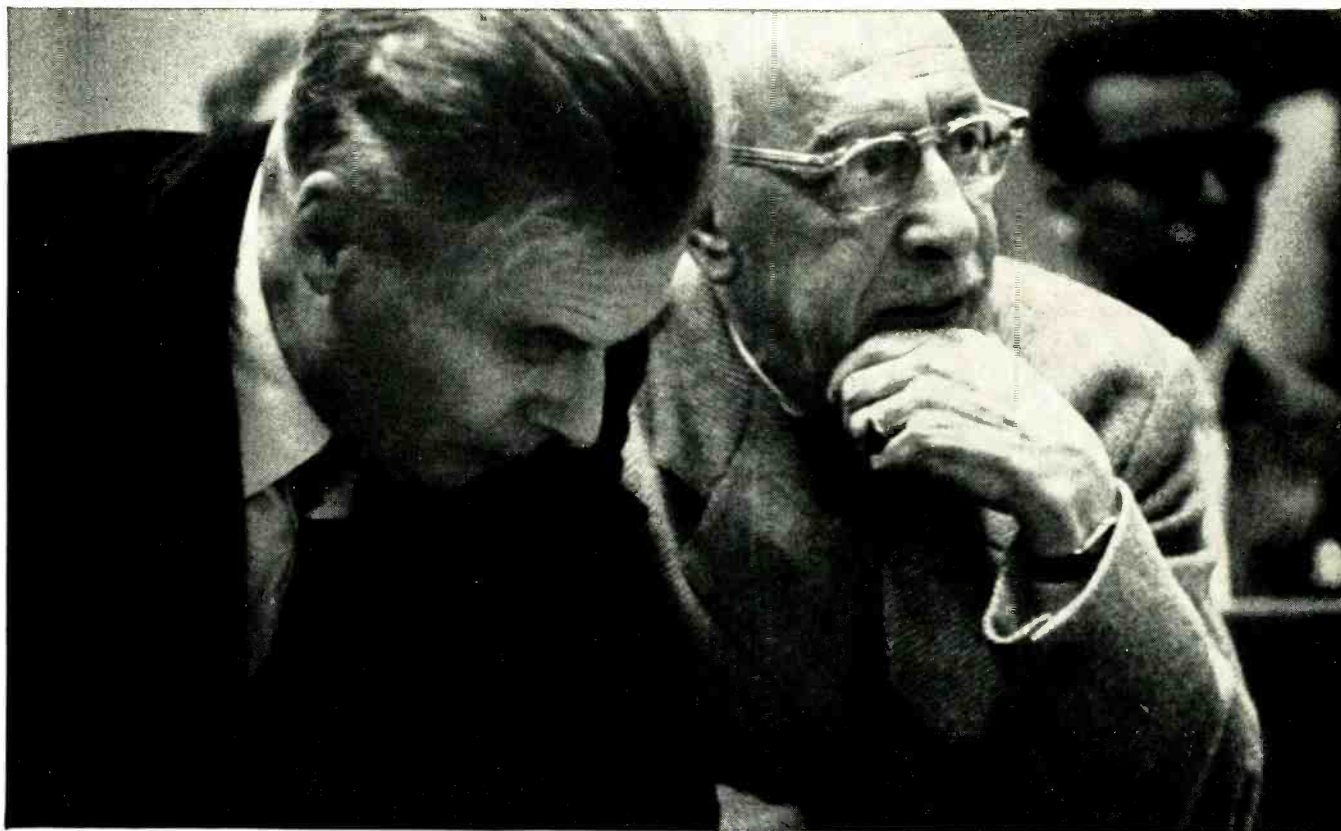
In 1613 the psychotic Italian nobleman and composer Don Carlo Gesualdo died.

To us he leaves a magnificent bequest—the brilliant Gesualdo madrigals. "A collection of marvels," Igor Stravinsky describes these musical masterpieces.

Many of these ingenious *a cappella* compositions are now superbly recorded in the highly acclaimed new Sunset Records album, "Aldous Huxley Presents the Madrigals of Gesualdo."

To reproduce the mad composer's subtle dynamic changes and harmonic progressions, Sunset Records made its original master recording on a magnetic tape with an international reputation for highest fidelity. Their choice—"Scotch" Magnetic Tape—because it "assured us perfect reproduction in recording our album."

"Scotch" Magnetic Tape is *always* first choice where superior sound reproduction is essential. Try it on your machine and you'll hear why.



ALDOUS HUXLEY AND IGOR STRAVINSKY at the Gesualdo madrigals recording session.



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 16, N.Y.  
© 3M Co., 1956

at home in your home

# New PENTRON Emperor TAPE RECORDER

Now Pentron offers the famous Emperor recorder in a stunning hand-rubbed wood cabinet of striking design.

Select either genuine mahogany or blonde rift oak wood.

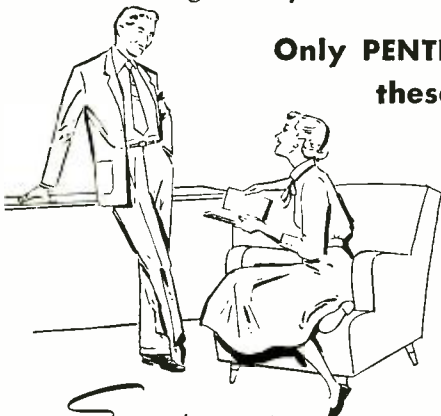


## Exclusive

### 3 SPEAKER HI-FI SYSTEM

with separate roving tweeter

Surrounds you with brilliant, superb sound. Two matched speakers in recorder cabinet plus a third speaker in its own separate matching baffle. Creates an amazing dimensional effect. High fidelity at its fabulous best!



Only PENTRON gives you all these professional features!

- 10 watt push-pull amplifier
- VU recording meter
- Automatic index counter
- Response: 40-12000 cps
- Instant automatic braking
- LC crossover network at 1000 cycles
- Dual speed-Dual track

## Emperor IN PORTABLE CASE

Choose the Emperor in this handsome, sturdy portable case. Highest Quality; Low Cost!



Complete line from \$139.95 list.

**PENTRON**

777 SOUTH TRIPP AVENUE  
CHICAGO 24, ILL.

Please send literature on tape recorders

Name \_\_\_\_\_

Address \_\_\_\_\_

City & State \_\_\_\_\_

Canada: Atlas Radio, Ltd., Toronto



## TAPE DECK

Continued from page 126

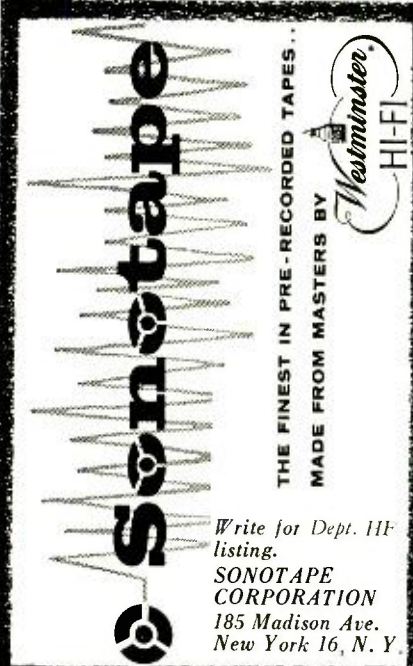
unlimited pleasure in Sonntape SW 1005 (\$7.95), which combines Quadri's Chabrier *España*, Mossolov *Iron Foundry*, and Revueltas *Sensemaya* (from Westminster W-LAB 7004, Oct. 1955) with Scherchen's Honegger *Pacific 231* (from W-LAB 7010), and as a tape bonus adds a special *Study in Percussion* (not on microgroove). Everything is crystal clear, but all three Quadri performances are pretty dry acoustically (which makes his Mossolov more than ever painful to tender ears); the *Percussion* study is a glorious but insufficiently varied racket; and even the Scherchen-driven locomotive ride is not exceptionally — musically at least — rewarding.

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

## REEL MUSIC NOTES

• • ATLANTIC: Wilbur de Paris' *New Orleans Jazz* claims very near top honors in the domain of stereo jazz, running a close second to Barbarin's AT 7-8 BN as far as rollicking playing is concerned and equally close to the Dickenson-Braff A-V 707 for brilliant exploitation of the new medium's finest technical potentialities. It should be heard not only for its here sonically enhanced "array of muted effects" (for which John S. Wilson praised the LP version, Atlantic 1219, Jan. 1956), but in particular for the Sidney de Paris tuba solo starred in "Hot Lips" (AT 7-9 BN, 7-in., \$10.00; or \$7.50 to Livingston Tape Club members).

AUDIO-VIDEO TAPE LIBRARIES: Sol Yaged, his clarinet, and his quintet hardly live up to the title *It Might as Well Be Swing* (A-V 755 J; originally Herald LP 0103), but if this is far from torridly hot jazz, it is attractively expressive — and occasionally quite imaginative — dance music, strongly and reverberantly recorded with if anything an overabundance of "presence." There is just as much of the last, but to more pertinent purpose in *Josh at Midnight* (A-V 852 J; originally Elektra LP 102, June 1956), where for once the protean balladeer not only shares honors, but at moments (as in "Peter" and "Jelly") largely relinquishes them to a




THE FINEST IN PRE-RECORDED TAPES...  
MADE FROM MASTERS BY Westminster HI-FI

Write for Dept. III listing.  
**SONOTAPE CORPORATION**  
185 Madison Ave.  
New York 16, N. Y.

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



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

\*"Mylar" is a registered Dupont trademark for its polyester film. Nationally advertised list prices shown, subject to change.

**RCA VICTOR**  
RADIO CORPORATION OF AMERICA  
CAMDEN 8, NEW JERSEY

colleague, Sam Gary. The extremely near miking makes for some spitty sibilants in the vocals, but also for superb close-ups of the accompanying guitar. (7-in., large-hub reels, \$8.95 each.)

• • CONCERTAPES: "Kaz Jaz" struck me as just about the most unappetizing title I've yet come across even in these vintage days of zany labelings, but I resolutely put the reel itself on anyway. And while I couldn't find anything extraordinary in Peggy Taft's two vocals, the three instrumentals by Fred Kaz's Trio alone held my alerted attention throughout, both for the imaginative (often quite rhapsodic) playing and the extremely brilliant, if somewhat heavy, recording. Kaz himself seems to have a special flair for mildly exotic effects, perhaps distantly derived from the *Limehouse Blues* genre, but he never lets it get out of hand. I hope to hear more of him *sans* vocalist, even one who sings as competently and is recorded with such breath-taking presence as Miss Taft here. (507, 5-in., \$7.95.)

OMEGATAPE: *Pianorama* and *Three Coins in the Fountain* by Sandauer and his Rhythm each divides attention about equally between standard pop tunes and those of mildly exotic, mostly Latin-American, flavoring. But except for Sandauer's own fluent, admirably recorded piano playing, there is little real distinction to these performances—better suited for cocktail-hour background listening than for actual dancing (OT 5014-5, two 5-in.,

\$6.95 each; or boxed as DS 6, \$12.95).

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

SONOTAPE: After my unkindness to the first Deutschmeister Band tape release recently, when I suggested that Strauss waltzes were hardly appropriate to the celebrated Viennese organization's somewhat limited if notable talents, it's a pleasure to meet Herr Herrmann and his men again, this time in the repertory in which they unquestionably excel. Their present program of "Marches of Many Nations" features the best-known marches of some ten nations, not excluding our own *The Stars and Stripes Forever*, all done with bang-up energy and—happily—no pretence to "concert-band" finesse. And every gruff tone color is captured on tape just as well as—if not better than—in the LP version, Westminster W-LAB 7037, of June 1956. (SW 1034, 7-in., \$7.95.)

Largest  
Tape  
Treasury  
in

**STEREOPHONIC**

First in monaural... first in stereophonic... always the quality leader in recorded tape for home music performance, **LIVINGSTON** is rapidly adding to its library of new stereophonic releases.

The **LIVINGSTON** catalogue contains the greatest diversity of recorded works ranging from the monumental classics to Jazz and Dixieland, from Bach's works for the Organ to the Rampart Street Ramblers. Included in the **LIVINGSTON** listings is the finest material from such famous independent labels as:

**AUDIOSPHERE • BOSTON • ATLANTIC  
EMPIRICAL • ESOTERIC • LIVINGSTON**

ALL **LIVINGSTON** tapes are 1200', splice-free, on 7" reels, fully guaranteed. All tapes come in attractive individual boxes, immediately identifiable and with complete program annotation.

List Price **\$11.95**

*livingston*

**LIVINGSTON ELECTRONIC CORP., Livingston, N. J.**

Here are a few of the outstanding additions to our Stereophonic Catalogue in various categories:

**CLASSICAL**

**MOZART: Concerto No. 2, 3 for French Horn and Orch.** (K.447,417), James Stagliano and Zimber Sinfonietta  
**Boston 7-4 BN**

**CHORAL**

**STRAUSS, JOHANN: Voices from Vienna, Vol. 1, incl. Blue Danube, Sweets from Vienna, Thunder and Lightning, featuring the 106 voice Vienna Choir with Orchestral Accompaniment.**  
**Audiosphere 705 BN**

**ORGAN**

**BACH, J. S.: Toccata and Fugue in d minor, Kurt Rapf playing Piaristenkirche Organ; also contains Mendelssohn's Sonata #2, Franck's Chorale in E major**  
**Audiosphere 705 BN**

**POP**

**LENNY HERMAN: Music in Motion, Vol. 1 — Standard dance favorites with striking stereo effects.**  
**Livingston T-1088 BN**

**JAZZ**

**RAMPART STREET RAMBLERS with Wilbur de Paris, a Sensational Hi Fi recording of Dixieland tunes.**  
**Atlantic 7-5 BN**

*LIVINGSTON* tapes can be auditioned at your High Fidelity—Audio Dealer or Record Shop. Send for our complete catalogue and the name of your nearest dealer.

Why are Wharfedale Loudspeakers so hard to get?

