

# High Fidelity

DECEMBER

THE MAGAZINE FOR MUSIC LISTENERS

50 CENTS



By Lindström

new type



audiotape TRADE MARK

gives you **50% MORE** recording time per reel

...on stronger, more durable

**Mylar\*** polyester film



With Type LR Audiotape, you get the equivalent of a reel-and-a-half of ordinary tape . . .

900 ft on a 5" reel  
1800 ft on a 7" reel  
3600 ft on a 10½" reel

Type LR Audiotape is made on a 1-mil base of stronger, more durable "Mylar" polyester film — withstands extreme temperatures, is virtually immune to moisture, gives maximum tape life under all conditions of use and storage.

This new *Longer-Recording Audiotape* saves time and effort, eliminates reel changes, gives uninterrupted continuity of recording and playback for *any application* where recording time exceeds the conventional reel capacity.

Laboratory tests, as well as unsolicited testimonials by radio stations and recording experts, have conclusively demonstrated the superiority of LR Audiotape—in both performance and durability. It is also important to note that the largest users of longer playing tape are now insisting that it be made on "Mylar" polyester film, the base material used for LR Audiotape—additional proof of its superior quality.

Ask your dealer for a supply of longer-lasting, longer-recording Type LR Audiotape. A copy of Bulletin No. 211, giving complete data and specifications on LR Audiotape, is yours for the asking.

\*Du Pont Trade Mark

**AUDIO DEVICES, Inc.**

444 Madison Avenue, New York 22, N. Y.  
Offices in Hollywood—Chicago

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

LONG-PLAYING 33 1/2 R. P. M. HIGH-FIDELITY

# 8 MASTERPIECES \$1<sup>00</sup>

NOT \$100 EACH!— BUT \$100 FOR ALL EIGHT!



Long  
Playing

## NO STRINGS ATTACHED!

Without any obligation to ever buy another record from us—now or later—you can now obtain all the advantages of trial membership.

NOW YOU can get a real start on a complete record collection for only a dollar. Yes. You get ALL EIGHT of these great masterpieces—complete to the last note—for only \$1.00. Just imagine—NOT \$1 each, but \$1 for ALL EIGHT!

Of course, this price bears no relation to the value of the recordings. Even for TWENTY times that amount, you could not buy these masterpieces in recordings of equal quality.

### Why We Make This Amazing Offer

Actually we were FORCED to make this "give-away" offer . . . for two reasons: (1) Only by

putting our recordings in your hands can we convince you how extraordinary their tonal quality is. Performed by internationally-renowned orchestras, conductors, and soloists. Custom-pressed on the purest vinyl plastic. Reproduced with a fidelity of tone which encompasses the entire range of human hearing . . . 50 to 15,000 cycles!

(2) We want to show

The Musical Masterpiece Society, Inc., Dept. 1112, 43 W. 61st St., New York 23, N. Y.

### ALL EIGHT FOR \$1.00

|   |   |
|---|---|
| <b>BRAHMS</b><br><i>Academic Festival Overture</i>        | <b>DUKAS</b><br><i>Sorcerer's Apprentice</i>                |
| <b>WAGNER</b><br><i>Die Meistersinger, Prelude, Act 1</i> | <b>MOUSSORGSKY</b><br><i>Night on Bald Mountain</i>         |
| <b>SCHUBERT</b><br><i>Symphony No. 8</i>                  | <b>BEETHOVEN</b><br><i>"Ruins of Athens" (March, choir)</i> |
| <b>MOZART</b><br><i>Piano Concerto in E Flat</i>          | <b>BACH</b><br><i>Tocatta and Fugue in D Minor</i>          |

I enclose \$1.00 as complete payment; please send me the recordings of the eight great masterpieces listed above. Also enroll me as a Trial Member.

I am not obligated to buy any other recordings from the Society. I am to receive an advance description of future monthly selections. I may try any of these—free of charge—without paying a penny in advance. I may reject any recording before or after I receive it. And I may cancel my trial membership at any time.

In the future, for each selection I decide to keep—I will pay special member's price of only \$1.50 plus few cents shipping charges . . . a saving of 2/3 of the usual retail price!

Name . . . . .

Address . . . . .

City . . . . . Zone . . . . . State . . . . .

IN CANADA address: 686 Bathurst St., Toronto 4, Ont.

**SCHUBERT**  
*Symphony No. 8 (The "Unfinished"), Zurich Tonhalle Orch., Otto Ackermann, Conducting*

**BEETHOVEN**  
*The Ruins of Athens (March and Choir), Netherlands Philharmonic Choir and Orch., Walter Goehr, Conducting*

**BRAHMS**  
*Academic Festival Overture, Utrecht Symphony, Paul Hupperts, Conducting*

**MOZART**  
*Piano Concerto in E Flat, K 107, Artur Balsam, piano, Winterthur Symphony Orch., Otto Ackermann, Conducting*

**BACH**  
*Tocatta and Fugue in D Minor, Alexander Schreiner at the Organ of the Tabernacle Salt Lake City*

**WAGNER**  
*Die Meistersinger, Prelude, Act 1, Zurich Tonhalle Orch., Otto Ackermann, Conducting*

**DUKAS**  
*Sorcerer's Apprentice, Utrecht Symphony, Paul Hupperts, Conducting*

**MOUSSORGSKY**  
*Night on Bald Mountain, Netherlands Philharmonic, Walter Goehr, Conducting*

### Mail Coupon Now

Of course, we cannot keep "handing out" such magnificent long-playing recordings indefinitely. Once our membership rolls are filled—and they are limited by our production capacity—the offer will have to be withdrawn. So avoid disappointment. Rush coupon with a dollar today.

The Musical Masterpiece Society, Inc., Dept. 1112, 43 West 61st Street, New York 23, N. Y.

### Internationally Acclaimed!

"The recording is of such perfection it seems to bring the artists into your living room!"

—*Gladius Sounds, Amsterdam, Holland.*

"The discs can be recommended without reservation to record lovers."

—*The Acton, Zurich, Switzerland.*

"Excellent series of records"

—*The Saturday Review, New York*

"The beautiful reproduction is a great merit of the Society."

—*The Evening Post, Frankfurt, W. Germany.*

"Uncommonly fine, even for these days of technical advancement"

—*Los Angeles Examiner, Calif.*

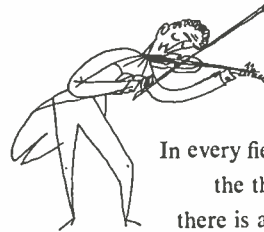
### There Shall Be Music In Your Home

Think how much beauty and serenity these recordings will add to your life—at a trifling cost. Think how they will set your family apart as one interested in the better things of life. Think what a cultural advantage your children will gain by having great music as an everyday inspiration.