*Because they are made by people, not machines.*

*Because they are designed by G. A. Briggs, whose unique personality and undeviating principles guide every step of their manufacture.*

*Because their exclusive "surround" construction requires painstaking accuracy and unfaltering craftsmanship.*

*Because every one is carefully tested before it leaves the factory. Each carries its own certified report.*

*That, in essence, is why Wharfedale speakers are hard to get.*

Are they worth ordering and even waiting for?

*We know of no single product in the entire catalog of high fidelity components which so richly deserves a little patience.*

*Place an order with your dealer and exercise only a moderate degree of patience. You will be rewarded by the cleanest, least distorted, least colored and most natural sound source now available.*

*Despite their clear-cut superiority, Wharfedale speakers are very moderately priced.*

*Three-Way System—W/15/CS (\$76.15) Super 8 (\$21.50) Super 3 (\$21.50)*

*Two-Way System—W/12/CS (\$42.75) Super 3 (\$21.50)*

*Single, Full Range Speakers—Super 12/CS/AL (\$76.15) W/10/CSB (\$40.00)  
Super 8/CS/AL (\$21.50)*

*In Enclosure—R-J Wharfedale combination 8" speaker in patented R-J enclosure (\$57.50)*

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



British Industries Corporation Dept. ws-28  
Port Washington, New York

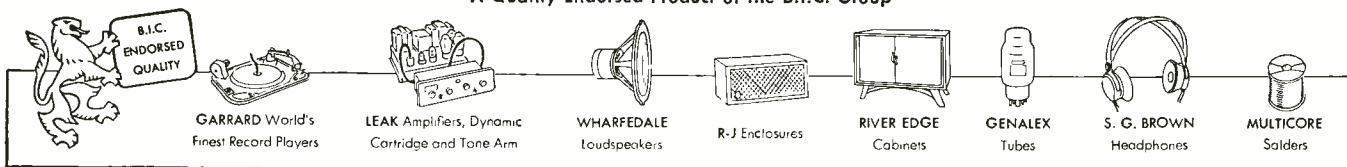
Please send Wharfedale construction sheets,  
and B. I. C. High Fidelity Plan Book.

Name .....

Street .....

City ..... Zone ..... State .....

A Quality Endorsed Product of the B.I.C. Group



GARRARD World's  
Finest Record Players

LEAK Amplifiers, Dynamic  
Cartridge and Tone Arm

WHARFEDELE  
Loudspeakers

R-J Enclosures

RIVER EDGE  
Cabinets

GENALEX  
Tubes

S. G. BROWN  
Headphones

MULTICORE  
Solders

BRITISH INDUSTRIES CORPORATION PORT WASHINGTON, NEW YORK



# TESTED IN THE HOME



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

## Rack 55

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

The illustration of the rack is pretty well self-explanatory. Rack 55 is delivered assembled; all shelves are stationary. Depth is 17 $\frac{3}{4}$  in.; width, 23 in. Depth of the narrow shelf (second from



Scheller's Rack 55 equipment console.

top) is 11 in. Space between shelves is, going from the top down, 9 $\frac{1}{4}$ , 7, and 13 $\frac{3}{8}$  in. Over-all height, from floor to top of top shelf, is 36 in.

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

Several models are available, the differences being in finish. The standard model costs \$39.50; shelves are unfinished temper-treated hardboard, tan in color; legs and grille are black lacquered. Models

are available with blonde finish and black legs, or mahogany finish and brass lacquered legs. Either one costs \$54.50.

Manufacturer is E. and R. Scheller, 1630 W. Granville Ave., Chicago 26, Ill.

This is a fine product, well worthy of today's smartly styled high-fidelity equipment. — C.F.

## Gray Concert Duet

**SPECIFICATIONS** (furnished by manufacturer): **MODEL 700** — a system consisting of two matching cabinets for speaker and equipment. **MODEL 750** — turntable, amplifier, and preamplifier assembly. **MODEL 760** — speaker and enclosure. Model 750 includes the Gray HF500A hysteresis-synchronous turntable, with Gray 108C viscous-damped arm; a GE turnaround cartridge with diamond 1-mil and sapphire 2.5 mil styli; Gray AM-2A preamplifier; and Gray AM-50 50-watt power amplifier. Speaker enclosure, Model 760, is of infinite baffle type, with 12-in. woofer and two cone-type tweeters. **Frequency response:** from 30 to 17,500 cycles. **Price:** both units, in hand-finished mahogany, \$695. Available in walnut or blonde finishes at slightly higher prices. **MANUFACTURER:** Gray Research and Development Co. Inc., Manchester, Conn.

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

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

was in my listening room at the time I was testing the Gray system.

The phonograph console houses an impressive array of equipment. The turntable and viscous-damped arm arrangement were described in the August 1956 TITH section. The amplifier is a 50-watter which exercises very tight control over the speaker; this helps to account for the crispness referred to in the preceding paragraph. A GE cartridge is supplied as standard equipment; others can be used. The preamp-control unit is of high quality and low distortion, with plenty of flexibility. It has separate treble and bass tone controls, of course, plus separate bass and treble equalization facilities (four positions of bass turnover, six of treble rolloff). Three high-level input channels are provided for TV, tape, FM tuner, or what have you. (There is room for an FM tuner to the left of the turntable.) There is also a tape output connection.

This adds up to some of the best equipment and sound available today, all ready for simple and quick installation. This, we feel, is a step in a direction which must be taken sooner or later. There are many people who want true high fidelity but who are not willing to assemble and interconnect a group of components. The



The Duet: a pre-assembled hi-fi system.

Gray system, and others of similar quality, is the thing for these people.

We might mention that the components used are more than adequate for much

*Continued on next page*

## TESTED IN THE HOME

*Continued from preceding page*

larger speaker systems. Hence we suggest that Gray may have some customers who will buy the phonograph console, complete, but will use it with a different speaker system of more grandiose capabilities.

By the way, one more item: Gray has finally solved the problem of what to do with the record jacket. The fold-back portion of the lid has a ledge along its bottom. There you can rest the empty



*The 750 houses player and amplifiers.*

jacket as well as, of course, other records to be played.

We congratulate Gray in putting its best foot forward in so effective yet simple a fashion. More power to them, and to others who are making hi-fi ever easier. — C.F.

**MANUFACTURER'S COMMENT:** The speaker used in the 760 enclosure has been carefully matched to the rest of the system. Where greater power and coverage are required, additional 760 units may be added to the system, without taxing the amplifier's power-handling capability.

## Colbert Three-Channel Electronic Crossover

**SPECIFICATIONS** (furnished by manufacturer): an electronic crossover for bi-amplifier or tri-amplifier systems, with integral 10-watt power amplifier for mid or high channel. **FREQUENCY DIVIDER — Channels:** two or three, selectable by front panel switch. **Crossovers:** 160 to 1,500 cycles; 750 to 6,000 cycles, continuously variable, for tri-amplifier operation. 160 to 3,000 cycle crossover, continuously variable, for bi-amplifier operation. **Gain:** 0 db, with level controls at maximum. **Input:** one, at high impedance. **Controls:** low channel level; 3-way/2-way selector; low-to-mid range crossover frequency; mid channel level; internal amplifier connection selector switch (MID/HIGH); mid-to-high range crossover frequency; high channel level. **Outputs:** two at low impedance to high-impedance amplifier input; one at 4, 8 or 16 ohms to speaker. **Hum and noise:** 90 db below full output. **AMPLIFIER — Frequency response:** ±1.0 db, 100 to 30,000 cycles. **Rated power:** 10 watts out at 0.4% harmonic distortion. 1M distortion: 0.6% at 5 watts out; 120 and 2,000 cycles, 4:1. **Noise:** 90 db below full output. **Sensitivity:** 1 volt required for 10 watts out. **Dimensions:** 9 in. deep by 4 1/2 high by 12 1/4 wide, over-all, in cabinet. **Tubes:** ECC-83, EZ-80, 2 — EL-84, 3 — EC-90. **Price:** \$154.50. Blonde or mahogany cabinet: \$15.00. **MANUFACTURER:** Colbert Laboratory, Inc., 160-09 Hillside Ave., Jamaica 32, N. Y.

If you happened to see the price of this amplifier before anything else, you may have done a bit of wondering. But there is much more to this than meets the eye! In the first place, it is an electronic dividing network of advanced design which operates either as a two- or three-way system. In the second place, the Colbert channel divider includes its own 10-watt

ultra-linear amplifier. This amplifier may be switched into either the mid-range or the high-range channel.

Let's look at that bill of particulars a little more closely. Suppose you start with a standard, high-quality, hi-fi system employing a single amplifier and a two-way speaker. You want to switch to bi-amplifier operation, using an electronic frequency divider. This will clean up the lows as well as the middles, and will make for improved definition in sound over the whole range. Normally, you would have to buy another power amplifier, plus the necessary electronic crossover unit. The Colbert will serve both functions. Set the switches to two-way and high. The first switch determines whether the input signal is divided into two or three bands. The second switch, in the high position, connects the built-in power amplifier into the high-frequency channel's output circuit. The continuously-variable low-range crossover control then permits you to vary the crossover frequency over a range of 160 to 3,000 cycles. The relative outputs of the two speakers are controlled by the low-range control and the high-range control. (The mid-range level crossover controls are inoperative when the unit is in two-channel operation.) Then you connect the input of your existing power amplifier to a standard phono jack labeled "low," and your new speaker to screw terminals (marked 0, 4, 8, and 16) on the back of the Colbert unit.

If, later on, you should wish to add a third speaker — say a mid-range — to your system, along with a new amplifier, you can shift those two selector switches and the unit is set up for tri-channel operation. In a three-way system of this type, it would be my suggestion to drive the tweeter with the Colbert amplifier. A wide-range amplifier (according to current thinking) should be able to put out more than 10 watts. On the other hand, a high-crossover tweeter should never require 10 watts.

This tri-amplifier connection then provides separate channel level controls for each speaker, and two continuously-variable controls for crossover frequency. The crossover between the low and mid-range speaker can be varied from 160 to 1,500 cycles, and between the mid- and high-range speaker from 750 to 6,000 cycles.

In operation, the divider is somewhat more complicated than the figures above would seem to indicate. There is an area of overlap which amounts to slight boost in output around the crossover point. It seems as if almost any aural effect can be achieved with the Colbert unit by adjusting the mid-to-high crossover frequency and the mid-range channel level. Vocalists can be made to move back and forth, and you can almost re-mike any recording. For this reason, it would be advisable to have all the fun and confusion you want for a short time, then follow the manufacturer's instructions as to the crossover's proper adjustment. After this, for sanity's sake, you'd better hide it and lock it up where you won't fiddle with the controls.

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



*The Colbert electronic crossover unit.*

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

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

## Pampa Electrostatic Tweeter

**SPECIFICATIONS** (furnished by manufacturer): a single-ended non-powered electrostatic tweeter installed in cabinet. **Frequency range:** 5,000 to beyond 20,000 cycles, substantially flat. **Power rating:** for use with amplifiers of up to 25 watts output. **Distribution angle:** 360 degrees in horizontal plane. **Impedance:** matches 4, 8, or 16-ohm source. **Divider network:** built into tweeter; no external network required. **Efficiency:** about 10 per cent. **Power supply:** tube pin adaptor draws polarizing voltage from external amplifier. **Dimensions:** 4 1/2 in. wide by 4 1/2 deep by 12 high, over-all. **Price:** \$29.50. **MANUFACTURER:** Pampa Electronics Corp., 7354 Frankford Ave., Philadelphia 36, Pa.

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

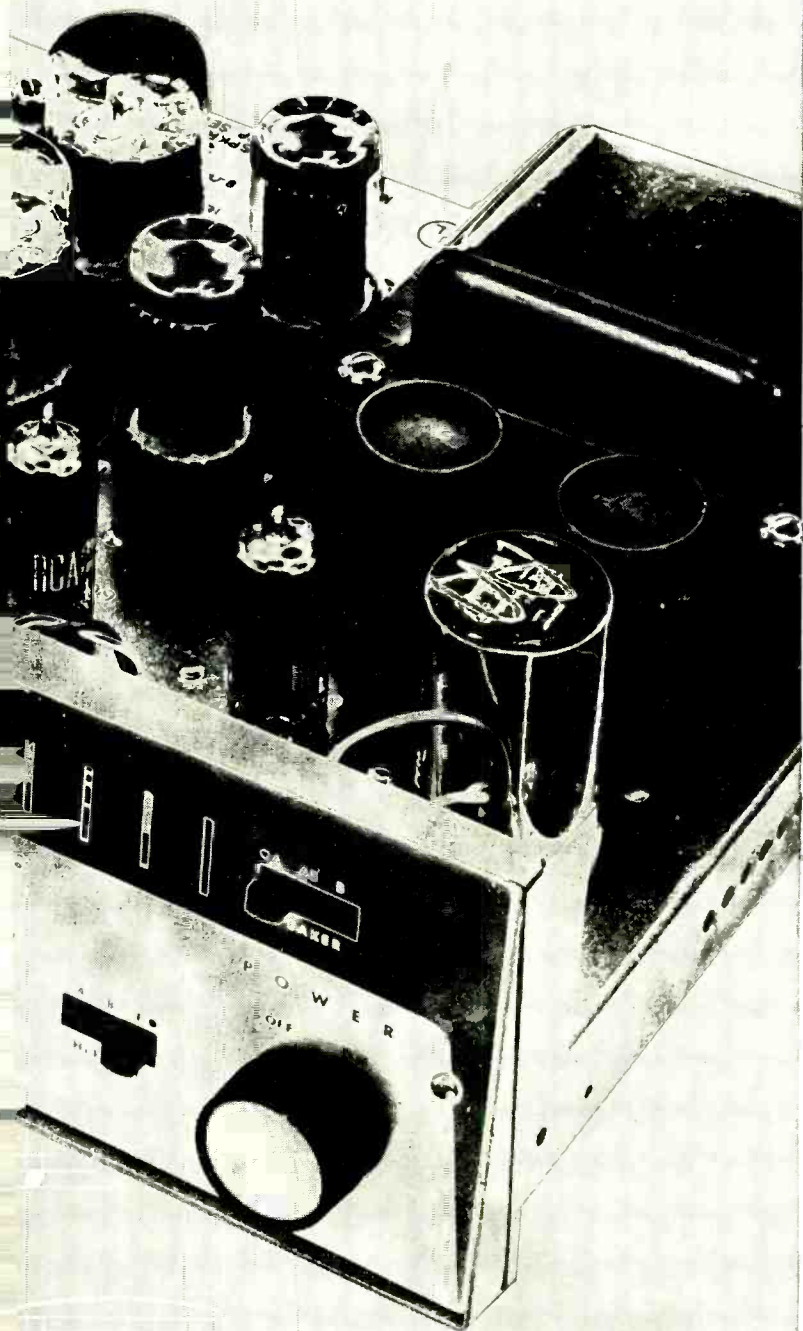
The more expensive electrostatic speakers contain their own built-in power supply to provide the necessary polarizing voltage for the speaker's plates. Low-cost electrostatics, though, are produced without an integral power supply, so the polarizing voltage that they need must be drawn from the power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

For safety's sake, and to prevent the long cable from unbalancing the amplifier's circuitry, a resistor has been installed at the adaptor wafer, in series with the take-off cable. This effectively isolates the

*Continued on page 136*

# em

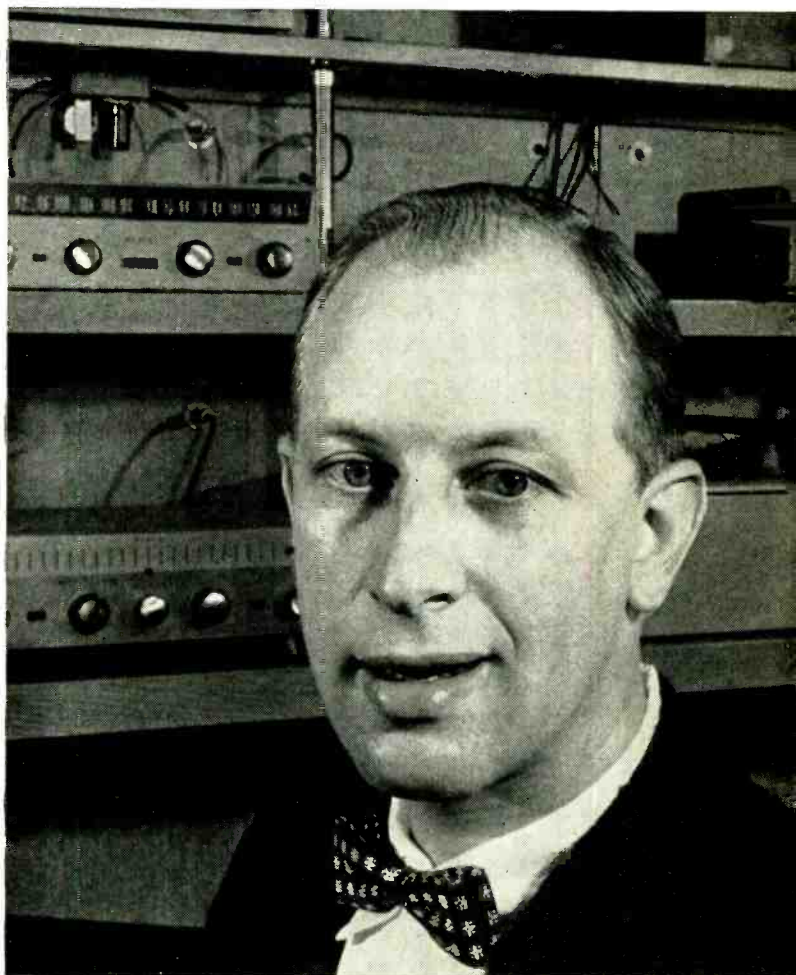
*because it sounds better...*



**Bogen**  
HIGH FIDELITY

A UNITRONICS CORPORATION AFFILIATE

## what the 'sound men' say...



*Anton Schmitt, Harvey Radio, known to thousands of New York audiophiles as one of the most knowledgeable hi-fi consultants in our industry.*

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

"I handle many fine brands of equipment here at Harvey. I'm sure that none of these manufacturers would object to my saying that Bogen's complete line of tuners, amplifiers, receivers and record players is a marvelous hi-fi value throughout."

*Anton Schmitt*

HARVEY RADIO COMPANY  
NEW YORK CITY

*Have you read our new 56-page edition of "Understanding High Fidelity"? Send 25¢ to Dept. WY, David Bogen Co., Inc., P.O. Box 500, Paramus, New Jersey.*

## TESTED IN THE HOME

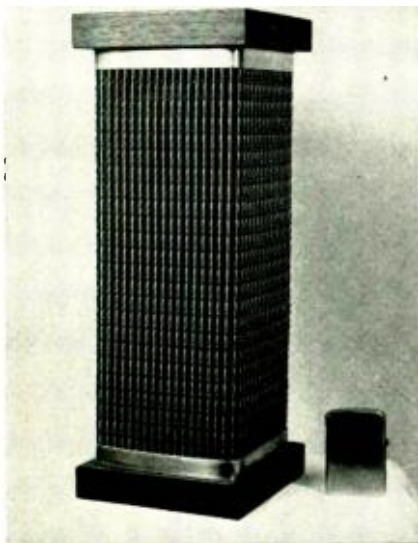
*Continued from page 132*

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

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

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

A small amount of attenuation (up to 6 db) can be obtained by connecting the tweeter to a lower impedance tap on the amplifier. A wider range of control (but resulting in increased distortion) would be provided by the installation of a



*Cigarette lighter shows tweeter's size.*

potentiometer on the tweeter's power supply lead, thus enabling its power supply voltage to be varied, dropping its efficiency without affecting its excellent high-frequency response. I have been informed, though, that Pampa will be adding an integral level-set control to subsequent production models, eliminating the level matching problem altogether.

Listening tests with this tweeter indicate that it does indeed have the range and smoothness that are claimed for it. There does not seem to be any audible limit to its high-frequency range, and its smoothness is comparable to some of the best

conventional tweeters. Being a single-ended (rather than push-pull) device, its sound is not as velvety-smooth as that from the much more expensive push-pull electrostatic tweeters, but its high-frequency dispersion is about as broad as that from any tweeter I've heard. There is no audible change in high-end response in any place in the listening room.

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

**MANUFACTURER'S COMMENT:** Full efficiency is obtained from the Pampa tweeter when it is connected to the 16-ohm tap on the amplifier. The extent to which its level can be varied by using lower output taps is as follows: 8-ohm tap— $\frac{1}{2}$  of total efficiency; 4-ohm tap— $\frac{1}{4}$  of total efficiency. For use with very low efficiency woofers, additional attenuation may be effected by judicious use of the treble tone control on the amplifier's control unit.

## Fenton B&O Special A+ Cartridge

**SPECIFICATIONS** (furnished by manufacturer): a high-quality magnetic cartridge with built-in radiostatic eliminator strip. **Frequency response:**  $\pm 2$  db, 20 to 16,000 cycles. **Output voltage:** Model 350, 30 millivolts; Model 72, 15 millivolts. **Compliance:**  $5 \times 10^{-4}$  cm/dyne. **Stylus mass:** 3 mg. **Recommended load:** Model 350, 100,000 ohms; Model 72, 1,000 ohms or Hi-Z. **Price:** \$11.60 with sapphire stylus, \$25.20 with diamond stylus. **DISTRIBUTOR:** The Fenton Company, 15 Moore St., New York 4, N. Y.

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

Output is rated at 30 millivolts, which is close to the limit that most preamplifiers can handle without the insertion of one of the simple attenuator networks recommended in B&O's instruction sheet for use with "some lower-priced preamps." When properly installed, however, this is a remarkable performer.

Its most immediately noticeable characteristics are extreme smoothness and lack of coloration or screech. This cartridge does not have any built-in brightness; my first impression, as a matter of fact, was that the B&O Special was slightly deficient in high end response. Further listening indicated that this was an unfounded suspicion, and subsequent spot checks with several test records and a meter removed all trace of doubt. Response proved to be very nearly linear out to about 13,000 cycles, and began to slope off very gradually out to around 19,000 cycles, where it dropped off rapidly. Considering the difficulty of ever exactly duplicating anyone else's test results on a pickup cartridge, this shows remarkable correlation with B&O's published response curve.

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

Its tracking ability is very good, showing signs of stress only on the most

heavily-recorded musical passages. The cartridge is quite able to cope with organ pedal notes and the heaviest bass



*The B&O Special anti-static cartridge.*

drum beats normally found on music records.

Some care should be exercised when choosing a turntable for use with the B&O Special, though, for it has some tendency to pick up radiated hum from an unshielded turntable motor. For the same reason, it should not be located too close to the associated amplifying equipment either.

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

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

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

## Fisher FM-40 FM Tuner

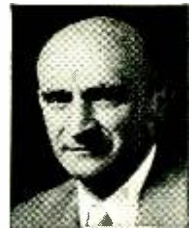
**SPECIFICATIONS** (furnished by manufacturer): an FM-only tuner with meter tuning indicator. **Sensitivity:** 3 microvolts for 20 db quieting; 5 microvolts for 30 db, on 300-ohm antenna. **Response:** 20 to 20,000 cps  $\pm 1$  db. **Antenna input:** single set of input terminals for 72 or 300-ohm antenna. Twin-lead folded dipole antenna supplied. **Tuning meter:** center-of-channel type, on dial face. **Controls:** combined AC on-off and volume control, and tuning knob, on front panel; detector-multiplex output switch on top of chassis. **Outputs:** main audio output, at low impedance, affected by volume control; output direct from detector before de-emphasis network (multiplex position of selector switch) or after de-emphasis (detector position of switch). Volume control does not affect this output. **Tubes:** 6BQ7A, 6U8, 3-6BH6, 6AL5, 12AU7A, 6X4. **Dimensions:** 4 in. high by 12 3/4 wide by 7 3/8 deep, not including control knobs. **Price:** \$99.50; mahogany or blonde cabinet \$17.95. **MANUFACTURER:** Fisher Radio Corporation, 21-25 44th Drive, Long Island City, N. Y.

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

*Continued on page 138*

## PIONEER ACHIEVEMENTS

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



# NEW CONCEPT IN TONE-ARM ENGINEERING

**NOW** — the "Blue Chip" Compass-Pivoted Tone-Arm in KIT form —  
and at **HALF** price!

- new superior performance - with any cartridge

### AUDAX KT-12:

12" Tone-Arm KIT, \$1455 NET...  
Factory-assembled, \$24.00 NET

### AUDAX KT-16:

16" Tone-Arm KIT, \$1755 NET.  
Factory-assembled, \$30.00 NET

You do-it-yourself with no tools other than a nail-file or small screwdriver.



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

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

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

#### UTMOST SIMPLICITY OF CONSTRUCTION!

No springs to cause fatigue distortion, no spurious responses. You assemble it in about 20 minutes — you save 50% — and you are CERTAIN it is as RIGHT and FINE as the factory-assembled unit! See them at your dealer. (If shipped from New York City, add 25c). Write for FREE reference guide — fill out the coupon.

#### AMERICA'S LEADING CONSUMER TESTING ORGANIZATION

placed the leader predecessor HF-16 in the "Blue Chip" class. Now the new KT Tone-Arms are greatly superior.

**Everything considered, no tone arm equals the new Audax KT—regardless of price!**

AUDAK COMPANY, Att.: Mr. H. 500 Fifth Avenue, New York 36

\*Send me FREE your \$1.00, 22-page, 1956 reference guide, "ELECTRONIC PHONO FACTS" — by pioneer Maximilian Weil.

Name.....

Address.....

City.....Zone.....State.....

# Audax

*Fine audio-electronic apparatus for 35 years*

AUDAK COMPANY, 500 Fifth Avenue, New York 36, N. Y.

## TESTED IN THE HOME

Continued from page 136

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

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

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

Output circuits of the FM-40 are more elaborate than those of the more expensive model. The main output, from a cathode-follower, is subject to the volume control setting. Cables from this output jack may be of any reasonable length. Another output jack is fed directly from the ratio detector. A switch on top of the chassis determines whether this jack is connected in the circuit before the de-



The FM-40 installed in blonde cabinet.

emphasis network (for future multiplex reception) or after it, for obtaining another normal output signal fixed in amplitude. Leads from this jack must be kept short.

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

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

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

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

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

## Radio-Craftsmen CA-11 Concerto Amplifier

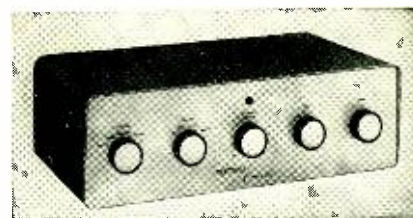
**SPECIFICATIONS** (furnished by manufacturer): a compact combined preamplifier-control unit and power amplifier. **Power rating:** 10 watts at 3% IM distortion. **Frequency response:**  $\pm 1$  db, 20 to 20,000 cycles. **Power response:**  $\pm 1$  db, 10 to 10,000 cycles at 10 watts. **Damping factor:** 8. **Hum and noise:** 55 db below 10 watts, phono channel. **Sensitivity:** phono channel, 8 mv for 10 watts output; high-level channels, 1 volt for 10 watts output. **Inputs:** Tape, TV, Tuner, Magnetic phono, Xtal phono. **Controls:** selector and bass turnover (TAPE/TV, TUNER, RIAA/AES, BR/ffrr, LP); treble rolloff (BR, ffrr, AES, RIAA/LP); AC power and loudness contour; bass ( $\pm 15$  db, 50 cycles); treble ( $\pm 17$  to  $-13$  db, 10,000 cycles). **Outputs:** speaker (4, 8, 16 ohms); tape (low impedance from output transformer secondary). **Tubes:** 2-12AX7, 2-6V6GT, 5Y3GT. **Dimensions:** 13 in. wide by 4 high by 7 1/4 deep, overall. **Price:** \$57.50. **MANUFACTURER:** Radio Craftsmen, Inc., 4223 W. Jefferson Blvd., Los Angeles 16, Calif.