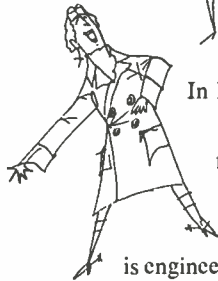
# Pickering Audio Components...


**SYNONYMOUS WITH HIGHEST QUALITY**

*Design...Manufacture...Performance*



In every field of endeavor . . . manufacturing,  
the theatre, concert or contest . . .  
there is always one standout.



In HI-FI equipment the standout is Pickering . . .  
pioneer in this field, responsible  
for the development and introduction of outstanding  
components for highest quality performance;  
every product bearing the Pickering name  
is engineered to conquer the challenge of  
optimum performance . . . in their manufacture  
the most stringent quality controls are  
exercised to assure and maintain the "Ne Plus Ultra"  
reputation for products featured by the  emblem.

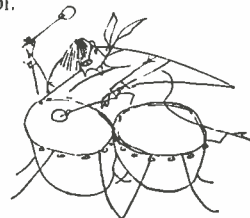


It's with good reason that professionals use  
Pickering Audio Components . . . they know  
the values built into Pickering equipment.

INVESTIGATE and you too will use Pickering  
components for your HI-FI system. . . .

You'll thrill to new listening experiences . . .  
you'll have the same high quality performance

as leading FM/AM good music stations, network  
and recording studios . . . REMEMBER, leading  
record companies use Pickering Components  
for quality control.



**PICKERING and company incorporated •**

**Oceanside, L. I., New York**

PICKERING PROFESSIONAL AUDIO EQUIPMENT

*"For those who can hear the difference"*

. . . Demonstrated and sold by Leading Radio Parts Distributors everywhere.

For the one nearest you and for detailed literature; write Dept. H-6

# High Fidelity

THE MAGAZINE FOR MUSIC LISTENERS

**The Cover.** Ah, yes, the Yuletide spirit is amove again, bringing us a minor but recurrent woe. The record companies always save some of their best releases for the pre-Christmas weeks, too late for magazine coverage. Unable to do anything realistic about choosing Christmas gift records, we decided to deal *unrealistically* with the problem—hence the Grunfeld article on page 43. Fortunately, audio-equipment makers turn out their bright new bounty somewhat earlier, so we can (and do) make some gift suggestions there (page 52). We also suggest, not that you haven't thought of it, that a complete high-fidelity installation is one of the nicest whole-family gifts conceivable.

**This Issue.** The big news is, of course, the Toscanini discography, which begins this month (see page 40 and the record section). Just for variety's sake, and because author Robert Marsh emphasizes the three historical stages in Toscanini recordings, we illustrated his introduction with sketches of the Maestro by his one-time fellow-artist, Enrico Caruso.

**Next Issue.** Are writers reading aloud worth listening to? We asked a very well known writer—William Saroyan. His answer will appear in January; very entertaining, too.

CHARLES FOWLER, *Publisher*

JOHN M. CONLY, *Editor*

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

ROY F. ALLISON, *Associate Editor*

ROY LINDSTROM, *Art Director*

*Editorial Assistants*

Miriam D. Manning, Cora R. Hoopes

ROLAND GELATT, *New York Editor*

*Contributing Editors*

C. G. BURKE

JAMES G. DEANE

JAMES HINTON, JR.

MANSFIELD E. PICKETT, *Director of Advertising Sales*

WARREN B. SYER, *Business Manager*

FRANK R. WRIGHT, *Circulation Manager*

Volume 4 Number 10

December 1954

|  |         |
|--|---------|
| AUTHORitatively Speaking.....  | 4       |
| Noted With Interest.....   | 9       |
| Letters .....  | 27      |
| As The Editors See It.....   | 39      |
| Toscanini on Records: 1920-1954, by Robert Charles Marsh..   | 40      |
| <i>An evaluative introduction to the discography.</i>  |         |
| The Sinister Art of Discal Giving, by Frederic Grunfeld.....   | 43      |
| <i>Don't let that Yuletide glow endanger your record-connoisseur status.</i>   |         |
| A Brave Echo From Vanished Vienna, by Martin Mayer.....  | 45      |
| <i>The story of the Deutschmeister Kapelle band, once the Emperor's Own.</i>   |         |
| Custom Installations .....   | 46-47   |
| Case Histories of Creation, by James Hinton, Jr.....   | 48      |
| <i>A guide to biographies of the great composers.</i>  |         |
| Help Wanted! by Henry T. Kramer.....   | 50      |
| <i>In which a reader reviews record reviewers.</i>   |         |
| A Shopping List of Audio Oddments and Trinketry.....   | 52      |
| The Music Makers, by Roland Gelatt.....  | 54      |
| Record Section.....  | 55-93   |
| <i>Records In Review; Building Your Record Library; Dialing Your Disks; Toscanini on Records, Part I, 1920-1948.</i>   |         |
| Tested In The Home.....  | 97      |
| Angle-Genesee Junior Cabinets; Audubon Bird Call; Bakers 300-K Triple-Cone Speakers; Bogen B50-4x Turntable and Arm; Dubblings Test Tapes; Fisher FM-80 Tuner; G & H Rebel V Enclosure; Kral Rek-O-Kleen Brush |         |
| The Ultimate Amplifier, by Emory Cook and Gus José.....  | 107     |
| <i>You can't buy this, but maybe you could build it.</i>   |         |
| Audio Forum.....   | 113     |
| Professional Directory.....  | 132-133 |
| Books In Review.....   | 134     |
| Traders Marketplace.....   | 137     |
| Advertising Index.....   | 139     |

Branch Offices (Advertising only): New York: Room 60, 6 East 39th Street. Telephone: Murray Hill 5-6332. Fred C. Michalove, Eastern Manager. - Chicago: John R. Rutherford and Associates, 230 East Ohio St., Chicago, Ill. Telephone: Whitehall 4-6715. - Los Angeles: 1052 West 6th Street. Telephone: Madison 6-1371. Edward Brand, West Coast Manager.

High Fidelity Magazine is published monthly by Audiocom, Inc., at Great Barrington, Mass. Telephone: Great Barrington 1300. Editorial, publication, and circulation offices at: The Publishing House, Great Barrington, Mass. Subscriptions: \$6.00 per year in the United States and Canada. Single copies: 50 cents each. Editorial contributions will be welcomed by the editor. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage. Entered as second-class matter April 27, 1951 at the post office at Great Barrington, Mass., under the act of March 3, 1879. Additional entries at the post office, Pittsfield, Mass., and Albany, N. Y. Member Audit Bureau of Circulation. Printed in the U. S. A. by The Ben Franklin Press, Pittsfield, Mass. Copyright 1954 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.