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

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

The bass and treble controls operate to vary the over-all balance of the sound, and their range of control is more than adequate to handle any aberration in the program material.

A single rear-chassis level-set control allows the loudness control to be set within its correct range of operation. The latter is very definite in its action, becoming effective at positions lower than



Craftsmen's CA-11 control-amplifier unit.

the 3 o'clock setting. Loudness compensation is effective at both the high and low-frequency extremes, and the low end boost seems to take place more rapidly and more vigorously than is necessary. This turns out to be an asset when using a speaker system that is inherently thin in the bass range, but a better quality speaker starts to boom with the volume control turned to a low setting. Actually, a medium-priced speaker (as would be used with a medium-priced amplifier) is more likely than not to benefit from this accentuated loudness compensation.

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

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

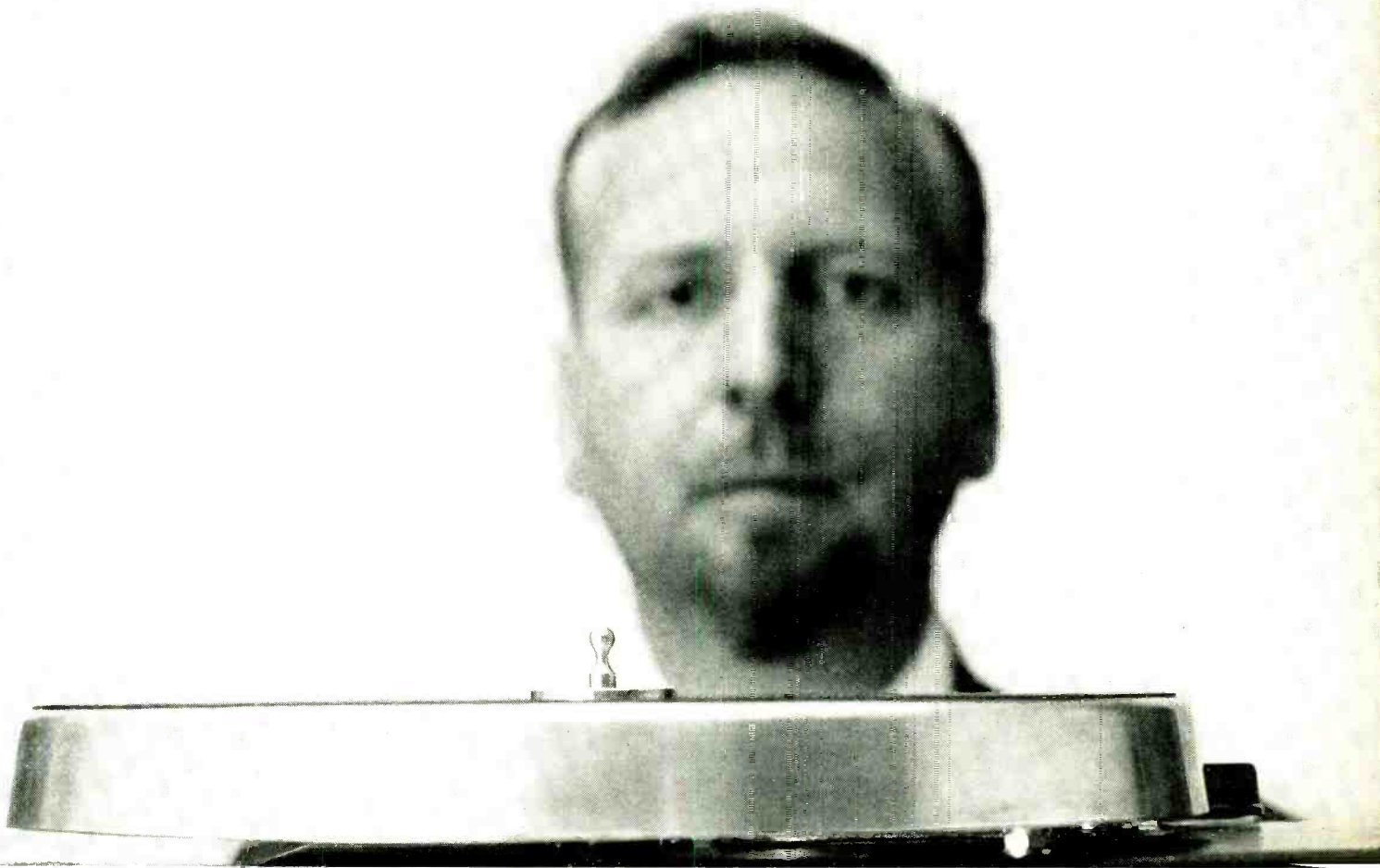
All in all, a very nice amplifier, and one that looks as if it is built to give years of trouble-free service.—J.G.H.

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

## Stereo by Holt

**SPECIFICATIONS** (furnished by manufacturer): a high-quality power amplifier with built-in phase shifting networks; which is used with an existing high-fidelity system and a second loudspeaker, to add stereo effects to a monaural program. **Input:** high-level full-range signal, obtained from output of present amplifier or preamp-control unit. **Controls:** combined AC on-off and bass tone; volume; treble tone. Push-pull balance adjustment under acorn nut on back panel. **Output:** 4, 8, and 16 ohms to speaker. **Frequency response:** 40 to 20,000 cps,  $\pm 2$  db. **IM distortion** (60 and 7,000 cycles, 4:1, with 117 volts AC supply): less than 2% at 10 watts; less than 0.2% at 5 watts; and less than 0.1% at 1 watt output. **Phase shift:** fairly

Continued on page 140



## SKITCH...on his Presto Turntable

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

"My own experience backs up the conclusion of the engineers: for absolutely constant turntable speed with no annoying 'Wow' and 'Flutter,' especially at critical 33½ and 45 rpm speeds, for complete elimination of motor noise and 'rumble,' I've found nothing equals a PRESTO turntable. It's heavy . . . it's brilliantly machined . . . it's the only instrument on which the genuine audiophile should ever allow his records to be played."

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



**MODEL T-2** 12" "Promenade" turntable (33½ and 45) four pole motor, \$49.50

**MODEL T-18** 12" "Pirouette" turntable (33½, 45 and 78) four pole motor, \$75.00; with Hysteresis motor (Model T-18H), \$131.00

**MODEL T-68** 16" "Pirouette" turntable (33½, 45 and 78) four pole motor, \$99.00; with Hysteresis motor (Model T-68H), \$170.00

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

Hear the difference when you play your records on

**PRESTO TURNTABLES**

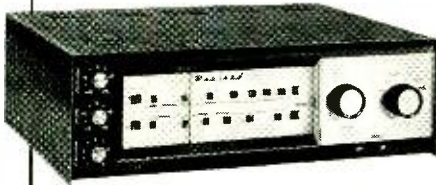
A UNITRONICS CORPORATION AFFILIATE

## COMPLETE HI-FI

*Golden Ensemble*  
by Rauland

Tuner, Preamp and Amplifier in a single, compact BALANCED HI-FI unit at extremely low cost...

*The Very Best for Less!*



Here's the quality unit for simplest installation—merely add speaker and record changer and have your complete, superb FM-AM-Phono home music system. No cabinet required—saves money, space, installation problems. You get the ultimate in wide-range musical enjoyment and you pay less for it. Features are outstanding. Response: FM  $\pm 0.5$  db, 20 to 20,000 cps; AM,  $\pm 3.0$  db, 20 to 5,000 cps; Phono,  $\pm 0.5$  db, 20 to 20,000 cps. Sensitivity: FM, 3 mv. for 20 db of quieting; AM, 5 mv. for 0.5 watt output. Harmonic distortion: Radio input, less than 2%; Phono input, less than 0.7%. Separate front ends for AM and FM; tuned RF stage on FM; discriminator with dual limiters; AFC with defeat on function switch; FM dipole antenna; AM has RF stage, ferrite loop. Separate bass, treble controls; RIAA record equalization; choice of standard or equal loudness control; full 12 watts output, etc. Ultra-compact design, only 5 $\frac{3}{4}$ " high; decorator-styled in handsome charcoal black with marbled gold finish. Fits anywhere beautifully. See and hear the "Golden Ensemble" soon.

### NEW! HI-FI SOUND FOR TV!



EXCLUSIVE RAULAND  
TV 55 TELEVISION  
SOUND TUNER

Designed for use with the "Golden Ensemble". Makes your TV sound "come alive" for thrilling listening or tape recording. Just plug in, tune and enjoy Hi-Fi audio on any VHF channel, played through your RAULAND music system! See it—hear it now.

Visit your Hi-Fi dealer for a personal RAULAND Hi-Fi audition. See and hear the "Golden Ensemble" and TV 55 Sound Tuner—and you'll know you're getting the very best for less.

Write for full details covering the complete RAULAND HI-FI line

**Rauland**

RAULAND-BORG CORPORATION  
3515 W. Addison St., Dept. F, Chicago 18, Ill.

## TESTED IN THE HOME

*Continued from page 138*

constant over audio range; at least 270° and not more than 360° from 40 to 20,000 cps. Tubes: 2-12SL7, 12SN7, 2-6V6, 5Y3. Dimensions: 7  $\frac{3}{4}$  in. deep by 11 wide by 6 high, over-all. Accessories: shielded input cable and plug; spring clip for speaker lead, to facilitate phasing. Price: \$59.50 plus postage, or \$62.00 prepaid in U.S. MANUFACTURER: Stereo by Holt, 4712 Magnolia Blvd., Burbank, Calif.

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

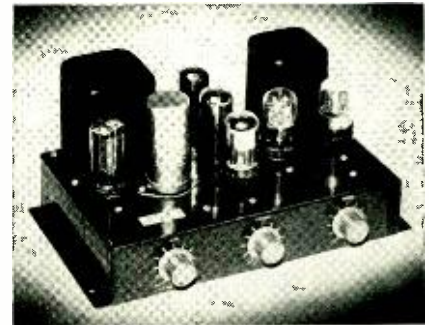
The Holt Stereo adaptor is designed for use with any existing high-fidelity (or low-fi, for that matter) sound system. An input signal for the special Holt amplifier is obtained from the output terminals of the main amplifier, or from the preamp-control unit. A speaker (not supplied) is connected to the output terminals of the Holt amplifier and placed some distance away from the main speaker system—preferably along the same wall, or in an adjacent corner. Then the volume control on the Stereo amplifier is turned up until the space between the two speakers seems to fill in with sound; if the fill-in is not obtained, the speaker lead clip is reversed. Bass and treble controls on the Holt amplifier are adjusted for the desired balance and then left alone. The volume control can also be left at the optimum setting if it is desired to have the Stereo unit operative continuously; if not, it can be turned off easily.

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

Naturally, it is easier to obtain a

realistic pseudo-stereo effect with full orchestral program material than with instrumental and voice soloists, or small groups. With very careful adjustment of the Stereo amplifier controls, however, we found that it was possible to achieve a combination of settings that would keep a solo voice in one place as it went up and down the scale. It is easier to do this if the two speaker systems have similar middle- and high-frequency characteristics, although dissimilar speakers can be used. Extended bass isn't necessary for the auxiliary speaker; but clean bass is important in its operating range.

In use, the Holt stereo system never created any problems of two-source effect. Even when the speakers made as wide an angle as 90° with the listener, the space between them was easy to fill in with sound. With very wide speaker separation the movement or shift of solo instruments was more marked than with narrower speaker separation, as would be expected. But with proper control adjustment, as we have said, this shift can be minimized; if it is disturbing, the Holt amplifier can simply be turned off except during large orchestral or choral works. It is in these that I, at least, found Holt Stereo most impressive and ear-pleasing, giving a



*The Holt Stereo amplifier chassis.*

roundness and reverberative effect that is a vital characteristic of live sound.

So far as objective quality is concerned, the Holt amplifier gives an excellent account of itself. In stability, low distortion, and definition, it is in the same class (up to its rated power) as the best amplifiers on the market. And since it is meant only to augment the standard sound system, its 10 watts will certainly be adequate for any but exceptional circumstances.

Not all the HIGH FIDELITY staff members were as favorably impressed with this device as I; some were more so. I suspect that a few listened with unavoidably preconceived opinions. It is our consensus, though, that it is well worth a trial by anyone—particularly if he has an extra high-quality speaker. Stereo by Holt is sold on a 5-day trial basis.—R.A.

**MANUFACTURER'S COMMENT:** We feel that some of HIGH FIDELITY's more skeptical readers may be misled by the usage here of the words "trick," "illusion," and "pseudo." It should be pointed out that these words are necessitated in this case by the definition of true stereo at the beginning of the report. This is merely a matter of semantics, and it is important for readers to realize that there are other definitions in use in the trade. It is also important that those who are not familiar with stereophonics realize that the problems mentioned in connection with this system also crop up in true multi-channel stereo systems.





“as silent as  
the stars”



**COMPLETE STARLIGHT UNIT  
MODEL 671**

*The* **METZNER**

# Starlight

**HIGH FIDELITY TURNTABLE**

**with Continuously Variable SPEED CONTROL and BUILT-IN**

**STROBOSCOPE permitting exact settings for 16, 33, 45 or 78 RPM.**

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

- ★ Direct center-drive, no belts — no pulleys — no cones.
- ★ Massive, precision-machined aluminum turntable — non-slip cork pad.
- ★ Micrometric speed adjustment from 16 to 83 rpm.
- ★ Wow and flutter is less than 0.2% RMS.
- ★ Noise and rumble better than 40db below average recording level.

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

**COMPLETE UNIT MODEL 671** **\$79<sup>50</sup>**  
Turntable, Tone Arm and Unfinished Birch Base (dimensions 16" x 17 1/2" x 6 1/2" overall)

**STARLIGHT TURNTABLE Model 60** **\$49<sup>50</sup>**  
(Mounting plate dimensions 12" x 13 1/2")

**STARLIGHT ARM Model 07** **\$22<sup>50</sup>**

*Metzner*

**ENGINEERING CORPORATION**  
1041 N. SYCAMORE AVE., HOLLYWOOD 38, CALIF.

# colbert

LABORATORY, INC.

NEW YORK HIGH FIDELITY SHOW · Sept. 26-30, Room 505

## subject:

A Significant Departure in the Direction of Highest Fidelity

## featuring:

The COLBERT ELECTRONIC 3-CHANNEL FREQUENCY DIVIDER

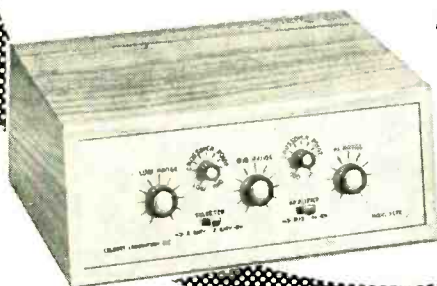
## specification summary:

- Complete Range Controls for three frequency bands
- Eliminates impedance mismatching
- Complete electronic compensation for unequal speaker efficiencies
- Affords optimum damping of individual loudspeakers
- Provision for use on two or three-way loudspeaker systems
- Includes 10 watt ultra-linear amplifier for use on middle or high range
- For use with regular or electrostatic loudspeakers, or combinations
- Three-channel operation results in lowest over-all distortion

**MODEL 3-CFD \$154.50**

Decorator style case in blonde or mahogany formica finish... **\$15**

Slightly higher in west and deep south



For full specifications see your dealer or write to Dept. HF11

# colbert

LABORATORY, INC.  
160-09 Hillside Avenue  
Jamaica 32, New York

## RUSSIA

*Continued from preceding page*

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

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



## OLD SPEED

*Continued from page 67*

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

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

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

*Continued on page 148*



## CANADA'S FIRST HIGH-FIDELITY RADIO, PHONOGRAPH, RECORD AND TELEVISION CENTRE

Complete stock of Stromberg-Carlson, Fisher, Berlant-Concertone, Brociner, Scott, Weathers, Sonotone, Electro-Voice, Bogen, National and General Electric Hi-Fi equipment.

Prompt attention to mail orders — We ship from coast-to-coast in Canada, aircargo, express or freight.

### *Custom Sound and Vision Ltd.*

390 Eglinton West

Telephone HUDson 9-2117

Toronto, Ontario



12 WATTS

**MODEL RF-460**—Frequency response of 50 to 13,000 cps . . . 8" curvilinear shape, molded cone with hard center for improved treble response and wide-angle coverage . . . Special treatment, on outer rim of double-roll cone edge, smooths frequency response, allows increased cone travel, reduces distortion, eliminates "fatigue" cracks.



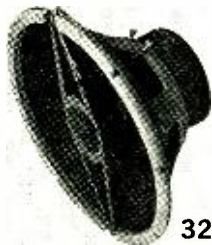
25 WATTS

**MODEL RF-473**—Direct radiator PM magnetic type equipped with curvilinear, moisture-resistant cone and coaxially located, exponentially shaped, high-frequency diffuser . . . Frequency response: 30 to 13,000 cps . . . Better than 75 degrees angle of coverage throughout entire frequency range . . . Back and front dust covers protect against dust and other foreign materials.



32 WATTS

**MODEL RF-471**—Coaxial mounting of tweeter and woofer . . . Frequency response of 30 to 15,000 cps . . . Better than 100 degrees angle of coverage . . . 12" low-frequency unit with 1½" voice coil on aluminum form . . . 2" high-frequency unit with ¾" voice coil. Aluminum spider and Carpinchoe leather suspension . . . 20 oz. Alnico V low-frequency unit magnet . . . 2.15 oz. Alnico V high-frequency unit magnet.



32 WATTS

**MODEL RF-466**—Precision engineered coaxial speaker . . . Frequency response of 30 to 15,000 cps . . . Better than 100 degrees angle of coverage . . . 15" low-frequency moisture-resistant cone with 2" voice coil, 20 oz. Alnico V Magnet . . . 2¾" high-frequency unit with ¾" voice coil, 1.75 oz. Alnico V Magnet . . . Magnet completely enclosed for full protection.



35 WATTS

**MODEL RF-465**—True coaxial speaker system with "Omega M-Voice Ring" horn loaded 2½" tweeter and separate 15" low-frequency woofer . . . Moisture-resistant cone . . . Frequency response: 30 to 20,000 cps . . . Better than 90 degrees angle of coverage . . . Brilliance control provides variable control of high-frequency response . . . Total magnetic flux at voice coils is 20,000 gauss.



40 WATTS

**MODEL RF-475**—10½ pound Alnico V magnet . . . Moisture-resistant cone . . . Audible response of 30 to 20,000 cps . . . Better than 90 degrees angle of coverage throughout frequency range . . . Low-frequency unit equipped with 15" Seamless cardinal cone having a 3" voice coil . . . An exponential compression tweeter horn utilizing a phenolic diaphragm, and a 10-element acoustic lens for unusually smooth, silky highs.

## 6 candidates

*with a platform to satisfy everybody*



"I'll take chocolate."

"Make mine vanilla."

"I like brunettes."

"Redheads for me."

"More treble, please."

"Boost that bass."

How do you satisfy everybody?

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

"Custom Four Hundred" speakers come in six assorted sizes and prices, as shown above. They have a common platform to win your vote—a guaranty that

their fidelity, range of response and power-handling capacity will win in any comparison test with any speakers of the same price.

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

*"There is nothing finer than a Stromberg-Carlson"*

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



# STROMBERG-CARLSON COMPANY

A DIVISION OF GENERAL DYNAMICS CORPORATION

1719 University Ave., Rochester 3, N. Y.



the manual record player  
your system can't outgrow!



\$59<sup>95</sup>

**THORENS**

CB-33P with TONEARM

rated with costlier turntables  
ready for immediate installation

No matter how you improve your hi-fi system, you'll never have to replace your Thorens Manual Player . . . you've got the best to begin with! You'll save initial costs too . . . for you'd have to spend more for a turntable that performs as well as the CB-33P. Has Swiss-precision direct-drive motor; separate gear for each speed. Preassembled tonearm with tracking weight and cartridge alignment adjustment; 2 plug-in shells.

**PREFER A  
record  
changer?**

THERE'S ONLY ONE YOU CAN USE...AND  
STILL ENJOY HI-FI REPRODUCTION!



**THORENS**

CD-43

\$96<sup>00</sup>

Powered by the big Swiss-precision direct-drive motor with separate gear for each speed . . . performs as well as many fine turntables!

**MANY CONVENIENCE FEATURES TOO**  
... 3-speed selector with integral control for exact pitch, intermix for 12", 10" and 7" records, pause and reject, tone-arm with adjustments for tracking weight and cartridge alignment, manual play switch . . . and many more features.

Send me data on:  CB-33P  CD-43

transcription turntables  record players

Hi-Fi and Your Budget

Name \_\_\_\_\_

Address \_\_\_\_\_

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

**THORENS**



Music Boxes  
Hi-Fi Components  
Spring-Powered Shavers  
Lighters

NEW HYDE PARK

NEW YORK

## OLD SPEED

Continued from page 146

techniques. I have absolutely no objection to hearing someone's shoe laces tap-tapping on the stage during the bird song in Toscanini's version of *The Pines of Rome*, and I admire some of Mr. Cook's releases in the same spirit of awe with which I sometimes regard Orson Welles.

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

But the bulging Schwann Catalog is compulsive, which is why I plan to write a historical novel—they always sell. To insure that the sale will be a splendid one, I will endow my heroine with every biological potential and I will see that the potential is richly realized as the pages of my thrilling narrative unfold. Thus I



will make a great deal of money. With this money I will buy more records, LPs of course, and add hundreds of hours of listening to what is already on my shelves. However, when all this has been done, and the want lists have vanished before a tidal wave of recorded splendor, you can be sure that at least some of the hardy 78s will have survived the deluge.

## Low-Cost Hi-Fi with the SOUND ECONOMY

of



**STENTORIAN**  
LOUDSPEAKERS

### THE SOUND THAT STANDS ALONE . . .

Now, with W/B Stentorians, you can enjoy high-quality high fidelity at unbelievably low, low cost!

Manufactured in England by world-renowned Whiteley Electrical Radio Company — originators of the first commercial permanent magnet loudspeakers in 1927 — Stentorians provide a beauty and realism that has won the unqualified praise of nearly every leading audio critic and user, both here and abroad.

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

#### 15" STENTORIAN WOOFER Model HF 1514

Response, 25 — 4,000 cps.; bass resonance, 35 cps.; power rating, 25 watts; 10 lb. Alnico Magnet System . . . \$89.50

#### 12" STENTORIAN EXTENDED RANGE LOUDSPEAKER Model HF 1214

Response, 25 — 14,000 cps.; bass resonance, 39 cps.; power rating, 15 watts; 5½ lb. Alcomax Magnet System . . . \$49.50

#### STENTORIAN

#### UNIVERSAL IMPEDANCE LOUDSPEAKERS WITH 4 — 8 — 16 OHM VOICE COILS

Model HF 1012-U (10") Response, 30 — 14,000 cps.; bass resonance, 35 cps.; power rating, 10 watts; 12,000 gauss; 2 lb. Alcomax Magnet System . . . \$17.95

Model 812-U (8") Response, 50 — 12,000 cps.; bass resonance, 65 cps.; 12,000 gauss; 2 lb. Alcomax Magnet System. Other specifications as above. . . . \$13.95

Model HF 816-U as above but with 16,000 gauss; 3½ lb. Alcomax Magnet System . . . \$29.50

#### STENTORIAN EXTENDED RANGE SPEAKERS

Model HF 810 (8") Response, 50 — 12,000 cps.; bass resonance, 65 cps. . . . \$10.95

Model HF 610 (6") Response, 60 — 12,000 cps.; bass resonance, 70 cps. . . . \$8.95

#### STENTORIAN TWEETER Model T-10

Response, 2,000 — 16,000 cps.; power rating, 5 watts; 2½ lb. Alcomax Magnet System. . . . \$19.95

#### STENTORIAN CROSSOVER UNITS

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

#### STENTORIAN CONSTANT IMPEDANCE BALANCE OR VOLUME CONTROLS

For mid-range, high frequency system balance, or control of remote loudspeakers. Individual units for 4, 8, or 16 ohm impedance. . . . \$6.95 ea.

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

### Barker Sales Company

996-8 Edgewater Avenue, Ridgefield, N. J., U.S.A.

Exclusive Sales Agents

for the U.S.A. and South America

Charter Member: Inst. of High Fidelity Mfrs., Inc.

\*T/M Whiteley Electrical Radio Company

## WHY BIAMPLIFY?

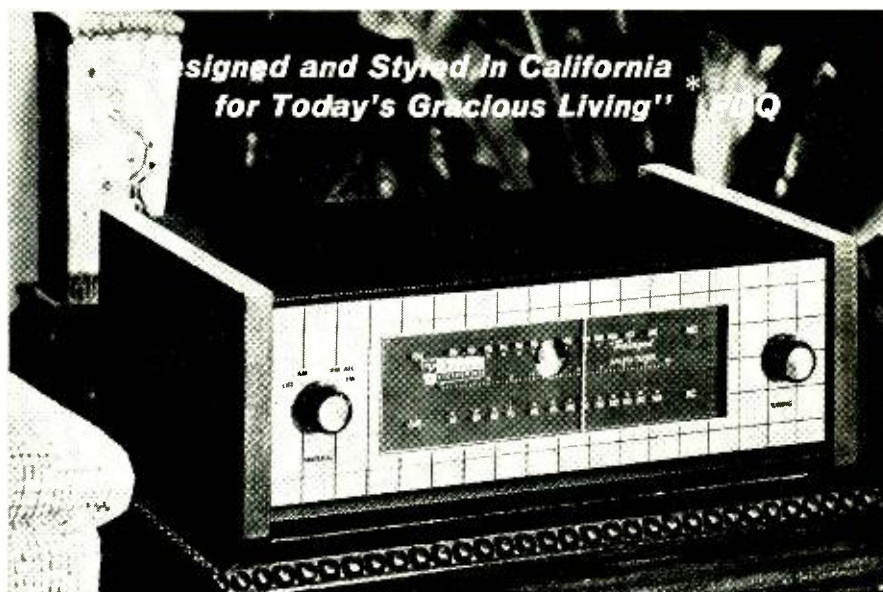
*Continued from page 61*

overlap of roughly one octave at each crossover frequency: the bass channel cutoff frequency, according to our measurements, is variable from 202 to 480 cps while the middle-range channel low-frequency cutoff varies from 87 to 248 cps. The high-frequency crossover control varies the middle-range channel high-frequency cutoff from 430 to 1,500 cps while simultaneously changing the treble channel cutoff from 235 to 860 cps. When used as a two-way dividing network the upper crossover control, and the middle-range level control, are inoperative; everything above the low-frequency crossover point is fed to the treble channel output jack, and its level is adjustable by means of the treble level control. In addition, there is a built-in 10-watt power amplifier that can be used on the treble or middle-frequency channel (when three-channel operation is elected), on the entire upper range (for two-channel operation), or not used at all! The price is \$154.50 for the chassis alone, and \$169.50 with a cabinet.