# Walco PRODUCTS

## Just for the Record!



### WALCO STATI-CLEAN ANTI-STATIC RECORD SPRAY

**STOPS STATIC DUST.** Walco Stati-Clean is your best defense against dust—major cause of record and needle wear. Stati-Clean spray cleans the disc surface, stops static electricity that attracts dust. Handling and "dusting" no longer builds up static. Stati-Clean improves fidelity, eliminates static "crackle." Lasts dozens of plays, no need to reapply each time. Tested safe—thousands sold. Complete with special applicator cloth.

### WALCO DISCOVERS PROTECTIVE SLEEVES FOR RECORDS

Walco DISCOVERS—now with the new contoured bottom—are the perfect answer to record protection. You slide your records into DISCOVERS, then into the original jacket. No more scratches, moisture or finger marks from handling. DISCOVERS seal out dust, protect against extremes of temperature, accidental spillage of liquids. They keep the sound safe and sound! Packaged 12 12-in. sleeves or 15 10-in. sleeves.



### WALCO REPLACEMENT NEEDLES

FOR LONGER RECORD LIFE

Osmium and sapphire-tipped styli are rated only about 20 to 60 hours of play, after which they develop chisel-edged flats. These flats shear highs from your records, ruin groove walls. Periodic needle replacement is an absolute necessity for the serious music lover. You replace with the finest when you replace with Walco needles (and the superb Walco Diamond)—first choice of major cartridge manufacturers.

SEND FOR FREE BOOKLETS  
ON NEEDLE AND RECORD CARE

AT YOUR RECORD DEALER'S

# Walco PRODUCTS, INC.

60 Franklin St., East Orange, N. J.



## Xmas Note!

HERE'S THE PERFECT GIFT  
FOR YOUR HI-FI FRIENDS  
(and yourself!)

## RECORD CARE KIT

A handsomely boxed kit containing a can of Walco STATI-CLEAN Anti-Static Record Spray; two dozen Walco DISCOVERS, 10- and 12-inch sizes; a comprehensive Record Care Guide Book, packed with vital information on record and needle care and wear, how to handle and store discs, how to get 10 times the wear from your LP records, etc.; and a camel's hair brush for the all-important job of keeping your needle tip clean and dust-free. Your friends will thank you all year long for this useful and thoughtful gift.

**\$4.95**  
Kit complete



## AUTHORitatively Speaking

Robert Charles Marsh, our Toscanini-discographer, has taught philosophy at four American universities, most recently as visiting professor in the State University of New York, and has been a student at four American universities, Oxford, and Trinity College, Cambridge. His original ambition was to sing in opera, and this has led to a number of musical activities, which include study at Harvard under Paul Hindemith and a season as conductor of the student orchestra at the University of Illinois. His present ambition is to combine his philosophical and musical interests and become "a really competent critic." The quotation-marks are his own and probably indicate modesty, which we think uncalled-for, after reading his evaluation of Toscanini as a conductor. Marsh was born in Ohio, grew up in Chicago and is at present a member of Trinity College, Cambridge.

Each time James Hinton prepares to attack another installment of his series on books about music, he writes a long letter explaining that it is impossible to write about reading about music, after which he goes ahead and does it. He is afraid, he explains, that he will seem to be saying that reading about music is a substitute for listening to it.

Henry T. Kramer, the audacious reader who takes record-reviewers to task on page 50, is in the reinsurance business, which he describes as a mystery not worth solving for the uninitiate. He adds that he plays the clavichord when his record-player is silent, that he envies record-reviewers and that he is against naming hurricanes after women (some women are windy, but not that windy). He has been in print before but not, he says, in any publication so elegant (his word) as HIGH FIDELITY. If his convictions on the proper content of record-reviews seem strong, he explains, it is because all his convictions are strong, which he can't do anything about. The saving factor is that he doesn't expect everyone to agree with him. He lives in Marblehead, Mass., and his clavichord was made for him by two young men who have gone into the ancient-instrument business in a big way. Mr. Kramer thinks we should have an article on the subject. Lute-lore, anyone?

While Emory Cook was being interviewed on the subject of his career in sound (HIGH FIDELITY, October 1954), he kept interrupting the discussion about himself with remarks about his amplifier, which seemed from his comments to be the marvel of the age. Seeing only one way to get back to the main topic, we asked him to write an article about the amplifier (which is not available commercially and probably won't be). He did. See page 107.

For more information about products advertised in HIGH FIDELITY use the Readers' Service Card facing page 124.



**NOW! SEE — HEAR  
THE LATEST IN  
AUDIO EQUIPMENT**

# AUDIO FAIR / LOS ANGELES\*

**OVER 100 HI-FI AUDIO COMPONENT MANUFACTURERS** from all over the world will exhibit the newest innovations in audio equipment at the 3rd Annual West Coast Audio Fair. Don't miss this year's great "Audio Roundup—Western Style"—presented in cooperation with the Audio Engineering Society, the Audio Components Distributors Association and the Audio Components Industry at large.

**YOU WILL SEE—HEAR—APPRAISE** the newest and latest high fidelity components, specially designed for home-music systems—an exciting "Audio Roundup" of all nationally advertised audio equipment representing the greatest developments yet offered for the reproduction of recorded or broadcast program material. **PLAN NOW TO ATTEND . . .**  
**ADMISSION FREE TO ALL EXHIBITS**



FOR FURTHER INFORMATION  
WRITE, WIRE, PHONE:

WILLIAM L. CARA, FAIR MANAGER  
358 S. BENTLEY AVE.  
LOS ANGELES 49, CALIF.  
RICHMOND 7-4650

**THE ALEXANDRIA HOTEL / FEBRUARY 10, 11, 12, 13, 1955**



*\*In the interests of the consumer as well as the Audio Components Industry, Audio Fair Los Angeles exhibition space has been limited to Audio Component Manufacturers. Products to be displayed are subject to approval of the AFLA Admissions Committee.*

*self-powered...  
new convenience!*

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

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

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

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



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

Model C-8P  
 (without wooden cabinet)  
 With Mahogany cabinet  
 (Illustrated)