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

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

*Continued on page 152*



### Electronically Speaking:

"PARAGON" AFM-2B: A Pre-eminent AM and FM TUNER  
Sensitivity: FM within 3 mv for 30db quieting AM 3mv  
Frequency Response: FM within 1 db 20 cps to 20 KC  
AM within 2 db 20 cps to 6 KC AM has Whistle Filter with  
better than 25 db cut at 10 KC CONTROLS: Selector  
(Off, AM, FM-AFC, FM) and Flywheel Tuning Outputs  
Cathode Follower with over 3 volts output and Special  
Multiplex Output Heavy Copper Plated Chassis and  
straight line arrangement of the AM and FM stages pro-  
duce high stability consistent with high sensitivity Tun-  
ing Eye for precision tuning 13 tubes including 6x4  
rectifier and inverted V Tuning Eye Exclusive Front  
Panel Only Mounting (4 screws)

DEALER INQUIRIES INVITED

"Paragon" AFM-2B \$139.50

"Hacienda" Cabinet 11.95



Lafayette, California

**\* Pedersen Denotes Quality**

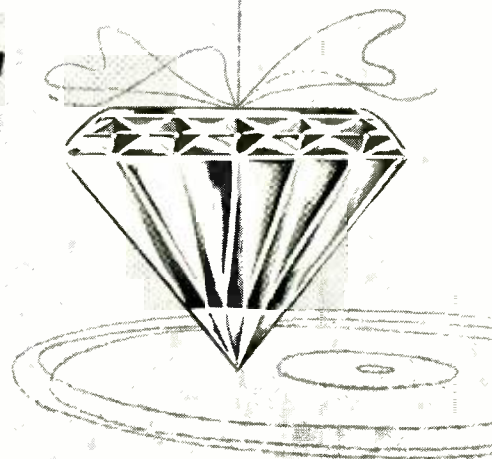
the most perfect...

# RECOTON

*Diamond  
Styli*

Your record collection  
deserves the very best...  
**RECOTON DIAMOND STYLII**  
... top performance  
from your recordings!  
Before you play another  
record—see your dealer  
and ask for a Recoton  
Diamond Stylil

FOR  
YOUR  
RECORDS



**RECOTON CORPORATION**

52-35 Barnett Avenue  
Long Island City 4, N. Y.

...the beginning  
is here.....

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

**Optimum performance**

. . . Micradjust micrometer screw . . . laboratory adjusted for precision control of damping and compliance.

**No turntable attraction**

. . . new magnetic circuit eliminates iron and steel turntable attraction. Use 225A with any changer or turntable.

**Distortion minimized**

. . . new coil suspension with symmetric damping produces absolutely uniform lateral motion which means *lowered distortion*.

**Corrosion protection**

. . . wires are gold-plated copper-silver alloy.

**Frequency range extended, performance improved, effective mass significantly reduced** . . . with elimination of front damping block. Response is flat to 20,000 cps.

**Rugged** . . . can be used with **all changers**.

**Output** . . . (5mv) sufficient for **modern amplifiers**.

225A—1.0 mil for L.P. • 225B—2.5 mil  
225C—3.0 mil for 78 . . . \$37.50

For further information on Fairchild professional arms or other High Fidelity components, write to:



**FAIRCHILD RECORDING EQUIPMENT CO.** 107 H AVE. & 154 ST., WHITESTONE ST., N. Y.



KEEP RECORDED  
MUSIC IN FOCUS  
WITH **DFF**

DFF brings your recorded music out of the shadows — into clear focus. Just as a fine camera lens sharpens a picture. DFF is Duetone Fidelity Focus and exclusive. It ends the fuzzy distortions caused by many ordinary needles. Protects your records, too. Test your present needle. Is it robbing you of the best of your recorded music? Get a *free* DFF Home Needle-Tester Card today at your dealer's or write:

**DUOTONE COMPANY, INC., KEYPORT, N. J.**

**WHY BIAMPLIFY?**

*Continued from page 149*

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

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

**FM STATION  
DIRECTORY**

**In NEW YORK CITY  
FOR QUALITY MUSIC  
NIGHTLY**

6 P.M. to 12 Midnight  
dial

**WWRL-FM --- 105.1 Mc**



SIR:

The bass response of my corner speaker system seems to be too resonant and boomy, when I am in the same room as the speaker. But when I go into another room, the bass is clean and nicely articulated.

I was wondering if there could be some way of getting this clean bass when listening in the same room as the speaker. Also, is there a solution to this problem which would not entail the installation of costly acoustic materials in the room?

*Richard Novotny  
Harvey, N. D.*

*It is possible that the boomy bass you are getting from your system is a result of standing waves and other resonance effects in your living room.*

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

SIR:

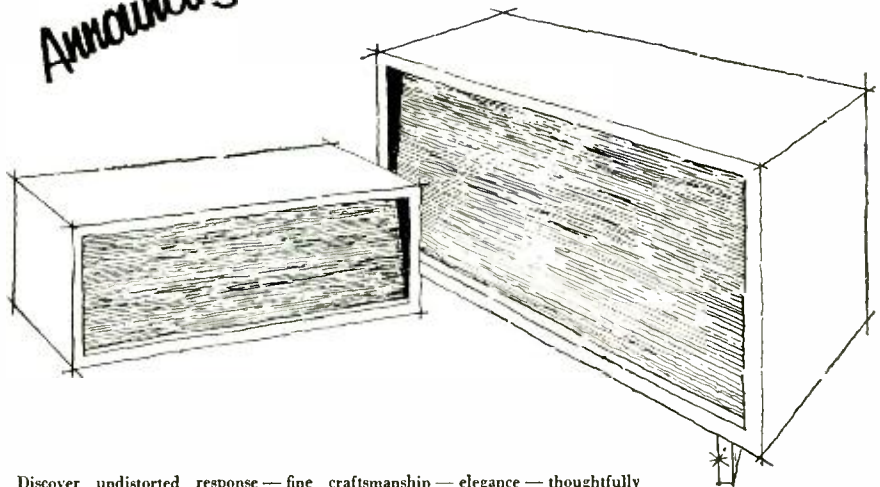
Because I live in what is generally considered a fringe area for FM reception, I was advised to buy a Yagi antenna. This I did, and have installed it in my attic, where it is about 15 feet above ground level.

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

*Continued on page 155*

## TWO DISTINGUISHED SPEAKER SYSTEMS

*Announcing*



Discover undistorted response — fine craftsmanship — elegance — thoughtfully related to cost. Values that doing it yourself could not challenge. Look — listen — compare —

### MARK 8

Two way • Matched 8" bass driver and 3" cone tweeter • Slotted grid phase inverter • Essentially flat 60 to 12,000 • 10" h, 12" d, 24" w • In Sandalwood, Teak, Mahogany, Sable • 16 Ohms, 20 Watts • \$49.50

### MARK 12

Two way • 12" bass driver matched to two 5" cone tweeters • Cavity coupled to horn at base of unit • Rigid construction • Essentially flat 50 to audible limits • 23" h, 14" d, 24" w • In Sandalwood, Teak, Mahogany, Walnut • 16 Ohms, 30 Watts • \$97.50

BROCHURE AVAILABLE UPON REQUEST

## AMERICAN LOUDSPEAKER

725 SOUTH LASALLE ST.  
CHICAGO 5, ILLINOIS

**marantz**

...the ultimate goal  
of the  
critical listener

*Audio Console*  
preamplifier with cabinet \$168\*

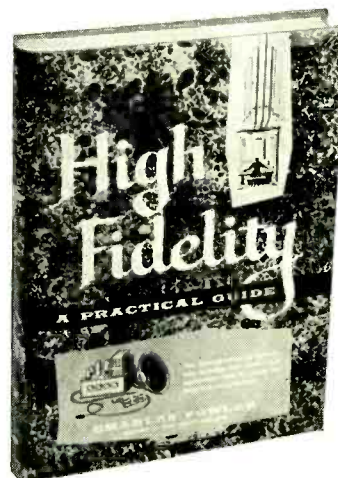
*Power Amplifier*  
\$198\*

\*slightly higher west of the Mississippi

write for literature

**marantz company**  
44-15 Vernon Boulevard, Long Island City 1, N. Y.

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



## **HIGH FIDELITY: A Practical Guide**

by **CHARLES FOWLER**

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

---

**Gives clear, complete information on:**

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

If you plan to build, buy, or add to your high-fidelity system, this new book gives you practical advice and expert guidance each step of the way. It makes plain every aspect of hi-fi . . . shows how you can best re-create the dynamic range and full tonal quality of live music in your home. Starting with a fascinating introduction to sound itself — what it is, how it is produced, how it is affected by room acoustics — the author describes the various links in the hi-fi system. He explains their features and specifications so that you can easily understand and use them as criteria in evaluating different makes of equipment.

With these standards you are shown exactly what to look for when buying each unit in your hi-fi chain, and how to select and match components for best sound reproduction. You are also shown how to plan ahead for adding to or improving your equipment in the future.

**310 pages, 100 illustrations, \$4.95**

**Order Your Copy Today**

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

Book Department  
HIGH FIDELITY Magazine  
Great Barrington, Mass.

I enclose \$ ..... for which please send me, postpaid, .....  
copies of *High Fidelity: A Practical Guide*.

NAME .....

ADDRESS .....

(No C.O.D.s or charge orders, please. Foreign orders sent at buyer's risk.  
Add 55c postage on foreign orders.)



**50 hi-fi watts**  
... ONLY **\$74.50**



the superb new **HF-50K**  
**POWER AMPLIFIER KIT**

from *Regency*

**YOU ASSEMBLE IT  
YOURSELF AND SAVE \$100!**

If you know how to solder two wires together, you can now enjoy matchless amplifier performance—50 of the cleanest watts you've ever heard—for the price of an ordinary 20-watt unit!

Words can only feebly suggest the breath-taking realism of sound produced by the REGENCY HF-50K. There is plenty of reserve power to handle the increased dynamic range of present day program sources and to drive low efficiency, wide range speakers. High stability and low phase shift prevent bounce or flutter when amplifier is pulsed. Frequency response:  $\pm 0.2$  db, 20 to 20,000 cps. IM and harmonic distortion: less than 1% at 50 watts. Damping factor: 15.

The HF-50K is easy on the eyes, too. Striking black and gold exterior provides "show piece" styling that makes cabinet mounting a needless extravagance.

Putting the unit together is an entertaining 4-hour job. No shock hazard. Easy to follow directions make every step crystal clear.

Compare the HF-50K specs with those of any other amplifier; then compare the price and see if you don't agree that this REGENCY Kit is truly the amplifier buy of a lifetime . . . only \$74.50 complete! See it at your distributor, or write:

**REGENCY** Division, I.D.E.A., Inc.

Dept. E • 7900 Pendleton Pike  
INDIANAPOLIS 26, IND.

## AUDIO FORUM

*Continued from page 153*

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

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

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

Another thing I would like your advice about is whether or not a signal booster would be worth the investment. Naturally, I would like to extend my FM reception to as many good-music stations as I can. Of course, it would be wonderful if I could get WQXR in New York, but that is 175 miles away, and there are some low mountains between here and there.

*Kenneth S. Johnson*  
Binghamton, N. Y.

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

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

SIR:

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

*Continued on next page*

## FULL FIDELITY MUSIC ENJOYMENT

**TWIN-CONES IN A SINGLE**

*F.R.S.* **SPEAKER**

**COVER THE  
AUDIBLE RANGE**



**Norelco®**  
**TWIN-CONE \*FRS**  
**\*FULL RESONANCE**  
**SPEAKERS**

In a single speaker, Norelco has created an unusually efficient sound radiator. These twin-cone speakers incorporate a small cone for reproducing high frequencies and a large cone for lower frequencies. Both cones operate in conjunction from a single voice coil—producing balanced sensitivity and uniform sound for all ranges. Arrangement of both cones reflect and diffuse the sound while moving in phase to provide even sound distribution.

A deep air gap within a homogeneous magnetic field provides unusually large movement of the voice coil resulting in distortion-free reproduction over the entire frequency range. Impedance does not diminish with higher frequencies and volume is practically constant throughout the whole audible range.

Send today for your catalog on Norelco \*FRS Twin-Cone Speakers. It contains specification data, sound distribution curves, frequency characteristics on these speakers as well as the new Norelco Speaker Enclosures.



Send to Dept. K-11 for more details

**North American Philips Co., Inc.**  
100 East 42nd Street  
New York 17, N. Y.

# What's behind the TELEFUNKEN OPUS 7 HI-FI SYSTEM?

Exclusively imported  
from West Germany by

**AMERICAN ELITE, INC.**



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



## And what's inside it?

Listen — and you'll know! The *Opus 7* is, without question, the world's most magnificent high fidelity sound system complete in a table model. *Omniphonic* sound — all the range, majesty and color you can hear — is produced by the 6-speaker system — matchlessly regulated by *Selectovox* tone control. Built-in antennas and automatic anti-fade control. Choice of two custom cabinets: Modern in blonde or mahogany; Traditional, in mahogany only. Dimensions: 25½" x 16½" x 11".

Price **\$279.95 to \$299.95**  
Slightly higher Texas and West Coast

Hear Quality Speak — See  
your dealer, or call or write

**AMERICAN ELITE, INC.**

7 Park Ave., New York 16, N.Y.

## AUDIO FORUM

*Continued from preceding page*

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

A. Palmer  
Roanoke, Va.

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

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

STR:

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

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

*Continued on page 158*

Proudly own an

AUDIO  ELITE  
HI-FI  
SYSTEM



Price \$449.95\* — Mahogany  
\$474.95\* — Walnut or Blonde

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



Price \$249.95\* — Mahogany  
\$259.95\* — Walnut or Blonde

**AUDIO ELITE BACH:** True hi-fi phonograph — amazing frequency response of 40 to 25,000 c.p.s. via 4-speaker *Omniphonic* sound system! Extra speaker jack. Built-in *Telefunken* 3-speed, automatic record changer with same specifications as in the *Brahms* above. Dimensions: 26" x 26" x 15¾".

\* Slightly higher Texas and West Coast

Hear Quality Speak — See  
your dealer, or call or write

**AMERICAN ELITE, INC.**

7 Park Ave., New York 16, N.Y.

# COMING

## To Your City . . .

HIGH FIDELITY



SHOWS

**SEE and HEAR the latest in HIGH FIDELITY from leading high fidelity manufacturers . . .**

Don't miss these free public showings of Hi-Fi Equipment . . . from the most economical units for the budget-minded to spectacular home music theatres . . . compare and enjoy them all.