Model C-8PM \$107.50

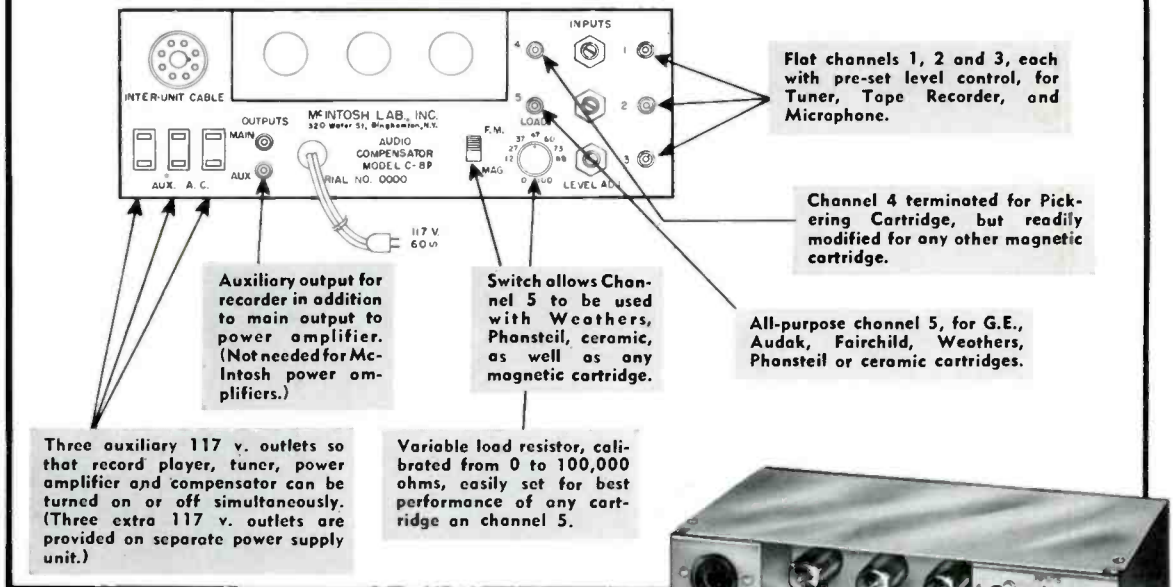
Model C-8, powered  
 by McIntosh ampli-  
 fiers, without cabinet  
 \$88.50.

Model C-8M, with Ma-  
 hogany cabinet \$96.50.

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



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



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

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

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



Separate power supply, 5½" x 4¼" x 2¾", allows smaller main control unit for maximum convenience of installation—prevents any possible induced hum problem from associated equipment.

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

# McIntosh

## LABORATORY, INC.

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

CABLE: SIMONTRICE NEW YORK All Codes

Exciting High Fidelity Firsts!

# INTERELECTRONICS

Now . . . in these superb matched instruments . . . enjoy the foremost design advances in High Fidelity . . . every desirable feature:  
 startling realism, greater power, lowest distortion,  
 precision craftsmanship, gleaming polished  
 chromium chassis, attractive price.

REVOLUTIONARY NEW CIRCUITRY!

## INTERELECTRONICS

"Coronation 100"

### 40 WATT Amplifier

Greatest amplifier buy today and here's why. RESERVE POWER — 80 watt peak, EXCLUSIVE NOVALOOP CIRCUITRY — completely new, non-ringing multiple path feedback design, over 50 DB feedback. 40 WATT HIGH EFFICIENCY, WIDE RANGE OUTPUT TRANSFORMER—sealed multiple-section winding, thin strip core. FOOLPROOF DAMPING CONTROL—continuously variable, exactly matches loud speaker for startling performance. 5 to 200,000 cycle response. DISTORTION FREE—less than 0.05% at 30 watt level, exceeds FCC requirements for FM broadcasting. POWER RESPONSE—at 30 watts  $\pm$  0.1 DB from 16 to 30,000 cycles. HUM AND NOISE LEVEL—virtually non-measurable. DESIGNED FOR THE FUTURE—finest sealed components mounted on Bakelite terminal board for decades of trouble-free listening pleasure. Plug-in filter capacitor. Critical networks of precision components, lifetime encapsulated. BUILT-IN PREAMPLIFIER POWER SUPPLY. BUILT-IN POWER FOR NEWEST ELECTROSTATIC TWEETERS. Other firsts.



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



## INTERELECTRONICS

"Coronation"  
 CONSOLETTE

**\$79<sup>50</sup>**

PREAMPLIFIER-EQUALIZER

Worthy companion to the incomparable "Coronation 100" 40 watt amplifier. ADVANCED EXCLUSIVE CIRCUITRY — the only preamplifier-equalizer operating entirely thru negative feedback. REVOLUTIONARY NEW INPUT TUBE, Z-729, phenomenal low noise, followed by premium 12AY7 tube. HUM INAUDIBLE with

all controls on full. DISTORTION FREE—virtually non-measurable, exceeds FCC requirements for FM broadcasting. 5 to 200,000 cycle response. HIGHEST GAIN—no transformers required with all present phono cartridges. LOUDNESS CONTROL—continuously variable to your exact preference. MAXIMUM BASS AND TREBLE COMPENSATION—over 20 DB distortion-free boost and attenuation. FIVE INPUT SELECTIONS. 16 PRECISION PLAYBACK CURVES—lifetime encapsulated precision plug-in networks, instantly replaceable if equalization curves change. ULTRA COMPACT, EASY MOUNTING. Built-in power for Weathers cartridge, film projector photocells, condenser microphones. Distinguished satin-gold LUCITE front panel. Custom finished table cabinets available. Many extras.

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

## INTERELECTRONICS

2432 Grand Concourse  
 New York 58, New York

EXPORT OFFICE: Electronics Manufacturers' Export Company, Hicksville, N. Y.



We shall start this month's column with an item about a subject which as far as we know, has nothing to do with music, high fidelity, or much of anything else normally covered by this magazine. In fact, this item should properly appear in the *Rural New Yorker*. It has to do with a hen. We regret to say that our report does not even concern a recording of a hen; it was a live hen, and she didn't cackle. She swung a baseball bat.

This hen was in a wire cage about 4 ft. long and maybe a foot wide. At one end was a feedbox. The hen would peck some feed, then run to the other end of the cage, stick her neck out and grab a loop which was tied around the end of a small baseball bat. She would pull the bat back, then release it (it was on a spring, apparently). The bat would hit a ball into a miniature diamond, studded with miniature players. If the ball struck a player and coasted back toward "home plate" the hen would pull again on the bat; if the ball hit the back fence, the hen would dash back up to the feed box and grab a few more kernels of grain. Reinvigorated, she'd trot back to the bat, pull some more, restoke herself after a home run, and so on, endlessly. In the "dugout" were three more hens; strictly unionized, they worked on three-hour shifts.

This baseball-playing hen appeared at the Chicago Sight & Sound Exhibition, courtesy Howard Sams, and afforded a lot of entertainment and amusement for visitors, particularly those who were glad to get their minds off certain other goings-on in the baseball world at the time in New York and Cleveland.

What has this to do with hi-fi or music? Nothing, like we said at the beginning. Just thought you'd like a change, once in a while!

And now back to business, with a note that Mr. Leo W. Sudmeier, 3017

*Continued on page 11*

## ALLIED'S matched systems are your best buys in high fidelity

**FEATURE VALUE SYSTEM  
SPECIALLY PRICED  
UNTIL JAN. 1, 1955**



Regularly \$156.50  
NOW ONLY \$149.50



High Fidelity is not expensive at ALLIED. Complete systems are available for as low as \$98.50. ALLIED systems offer these advantages:

**Easy Installation:** no technical knowledge required—no soldering, no special skill needed.

**Color-Coded Leads:** all components plug in—you can't make a wrong connection.

**Full Instructions:** each system comes with an easy-to-follow manual.

**Cartridges Installed:** no need to bother with cartridge installation.



### New "Space-Saver" Phono System:

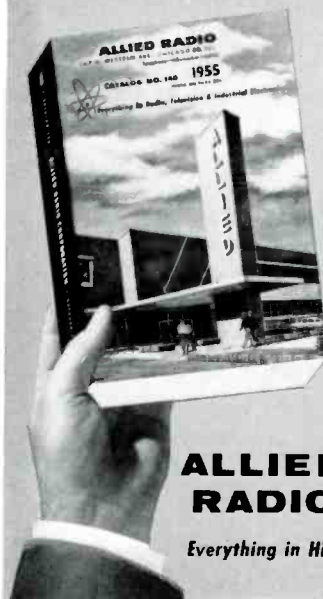
Now you can have authentic high fidelity performance in minimum space. No investment in cabinetry required. Components carefully selected and matched. Simple plug-in installation. System includes: quality Knight 12-Watt Amplifier (featuring 3-position record compensation, calibrated bass and treble controls, loudness-volume control, response  $\pm 0.75$  db, 20-20,000 cps at 12 watts), in black-wrinkle metal case only  $3\frac{1}{2} \times 13 \times 10\frac{1}{4}$ " ; Webcor 1127-270 Three-Speed Changer (9 x 14 x 14") with G.E. RPX-050 triple-play magnetic cartridge (dual-tip sapphire stylus); Permoflux "Diminutive" speaker system (3 speakers in modified bass reflex enclosure, for bass, middle range and treble reproduction),  $11\frac{1}{2} \times 23\frac{1}{2} \times 12$ ", choice of mahogany or blonde finish. System comes ready to plug in. Hi-Fi demonstration record included. Shpg. wt., 56 lbs.

94 PA 129. Regularly \$156.50. Now only \$149.50

93 SX 312. Knight 12-Watt "Space Saver" Amplifier only. Shpg. wt., 14 lbs. Regularly \$59.50. Now only \$52.50

Easy Terms available: 10% down, 12 months to pay

**SEND FOR FREE  
1955 CATALOG**



Write today for ALLIED'S 308-page 1955 Catalog—your complete guide to the world's largest selections of Hi-Fi systems and units. If it's anything in Hi-Fi, it's in stock at ALLIED.

#### EXPERT HI-FI HELP

Our audio consultants will help you make the best selections at lowest prices.

#### EASY TERMS

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

**Free** Send for our informative 16-page illustrated booklet: "This Is High Fidelity"—valuable guide to understanding Hi-Fi.

ALLIED RADIO CORP., Dept. 49-M-4  
100 N. Western Ave., Chicago 80, Ill.

Send FREE 1955 Catalog.  Send FREE Hi-Fi Booklet.

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

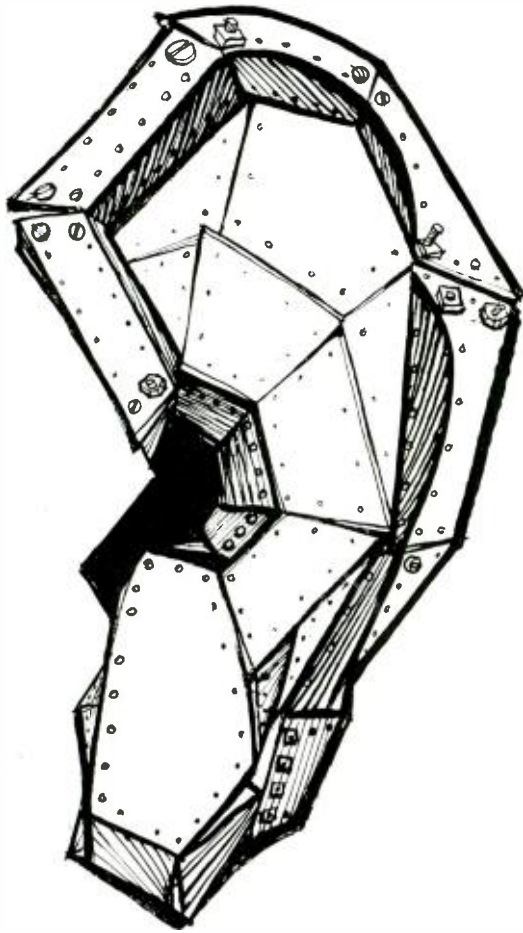
Name \_\_\_\_\_

Address \_\_\_\_\_

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

**ALLIED  
RADIO**

Everything in Hi-Fi



## Maybe you DON'T have a tin ear!

Does your music system *really* sound the way you hoped it would?

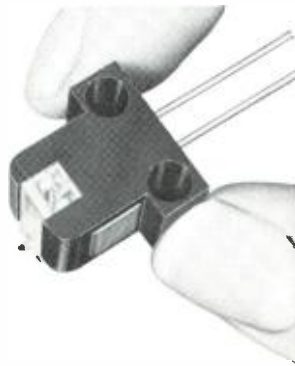
Make it supremely worthy of a true golden ear by replacing your old-fashioned phonograph pickup with the sensational new ESL electrodynamic cartridge.



*Electro-Sonic Laboratories, Inc.*

35-54 Thirty-sixth Street, Long Island City 1, N. Y.

*diamond \$29.95 - sapphire \$14.95*



## NOTED WITH INTEREST

*Continued from page 9*

Stocker Place, Los Angeles 8, would be a happy man if he could acquire copies of HIGH FIDELITY Nos. 1, 2, 4, 6 and 7. D. Quan, Box 87, Ft. Bragg, N. C., and C. A. Kelly, 1564 Massachusetts Ave., Cambridge 38, Mass., want No. 4; C. H. Anthony, 205 Speen St., Natick, Mass., wants Nos. 14 and 15.

### Alabamans Please Note

A letter from David Marxer, music director of the University of Alabama's Radio Station WUOA (FM), tells us that the celebration of their fifth anniversary on December 5th will be particularly newsworthy because they will be increasing their radiating power (ERP) nearly four-fold. Since about 60% of their programming is music, that will be good news for music lovers in Alabama.

Double congratulations to WUOA!

### More Binaural

Interest in binaural keeps forging ahead. We had an item some issues ago asking for reports on binaural broadcasts and at that time, received only desultory response; in other words, not much doing. There are things going on, however; for instance, in San Francisco KEAR-KXKX put on the first binaural broadcast in that city on September 18, with a two hour show. Program materials were tapes and disks. — And there are sure to be more things going on as program materials become more readily available; that seems to have been the major drawback so far. Keep us posted, will you, please?