\*Complete Hi-Fi Systems and Components

\*Amplifiers — Pre Amplifiers — FM-AM Tuners — Turntables and Record Changers — Phono Cartridges — Microphones — Music Control Centers — Speakers.

\*Speaker Enclosures and Equipment Cabinets — Finished and Assembled or Do-It-Yourself Kits.

**THREE FULL DAYS OF CONTINUOUS DEMONSTRATIONS  
FROM 1.P.M. TO 10.P.M. FOR EACH SHOW**

# ADMISSION FREE

**IN 1956:** DALLAS — November 16, 17, 18 — Adolphus Hotel  
ST. LOUIS — November 23, 24, 25 — Statler Hotel

**IN 1957:** MILWAUKEE — January 4, 5, 6  
MINNEAPOLIS — January 18, 19, 20  
SEATTLE — February 1, 2, 3  
PORTLAND — February 15, 16, 17  
KANSAS CITY — March 1, 2, 3  
OMAHA — March 15, 16, 17  
DENVER — March 29, 30, 31  
SALT LAKE CITY — April 5, 6, 7  
PITTSBURGH — April 19, 20, 21  
CLEVELAND — April 26, 27, 28  
DETROIT — May 3, 4, 5

YOUR LOCAL  
NEWSPAPERS  
AND RADIO STATIONS  
WILL CARRY  
ANNOUNCEMENTS  
OF THE LOCATION  
OF THESE SHOWS

*Free Recorded Hi-Fi Concerts every hour on the hour during these shows.*

**RIGO Enterprises Inc. 500 N. Dearborn, Chicago 10, Ill.**

# PROFESSIONAL DIRECTORY

• CALIFORNIA •

EVERYTHING IN HI-FI SOUND EQUIPMENT

FEATURING  WORLD'S FINEST TAPE RECORDERS

**SANTA MONICA SOUND**  
12436 Santa Monica Blvd.  
West Los Angeles 25 GRanite 8-2834

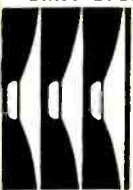
*the finest in Hi-Fi*  
featuring *ElectroVoice*®

HIGH FIDELITY COMPONENTS

 **SOUND CORPORATION**

820 W. Olympic Blvd. · L.A. 15, Calif. · RI 7-0271

Since 1944

 **HOLLYWOOD ELECTRONICS**  
HI-FI COMPONENTS EXCLUSIVELY  
featuring *ElectroVoice*®

7460 MELROSE AVENUE  
Los Angeles 46, Calif. · WE 3-8208

**HIGH-FIDELITY HOUSE**

Most complete stock of Audio components in the West

Phone: RYan 1-8171


536 S. Fair Oaks, Pasadena 1, Calif.

• ILLINOIS •

**CABINET MAKERS**

WE SPECIALIZE IN THE DESIGN AND CONSTRUCTION OF FINER FURNITURE FOR HI-FIDELITY

 **CONTEMPORARY AMERICAN FURNITURE CO.**  
725 S. LA SALLE ST., CHICAGO  
WEbur 9-2868

 **SUMRALL AUDIO SYSTEMS**

- Custom design and manufacture of cabinets for high-fidelity systems.
- High-fidelity systems engineered.
- High-fidelity custom installations.

4109 W. Armitage Ave. Chicago 39, Ill.

• ILLINOIS •

**VOICE AND VISION**  
HI-FI SPECIALISTS

 ● COMPONENTS  
● CUSTOM DESIGNING  
● INSTALLATIONS  
● SERVICING

RUSH & WALTON CHICAGO 11, ILL.  
Whitehall 3-1166

• MINNESOTA •

**STYLI INSPECTION MICROSCOPES**

G55MS 1 \$25.00 G55 MS 2 \$12.50

See "Tith" report, and ad, High Fidelity Magazine for October 1956

THE GENERAL SCIENCE SERVICE CO.  
P.O. Box 8423  
St. Louis Park Station  
Minneapolis, 16, Minnesota

• NEBRASKA •

In Omaha . . . it's the "House of Hi-Fi"

- ✓ Fine High Fidelity Components
- ✓ Custom Installation Guidance
- ✓ Personalized Recording Service

 "House of Hi-Fi"  
4628 Dodge Street  
Omaha, Nebraska  
Phone GLendale 4434

OR STOP AT WORLD RADIO LABORATORIES  
34th & BROADWAY COUNCIL BLUFFS, IOWA

• NEW YORK •

**DON'T EXPERIMENT . . .**

CONSULT A SPECIALIST IN

**TRUE HIGH FIDELITY**

SYSTEMS DESIGNED BY MAIL TO YOUR NEEDS AND BUDGET.

**BOHN MUSIC SYSTEMS CO.**  
550 Fifth Ave., New York 36, N.Y.

• OHIO •

IN CINCINNATI AND THE TRI-STATE AREA

- \* COMPETENT ENGINEERING
- \* COMPONENTS AT NET PRICES
- \* SERVICE ON ALL HI-FI COMPONENTS

*Customcrafters, Inc.*  
2259 Gilbert Ave., CA 1-3153 - Cincinnati 2, Ohio  
"A Component or a Complete System"

• PENNSYLVANIA •

A COMPLETE HI-FI SERVICE

**Almo RADIO CO.**

Come In, Call or Write for Your New **FREE HIGH FIDELITY HANDBOOK & CATALOGUE**

**ALMO AUDIO SHOWCASE**  
913 Arch St. Phila., Pa. WA 2-5918 | 1122 French St. Wilm., Del. Olympia 6-9467

• PENNSYLVANIA •

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

In PITTSBURGH and the TRI-STATE AREA

*Everything in Hi-Fi*

**WOLK'S HIGH FIDELITY CENTER**  
*right next to Wolk's Kamera Exchange*  
306 Diamond Street, Pittsburgh (22), Pa.  
EXpress 1-0220

**DELAWARE VALLEY HDQTRS. HI-FIDELITY COMPONENTS CONSOLES**

FOR  **Pilot**

See & hear all models from \$169.50 to \$1050. or build them yourself with famous Pilot components.

Large Record stock • Terms • Trade-ins • Unlimited parking. Open Mon. • Wed. • & Fri. eves. • Free catalog. We ship anywhere U.S.A.

**SHRYOCK HI-FIDELITY RADIO & TV CO. EST. 1922**  
BONWIT-TELLER BLDG. Midway 2-1920  
Opp. Wanamaker's, WYNNWOOD, PA. (Phila. Suburb)

• CANADA •

**CANADA'S FIRST HIGH-FIDELITY**

RADIO, PHONOGRAPH, RECORD AND TELEVISION CENTRE

Stromberg-Carlson "Custom 400"  
Brociner — Freed-Eisemann — Bogen  
Fisher Radio — Concertone Tape Recorder  
All Makes of High Fidelity Records

*Custom Sound and Vision Ltd.*  
390 EGLINTON WEST TORONTO, ONT.  
Phone HUlson 9-2117

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

• GREAT BRITAIN •

**MUSICRAFT**

Can supply all the leading British Hi-Fi Products

Agents for the amazing Spectone Stereophonic Reproducers  
Trade supplied

20/22, High Street, Southall, Middx., England  
13 King Street, Richmond, Surrey, England

## TRADER'S MARKETPLACE

**AUTHORIZED DISTRIBUTOR FOR ALL QUALITY** high fidelity components. Featuring Ampex stereo, Tannoy, Lansing, AR-1, Pickering Isophase, Dynakit, McIntosh, etc. Custom installations. Fair trade-in allowances. Write your needs. **CAMBRIDGE ELECTRONICS**, 530 Westcott Street, Syracuse, N.Y.

**TAPE RECORDERS**, tapes, hi-fi components at **WHOLESALE** prices! **FREE** catalogue. **CLARSTON**, 215 E. 88 St., New York City 28.

**FOR SALE:** Scott 210D amplifier with case — 4 months old — \$130.00. Robert E. Garrett, 201 Murray St., Binghamton, N.Y.

**SELL**, Magnecord Voyager PT6-VAH, Shure Microphone, model 315, 50 reels 7" plastic tape. Highest offer over \$375.00. William Childress, 116 Arcadia, Lexington, Ky.

**LEARN WHILE ASLEEP** with your recorder. Amazing book gives full instructions. \$2.00. Guaranteed. Research Association, Box 610, Omaha.

**FREE MONTHLY HI FI BULLETIN.** Write for quotation on any components. Sound Reproduction, Inc., 34 New St., Newark, N. J. Mitchell 2-6816.

**SALE**, Heathkit W3M Amplifier, wired and tested. \$79 plus shipping. Custom Electronics, P. O. Box 616, Camden, N. J.

**GROVE'S DICTIONARY OF MUSIC AND MUSICIANS.** New Fifth Edition — nine volumes, 8,398 pages, thousands of illustrations, \$127.50. Extended payment plan. Postcard brings details. St Martin's Press, Dept. 2, 103 Park Avenue, N. Y. 17.

**NEW JERSEY's** leading audio house now features **AMPEX** stereo and quality equipment lines — Bozak, Weathers, Dynakit, McIntosh, etc. Write for quotations on items you want. **CUSTOM MUSIC SYSTEMS**, 426 Main, East Orange, N. J.

**6 ELEMENT BROAD BAND FM antennas.** All seamless aluminum, \$10.95 ppd. Wholesale Supply Co., Lunenburg, Mass.

**FOR SALE** — High Fidelity Magazines, First issue to October 1955, inclusive. Schultze, 2383 Danforth Ave., Toronto, Canada.

**COMPLETE FILE "High Fidelity"** sold to highest bidder. Charles Elbing, 5229 Denker Avenue, Los Angeles, 62, California

**DO YOUR XMAS hi-fi shopping** by mail and save. Send us your list of desired equipment for our low price quotations. Monmouth Music House, 215 Bevier Road, New Brunswick, N. J.

**"TRENDS . . . in Leisure Living"**. An exciting gift emporium of home entertainment accessories, with the accent on music! Free catalog. Leslie Creations, Dept. C209, Lafayette Hill, Pa.

**TAPE RECORDERS, TAPE.** Unusual value. Free catalog. Dressner, 69-02K 174 St., Flushing 65, N. Y.

**HIGH FIDELITY PLASTIC COVERS.** 16 Gauge CLEAR plastic covers for all types of phonographs, turntables, and hi-fi equipment made to order from your specifications. **SOLD ONLY BY MAIL.** For sizes up to 20" — \$2.95 each, plus postage; for sizes over 20", small additional charge. **FREE SAMPLE ON REQUEST.** Marvin Gellar, 118 Main Street, Poughkeepsie, N.Y.

• GREAT BRITAIN •

## HI-FI from Britain



We stock the finest British Hi-Fi equipment available, and export it to all parts of the world. The cost of this precision built equipment will amaze you. Send for our Special Export Catalogue.

### CLASSIC

ELECTRICAL CO LTD.

352-364 Lower Addiscombe Rd., Croydon, Surrey, England

## AUDIO FORUM

Continued from page 158

will usually be found to require as much damping from an amplifier as it can get. Lesser amounts will produce varying degrees of bottom-heavy sound, introducing a broad peak in the range between 30 and 40 cycles, and reducing some of the potential cleanliness of the low-frequency end.

Lesser systems are generally somewhat thin in the bass range, so if they are used with an amplifier having a very high damping factor, the cone will not be as free to "flop around" on its own, accentuating its low end response. For such speaker systems, the divider network generally introduces enough DC resistance into the speaker circuit so that the amplifier's damping factor isn't enough to control firmly the cone motion. Thus there is enough floppiness to fill out the low end. Removing the divider network will allow the amplifier's damping to become fully effective, so the bass may then be a little thin. Since the effective output impedance (source impedance) of an amplifier remains as a constant fraction of the nominal impedance, the source impedance can be raised by using a higher output tap. The speaker's impedance remains unchanged, so the effect is to reduce the damping factor. An impedance mismatch in the low direction (8 ohms feeding a 16-ohm speaker), will limit the amount of power that can be delivered to the speaker, while a mismatch in the other direction will increase the power into the speaker, slightly raise the distortion at high power levels, and decrease the damping on the speaker.

SIR:

When buying by mail, how is it possible to be certain that the specific speaker you are purchasing has a frequency response as advertised? I am particularly concerned about the woofer that I purchase, and insist that it have a response as low as 30 cps.

James R. Carr  
Boston, Mass.

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

Continued on next page



MADE IN ENGLAND

# QUOTE

"Startling, full-bodied bass . . . crisp, clear mid-range . . . vibrant shimmering treble."  
Leading Hi-Fi Magazines, May 1956

## NEW! TRI-CHANNEL HI-FI Sound System

Frankly, only about 12 people who read this ad will be interested enough in the majestic sound reproduction to plunk down \$795.00 for the unit. You are one of them . . . only if you sincerely want the truest depth and dimension possible in an audio system. This is a radical departure from conventional Hi-Fi . . . featuring a 3 channel Tone Colour mixer (preamp) feeding 3 separate amplifiers and driving 4 speakers—all acoustically matched! Flat frequency response from below 25 to above 25,000 cycles. Distortion below recordable measurement.

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

**ERCONA CORPORATION**  
(Electronic Division)  
551 Fifth Ave., Dept. 21, New York 17

## part Beethoven part...what?

It is one thing to hear a few bars of a sonata—it whets the appetite of the connoisseur and gives him a foretaste of future enjoyment. But to hear half of a complete symphony is more than disappointing.

Yet, you can play a recording from end to end and you can't hear ALL the music unless your hi-fi equipment includes a KELLY Ribbon "tweeter". Then, you can be sure that you've heard EVERYTHING that's on the record . . . so, for music's sake, add a KELLY . . . made in England!



### SPECIFICATIONS

- Frequency response — 3000-20,000 cps
- Horn loading — 1000 cps cutoff
- Dimensions — 8 1/2" x 5 1/2" x 4 1/2"
- Force mass ratio — 4 x 10<sup>7</sup> dynes/gm.