### Dept. of Utter Confusion

We would now like to say "tsk" to the manufacturer of a speaker enclosure who recently issued a little bulletin in which he got things pretty well mixed up, in our opinion, even to the point of making statements which could result in dissatisfaction with some fine products.

Talking about factors to be considered in recommending speakers, this bulletin says: "Take the problem of the high end. Too much high-end results in harshness and stridency." This, to begin with is not necessarily

*Continued on page 13*

DECEMBER, 1953

**Outstanding  
noise and interference rejection**  
with the new

*H. H. Scott*



### FM TUNER

**Lowest  
ignition noise**

**Lowest  
interference**

**Wide-band  
detector  
and limiters**

**Single-sweep  
tuning**

**Interstation  
noise  
suppressor**

**2-microvolt  
sensitivity**

**Tuning-signal  
strength meter**

**Unique  
convenience**

Quality of FM reception

is determined largely by what is not heard, particularly in Metropolitan areas where noise, interference and reflection effects are high.

The new 310 FM Broadcast Monitor Tuner features wide-band circuit design permitting outstanding rejection of ignition noise, image and other station interference. Multi-path fading and spurious responses

(which show up as reception of the same station at many spots on the FM band) are virtually eliminated. The 2 mc wide-band detector and limiters and full 150 kc wide flat bandpass IF characteristics make tuning completely non-critical and drift-free

and give essentially distortionless reproduction at all signal levels. The 2 microvolt sensitivity at 20 db quieting (4 microvolt at 40 db quieting) allows interference-free reception with full limiting action even on weakest signals.

The inter-station noise suppressor is adjustable on the front panel and allows complete inter-station noise elimination but also reception of very weak stations. The line-tuning control and combined tuning meter and signal strength indicator are useful for tuning weak signals and antenna orientation.

Rejection of spurious responses resulting from cross-modulation by strong local signals is better than 85 db, an outstanding design accomplishment. We believe that the 310 provides the best overall design balance possible at this stage of the art, incorporating all significant features and refinements known today.

Unique convenience of operation, attractive styling and moderate cost enhance its desirability to the serious music lover.

**H. H. SCOTT inc.**

FREE BOOKLET

A pioneer in sound reproduction and instrumentation, H. H. Scott, Inc. received the ELECTRICAL MANUFACTURING Award for outstanding instrument design and the Medal of Merit of the International Sight and Sound Exposition. The John H. Potts Memorial Medal of the Audio Engineering Society was awarded to H. H. Scott for outstanding contributions to audio science.

385 PUTNAM AVENUE,

CAMBRIDGE 39, MASS.



# Musically Authentic Reproducing Systems

## BASIC SYSTEM — MODEL S-300

### USES

The Model S-300 is a complete loudspeaker system with low distortion, wide angle of distribution, extraordinary frequency range, and specifically designed for home or auditorium use.

For applications that permit the mechanism to be mounted in a true infinite baffle or in a suitable enclosure of 50 cubic feet or more, the system may be used with assurance that the entire frequency range will be realized. The speaker's outstanding performance, when suitably baffled, makes it ideal for the reproduction of organ and concert music, in the home and auditorium.

The basic system, Model S-300, comprises two sets of speaker mechanisms. The first is a single voice coil driving the Styroacne speaker which reproduces the bass and middle range to about 3000 cycles. The second is an array of 4 direct radiation tweeters oriented to give wide dispersion of the high frequencies. This second unit of the system is connected through a condenser which provides a smooth transition without incurring poor transient response.

The Styroacne speaker is distinguished by the large acoustic radiation surface it provides for adequate clean bass response. The radiating surface is a 20 in. diam. cone thus providing 300 square inches of vibrating surface at the low frequencies where piston action is the mode of vibration. This is equivalent to four 12 inch woofers or two 15 inch woofers.

### SPECIFICATIONS

#### MODEL S-300 LOUDSPEAKER SYSTEM COMPLETE SYSTEM

Impedance 8 Ohms  
Frequency response 16-15,000 cps  
Power Handling Capacity 25 Watts RMS 50 Peak  
Weight unpacked 30 lbs.  
Dimensions 24" x 34"

#### STYROACNE UNIT — MODEL 300

Radiating surface 20" diam. Cone Piston  
Frequency response 16-3,000 cps  
Power Handling Capacity 25 Watts RMS 50 Peak  
Voice coil 1 1/2" diam.  
Magnet 1 1/2 lb. Alnico V.  
Resonant frequency Below 20 cps  
Dimensions 24" x 24"

## BASIC SYSTEM — MODEL S-225

### USES

The Model S-225 is essentially the same as Model S-300 except that the styroacne unit is smaller and two instead of four tweeters are provided. Substantially the same range of authentic bass reproduction is achieved in a smaller enclosure at less cost and space requirement than the larger unit.

### SPECIFICATIONS

#### MODEL S-225 LOUDSPEAKER SYSTEM COMPLETE SYSTEM

Impedance 8 Ohms  
Frequency response 20-15,000 cps  
Power Handling Capacity 20 Watts RMS 40 Peak  
Weight unpacked 25 lbs.  
Dimensions 34 1/8" x 20 3/8"

#### STYROACNE UNIT — MODEL 225

Radiating surface 17" diam. cone piston  
Frequency response 20-3,000 cps  
Power Handling Capacity 20 Watts RMS 40 Peak  
Voice coil 1 1/2" diam.  
Magnet 1 1/2 lb. Alnico  
Resonant frequency About 20 cps  
Dimensions 20" x 20"

### COMPLETE SYSTEMS

#### Symphony MODELS SW-300 & SC-300

These comprise the Model S-300 mounted in cabinets for use against the wall and for corner location respectively. Either enclosure is a completely enclosed heavily damped cabinet and the performance of the speaker system is independent of location except as the sound is affected by the listener's environment and is available in walnut, blond or mahogany finish.

Height 38"  
Width 41"  
Depth (Model SW) 15"  
Depth (Model SC) 26"  
Internal capacity 8 cu. ft.

Frequency response is essentially flat from 35 cps to beyond 13,000 cps.

## Concert MODEL S-225 VH

This unit comprises the Model S-225 in sturdy heavily damped cabinet that may be used either with the long dimension vertical or horizontal. Legs are provided for installation by dealer or customer to accommodate either application.

Each cabinet is of heavy veneer and is available in either mahogany or blond finish.

Height 35 3/4"  
Width 22"  
Depth 16"  
Internal capacity 6 cu. ft.

Frequency response is essentially flat from 40 cps to beyond 13,000 cps.

## Majestic MODEL SA-300

This unit comprises the Model S-300 in large cabinet designed to achieve range of response substantially equal to that obtained with the Model 300 Styroacne Unit when it is mounted in a rigid infinite plane baffle.

Each cabinet is made of heavy veneer and is available in either mahogany or blond finish.