Audiophile Net **\$69.95**

Crossover network **\$22.95**  
(3000 cps) Model DN/1

Write for complete information  
on **The KELLY** UHF reproducer.

AT LEADING HI-FI MUSIC CENTERS  
**ERCONA CORPORATION**  
(Electronic Division)

551 Fifth Ave., Dept. 22, New York, N. Y.

The first

CRITICAL  
LISTENING  
SESSION

with the Pro-Plane

PRISMATIC III

will demonstrate that

REPRODUCED MUSIC

can be as

STIMULATING,  
virtually, as

"LIVE" MUSIC —

because the

PRISMATIC III

PRESERVES

the

NORMAL TIMBER

of musical instruments  
as much as possible at  
the present state of the

AUDIO ART.

Furthermore, the

Pro-Plane

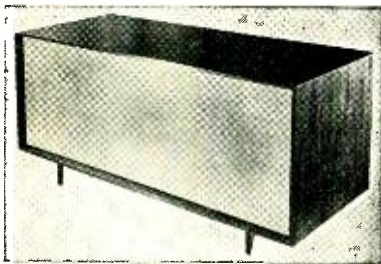
PRISMATIC III

is fully

ADAPTABLE

to almost any

ACOUSTICAL SITUATION.



**DEALERS:**

There are still a few open areas in which Pro-Plane can offer an exclusive franchise to qualified people. Please write for details.

**LITERATURE**

and

ARCHITECTS' SPECIFICATIONS  
ON REQUEST.

**PRO-PLANE SOUND SYSTEMS, INC.,**  
51st Street & AVRR,  
Pittsburgh 1, Pennsylvania  
MUsem 1-2905

**AUDIO FORUM**

Continued from preceding page

cult task to determine from published specifications whether an unheard loudspeaker will or will not satisfy him.

Another thing that can profoundly influence the performance of any loudspeaker is the listening room itself, and there is no way of telling beforehand how this will behave until you have tried the speaker in it. Your best guarantee of satisfaction from a speaker is to borrow it and try it out in your home before buying. Or, if you can't arrange that, get a recommendation from someone whose taste in sound seems to coincide with yours. A manufacturer's published specifications, such as appear at the head of "Tested in the Home" reports, can serve as a valuable guide to loudspeaker quality, but the best test is prolonged listening in the home, if possible.

SIR:

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

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

David Hilliard  
Sellersville, Pa.

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

Several correspondents to "Audio Forum" have pointed out that many of the "noisy" output tubes encountered in audio equipment are caused by nothing more than poor soldered connections at the tips of the base pins, and can be remedied by resoldering

**Stop** stylus worries!



**NEW**  
**phono-**  
**timer...**  
**\$19<sup>95</sup>**

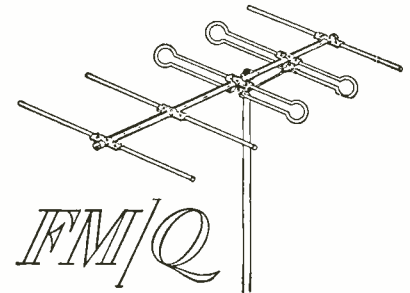
records stylus hours  
automatically

NOW you can replace worn styli in time. Save your prized records. Easy to install. Polished walnut or maple cabinet.

Size app. 3 1/2" x 3 1/2"

Buy Phono-Timer at your Hi-Fi dealers or order direct. Money back guarantee. Write for literature.

*Electronic Timer Corp.*  
556 Madison Ave., Memphis, Tenn.



**FM/Q**  
**ANTENNAE**

*"Indisputably the finest available"*

L. F. B. Carini, Ph.D.  
Noted F.M. Authority

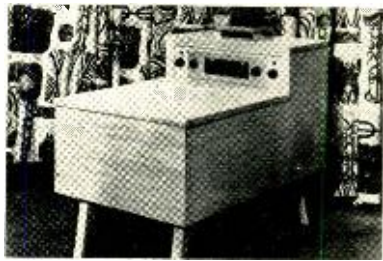
Both for optimum sensitivity and quality of construction, the FM/Q Antennae offer truly outstanding performance that is unsurpassed by any other.

Don't limit your tuner's sensitivity by using an inefficient antenna. Listen to the many other Good Music Stations on the air and enjoy the full capabilities now dormant in your FM tuner. Obtain increased signal strength and the long distance reception that only an "FM/Q" System can provide.

For advice and information write our consulting correspondent who will be happy to advise you regarding the solution of your particular problem. Send twenty-five cents for our valuable book, entitled "All About FM Antennae and Their Installation," which also includes a complete Directory of All FM Broadcast Stations.

**APPARATUS DEVELOPMENT  
COMPANY, INC.**

WETHERSFIELD 9, CONNECTICUT

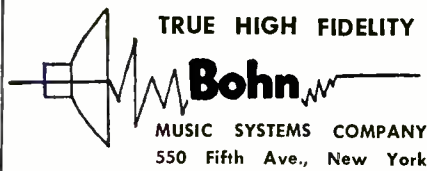


## An Instrument for Music Lovers!

BOHN Phonograph-Radios have been created for those who demand the finest performance from both AM-FM radio and today's Hi-Fi records. Powerful Professional Components are featured. Yet these sets are among the most compact High Fidelity Instruments made: The End Table unit is only 25" high! A superb Bohn Loud-speaker System in separate cabinet completes the set.

BOHN Phonograph-Radio — \$1290  
(other models: \$1075 to \$2000)  
Expertly Crated, Shipment Worldwide

Ask Your Dealer or Write:



the tips, using a hot iron, a good grade of solder, and a very small amount of non-acid soldering paste. To check on the thoroughness of a tube pin's solder joint, use the iron with a little solder on it to melt the joint (holding the tube horizontally) and then draw it rapidly away from the joint. This will bring the soldered tip out to a point, which should then be gently snapped off with a pair of needle-nosed pliers. If the connection in the pin is sound, the solder itself will break, leaving the tip of the pin filled with solder. If it is not, the entire blob of solder will come free from the tube pin, leaving the end of the pin open and exposing the internal wire.

If the latter occurs, put a small amount of the paste flux into the end of the pin, and reapply the solder from a hot iron, holding the base of the tube upward so the solder will run into it.

To answer your original question, though, the 6550 tube is often used as a replacement for the 6CA7, but it requires a slight upward adjustment of the bias voltage. Query the amplifier manufacturer as to how to go about modifying the bias voltage in your amplifier.

SIR:

I have been annoyed for some time by a very pronounced hissing sound, especially on voice records, in words containing the "S" sound. Instead of a clean "S," I get the sound preceded by a whistle, much the same as when a person talks "through his teeth." I am also able to detect slight distortion on high violin passages and high trumpet passages.

Can you suggest what might be causing this?

Robert E. Garrett  
Binghamton, N. Y.

There are several possible causes for the "hissing" sound that accompanies reproduction of sibilants from your high-fidelity system.

Most probably, you have a defective pickup cartridge, which has lost its original compliance or is introducing a bad peak into the response. Return it to the manufacturer for checking and repair if necessary.

A second possibility is higher-than-normal distortion, or high-frequency instability, in your amplifier. This should be instrument tested to deter-

Continued on next page

# NOTICE!

**DON'T BUY** any High Fidelity equipment — until you've heard and seen the breath-taking new **VANGUARD SERIES** by **INTERELECTRONICS**. Bold and pioneering in concept as the Earth Satellite Project itself, these superb new instruments offer design achievements found only in the Vanguard.

Among the many revolutionary features, never before realized and found only in Interelectronics Vanguard series — Nickel Alloy Toroidal Output transformers — Nickel Alloy Toroidal Power transformers — Ultra-high permeance, new design power output tubes — Semi-conductor tubeless power supply — Unlimited multi-impedance outputs for absolute speaker matching — Transistor wide-band feedback circuitry — Circuitry never before realized and many, many other new features that only the complete brochure can describe.

Obsoletes present day equipment. **DON'T BUY OBSOLETE EQUIPMENT — WAIT FOR THE NEW INTERELECTRONICS VANGUARD SERIES.**

At your favorite High Fidelity dealer by November 1st, 1956. Be sure to write for the complete brochure that describes this exciting new series.

Interelectronics Corporation, Dept. H,  
2432 Grand Concourse, N. Y. 58, N. Y.

**FREE!**  
BRAND NEW 1956  
**HIGH FIDELITY**  
HANDBOOK & CATALOGUE

This handsome 96-page booklet is a complete ready reference . . . suggesting various ways of setting up your home music system . . . lists hundreds of components along with prices and illustrations.

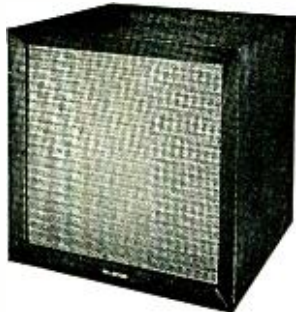
**HURRY LIMITED OFFER**

Almo RADIO CO.  
High Fidelity  
handbook and catalog  
1956

COME IN, WRITE OR CALL  
**Almo RADIO CO.**  
509 ARCH ST., PHILA., PA.  
1133-37 Haddon Ave., Camden, N. J.  
201 Calhoun St., Trenton, N. J.  
4401 Ventnor Ave., Atlantic City, N. J.  
550 Markley St., Norristown, Pa.  
1122 French St., Wilmington, Del.  
317 Park Heights Ave., Salisbury, Md.

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 primary 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.

**ANY SPEAKER.** Accommodates any speaker . . . any size, weight, shape or make.

**NO TUNING.** No part tuning or speaker matching.

**ANY POSITION.** Operates in any room position.

**NO RESONANCES.** No false cabinet or air resonances.

**COMPACT.** Sizes for 8" & 10" speakers, 12" x 12" x 9"; 12" & 15" speakers, 17" x 17" x 14". Prices: finished \$39.50 & \$69.50 respectively. Unfinished Birch \$34.50 & \$59.50.

**REAL HARDWOODS.** In all popular finishes . . . mahogany, blond, ebony, walnut.

**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**

27 East 38th Street    NEW YORK 16, N. Y.

## AUDIO FORUM

Continued from preceding page

mine whether or not it meets manufacturer's specifications.

Thirdly, your phono equalization control (rolloff) may be defective or incorrectly set. See "Dialing Your Disks," in the record review section of HIGH FIDELITY.

Another very likely cause of your trouble is high-frequency peaks and distortion in your loudspeaker.

Finally, it is possible that your equipment has been improperly installed. The shielded lead from the cartridge to the preamplifier should be no longer than 36 inches. The resistive termination on the pickup cartridge should be as recommended by the manufacturer. Also, some speakers perform better when facing to one side of the listening position rather than aimed directly at it.

SIR:

Why is it that some of the record companies have not enough sense or consideration for their customers to print equalization information on the record or on its jacket? Although we know that most of the recent records use the RIAA characteristic, we are left completely in the dark with regard to earlier editions. In your "Dialing Your Disks," for instance, one will read: Columbia . . . to 1955: 500C-16; Mercury . . . to Oct. '54: 400-12; RCA Victor . . . to Sept. '52: 500 or 800-12.

No date of recording is, however, on the records or on their covers. How can we possibly know what equalization is needed for such records?

Evidently the record manufacturers who do not give information on correct equalization are interested in their products only up until the time they are sold, and have no concern thereafter about how a buyer may go about playing them properly.

I make it a point to buy *only* those records which have complete equalization data printed on them, and I invite my other hi-fi friends to do the same, and to boycott those record companies which can't be bothered helping their customers to get the most out of the records they buy.

Eric Bock, M. D.  
Waukegan, Ill.

CALBEST  
CUSTOM

TV  
by Trans-Tel



- Automatic FM reception  
Reception of selected FM stations on unused TV channel positions (optional).
- Unimatic Remote Control  
Full remote control (channel selector and fine tuning, volume, contrast, and off-on) in convenient hand size case. Reversible motor for two-way operation.
- For 21", 24", or 27" Tubes  
90 degree deflection yoke, permanent magnet Focomag for edge to edge focus.

Easy-to-install chassis for built-in TV. Available with or without remote control. Write for details and name of distributors.

**TRANS-TEL CORP.**

736 North Highland Ave., Hollywood 38, Calif.

**FOR HI-FI AND  
TAPE RECORDER FANS!**

**HOW TO SELECT & USE YOUR TAPE RECORDER**  
by David Mark  
Written for the user of magnetic tape recorders—and to serve as a guide in selecting a machine that most suitably meets his or her individual requirements. For all those who have little or no formal training in the science of electronics.  
It's a book which "shows you how"! Illustrates actual "set-ups" for the many different applications of tape recorders . . . Read this book before you buy a tape recorder . . . It will save you many dollars! **NO OTHER BOOK LIKE IT!**  
No. 179. 150 pages 5 1/2 x 8 1/2 in. 152 illus. Soft cover . . . . . \$2.95

**HI-FI LOUDSPEAKERS and ENCLOSURES**  
by Abraham B. Cohen  
**THE "CLASSIC" IN HI-FI LITERATURE!**  
Here is a long-needed book. Every question which any hi-fi fan may ask about hi-fidelity loudspeakers and enclosures is answered. This book is supremely authoritative and brilliantly written! The author is a recognized authority—musician—an engineer.  
Room acoustics are explained and advice is given . . . A **MUST** book for all hi-fi and audio enthusiasts and technicians.  
No. 176. 360 pages, 5 1/2 x 8 1/2 in. Leather finish MARCO cover. Hundreds of illustrations . . . . . Only \$4.60  
No. 176-H. Cloth Bound . . . . . Only \$5.50

**RIDER BOOKS ARE AVAILABLE AT ELECTRONIC PARTS DISTRIBUTORS AND IN TECHNICAL BOOK STORES. IF UNAVAILABLE THERE, ORDER DIRECT.**

**JOHN E. RIDER Publisher, Inc.**  
480 Canal Street, New York 13, N. Y.  
In Canada:  
Charles W. Pointon, Ltd.  
6 Alcina Avenue, Toronto, Ontario