Height 60 3/4"  
Width 35 1/2"  
Depth 20 3/4"  
Internal capacity 20 cu. ft.

Frequency response is essentially flat from 25 cps to beyond 13,000 cps.

### NET PRICES

#### COMPLETE SYSTEMS

Model SA-300 ..... \$450  
Models SW & SC-300 ..... \$450  
Model S-225 VH ..... \$250

#### BASIC UNITS

Model S-300 ..... \$250  
Model S-225 ..... \$200

#### STYROACNE UNITS

Model 300 ..... \$125  
Model 225 ..... \$115

de MARS ENGINEERING & MFG. CORPORATION  
360 MERRIMACK STREET, LAWRENCE, MASS.

## NOTED WITH INTEREST

*Continued from page 11*

true. Given a good high-end reproducer, the highs simply get out of balance with the lows — and *that* is all-important. A violin (live) is not strident simply because you listen to it from 5 feet away rather than 50, which is what the unqualified statement in the bulletin would indicate.

The bulletin goes on: "This has been a major complaint of the audiophile with most of the available speakers. There are, of course, two solutions to this problem: decrease the high frequency power of the speaker or increase the bass response of the speaker. The Tannoy and RCA LC-1A speakers take the first solution . . . . Naturally, this is not a very good method of getting results . . . ."

This seems to us an unnecessary slam at two excellent speakers, and we can assure you that the goal of every speaker manufacturer is to get as near as possible to flat frequency response from as low to as high a frequency as possible. It is not difficult to get efficiency at high frequencies; it is very hard to get it at extreme low frequencies. Hence it is imperative that speaker manufacturers *do* hold down the high end efficiency relative to that at the low end. Careful design and wise (and often advisable) use of level controls on the high end are required for anything like level frequency response.

We could go on at some length and all too easily get into a discussion of speaker and enclosure design . . . so let's skip on to the department of confusion. Having slammed Tannoy and RCA's LC-1A and said that they wouldn't work in this particular enclosure, the bulletin then says, "Any woofer will be tremendously improved if used in a ———." What, please, is a 15-in. Tannoy?

Still further: "The ultimate that we have been able to find so far is the Jensen Triaxial . . ." and on the next page the bulletin says, "Two and three way systems are now obsolete." What is a Jensen Triaxial if it's not a three-way system? We are sure that Messrs. Jensen, Klipsch, Electro-Voice, Jim Lansing, Altec-Lansing, University, Brociner, Tannoy, Wharfedale, and — well, practically every speaker manufacturer in business will be pleased to hear that they are now obsolete!

Well, pardon us while we've blown

*Continued on page 15*

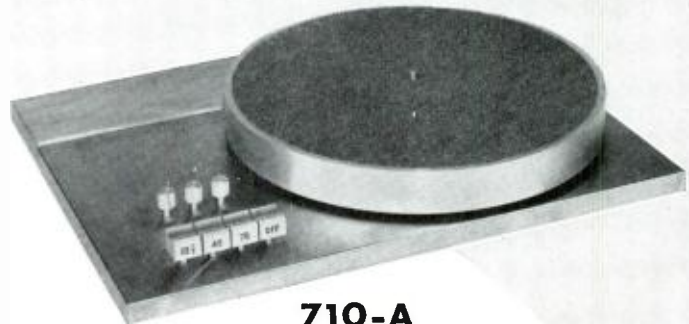
**amazingly quiet,**

**convenient,**

**the new**

**attractive,**

*H. H. Scott*



### **710-A TURNTABLE**

**Motor rumble down  
more than 60 db**

**Wow reduced  
to less than 0.1%**

**Instant  
push-button selection  
of three speeds**

**Stroboscopic speed  
and pitch adjustment**

**Torsional  
and dual-stage  
mechanical filtering**

**6-lb.  
cast aluminum  
turntable**

The 710-A Stroboscopic Broadcast Turntable achieves reduction of motor rumble more than 60 db below recording level, and decreases wow to less than 0.1%, by a unique torsional and dual-stage mechanical filtering system. Constant unvarying speeds are obtained with the heavy, non-magnetic, balanced turntable machined from a single aluminum casting. Instant selection of 33-1/3, 45 and 78 rpm speeds by convenient push-buttons. Automatic braking stops the free-wheeling turntable quickly when the off button is pressed, for quick record removal. Each speed is independently adjustable  $\pm 5\%$  to permit exact tuning to the pitch of an accompanying musical instrument such as organ or piano, or to compensate for off-speed recordings. Built-in neon stroboscope permits precise speed adjustment regardless of line voltage. Pickup-arm mounting and turntable bearings are rigidly connected to minimize differential vibration and acoustic feedback. This system has shock mounting isolation from both motor and turntable base, facilitating installation since the unique mounting makes vibration isolation of turntable base from cabinet unnecessary. Effects of very low frequency arm resonance and system noise below 20 cps (where best sound systems begin to cut off) are reduced by more than 50 db, an outstanding design accomplishment. Quiet nylon spindle bearings never require lubrication. In our opinion, the 710-A Stroboscopic Broadcast Turntable affords a new standard of excellence in turntable performance, with unique convenience of installation, operation, adjustment, and maintenance, together with outstanding styling and moderate cost.

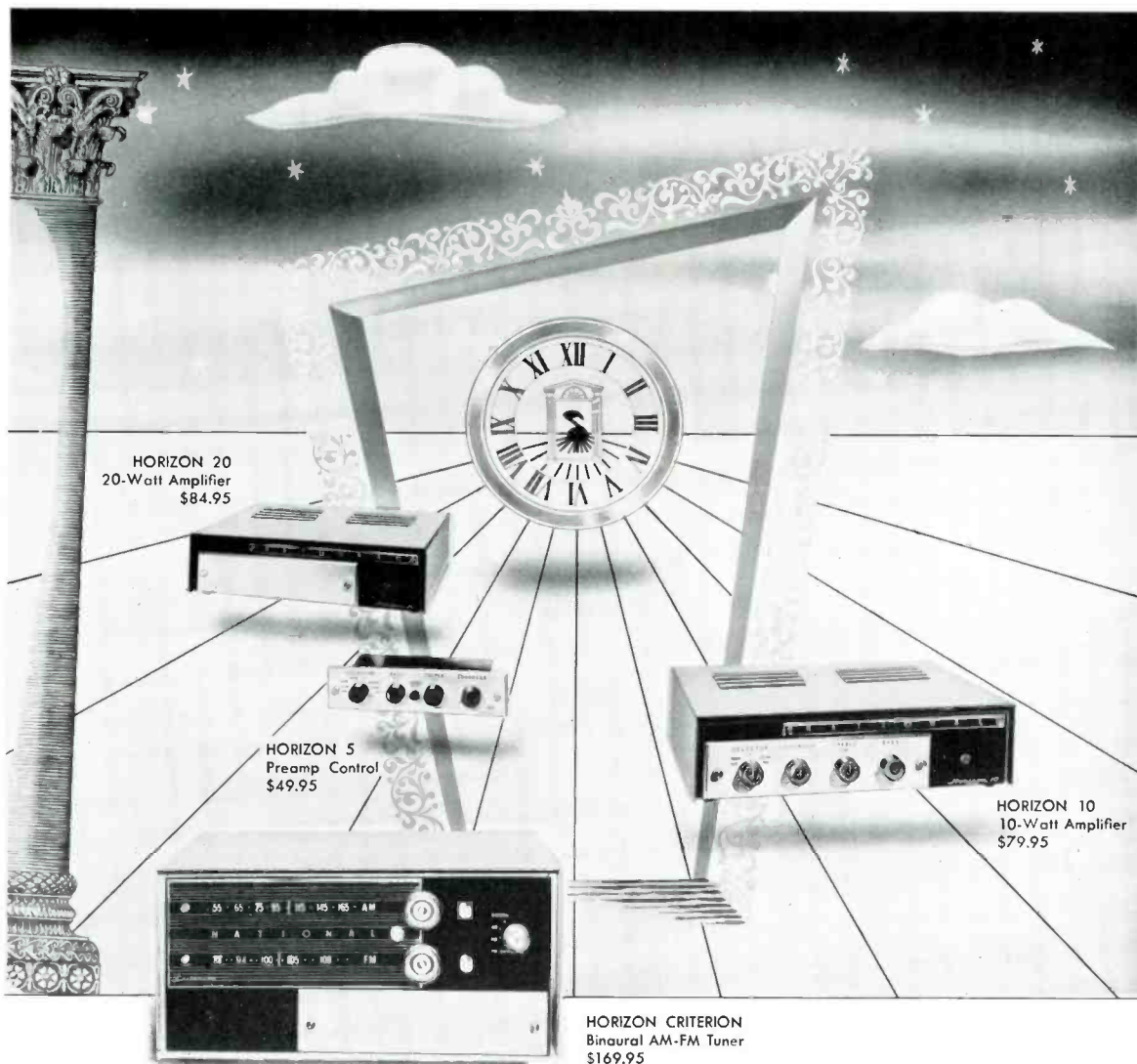
**H. H. SCOTT inc.**

FREE BOOKLET

385 PUTNAM AVENUE,

CAMBRIDGE 39, MASS.

Professional sound equipment by H. H. Scott Inc. is designed for the discriminating music lover who recognizes and appreciates those extra features and engineering refinements separating the superb from the merely good. The medals, awards and ratings earned throughout years of pioneering in technical and styling trends are but an indication of the unique "listenability" of H. H. Scott equipment.



HORIZON 20  
20-Watt Amplifier  
\$84.95

HORIZON 5  
Preamp Control  
\$49.95

HORIZON 10  
10-Watt Amplifier  
\$79.95

HORIZON CRITERION  
Binaural AM-FM Tuner  
\$169.95

the new **HORIZON** line in high fidelity

**HORIZON CRITERION**

Matchless AM, drift-free FM, both at the same time or new binaural reception. Exclusive FM Mutamatic Tuning eliminates hiss and noise between stations! Phenomenal Sensitivity — .5 microvolts!

**HORIZON 20**

Revolutionary new Unity-Coupled output circuit. Completely eliminates impulse distortion caused by transformers in conventional amplifiers.

**HORIZON 10**

Unity-coupled output circuit. Built-in preamp control unit with record equalizer, loudness control, bass and treble controls — three inputs.

**HORIZON 5**

Less than .2% harmonic, .3% intermodulation distortion. Four inputs. 7 equalization curves, loudness-volume and bass and treble controls. Slips into tuner or 20-watt amplifier.

THE CHRISTMAS GIFT THAT IS

*tuned to tomorrow*

For complete specifications write Dept.

NATIONAL COMPANY, INC.  
61 Sherman St., Malden 48, Mass.

**National** 



## NOTED WITH INTEREST

*Continued from page 13*

our top, but we do think that material such as is contained in this bulletin does not serve to clarify the complex problems of sound reproduction for the high fidelity enthusiast; we do not want you to be led to believe that there is any single panacea which will solve all speaker and speaker-enclosure problems. There is no single solution; there are many partial ones, some better than others.

### What Next?

Having worked ourselves into something of a bad humor with the previous item, let's return to normalcy and good humor by bringing to your attention a large advertisement which appeared recently in the Boston *Daily Globe*, in which the words "High Fidelity" were decidedly dominant. They referred, this time, to "the new, the finest, corselette . . . with a criss-cross inner belt that holds your tummy in!"

Anybody told M. Dior about high fidelity?

(Thanks for the clipping and the laugh to Lt. D. E. Lundstrom, of the USS Norfolk.)

### Fairtime

By the time this issue appears, the season of audio fairs, exhibits and shows will be under full steam. The Chicago show will have filled a floor and a half at the Palmer House; the New York Audio Fair will have jammed three and a half floors of the Hotel New Yorker. In Boston, the stomp of hi-fi feet will have invaded the Hotel Touraine. And there will be more to come: Los Angeles is planning its show for the 10th through 13th of February; there's an audio shindig scheduled for Philadelphia, probably in February but the dates have not been finalized at this writing; Washington will repeat last year's success at the Hotel Harrington on March 4, 5 and 6.

By no stretch of the imagination are we going to try to take you on a tour of the New York (or Chicago or Boston) show . . . the New York Audio Fair directory listed 141 exhibitors; they filled 3½ floors and occupied nearly 200 rooms. Masses of new products were shown, with new lines coming from unexpected quarters. But

*Continued on page 16*

# patented! exclusive!

# H. H. Scott

## DYNAURAL dynamic noise suppression



The new 210-C DYNAURAL Laboratory Amplifier  
with dynamic noise suppression



The 99-A Transcription Amplifier set a new styling trend by incorporating "front end" and 12-watt power amplifier, with power supply in a compact, attractive case. Like all H. H. Scott amplifiers, its clean, symmetrical clipping when overloaded affords power output audibly equal to much higher formal ratings, based on comparative listening tests. With control flexibility matched by few amplifiers at any price, we believe the 99 is preeminent in performance and value in the hundred-dollar price field.

The 114-A DYNAURAL Noise Suppressor, styled to harmonize with the 99-A Amplifier and 120 Equalizer-Preamplifier, offers the DYNAURAL feature to those wishing to add it at a later date in the development of their high fidelity systems.

The DYNAURAL Noise Suppressor virtually eliminates turntable rumble and record scratch and hiss, but without losing audible music as with fixed filters.

DYNAURAL noise suppression is almost essential if the musical response now possible with new extended-range speaker systems and program material is to be enjoyed fully — unmarred by extraneous noise.

The new 210-C DYNAURAL Laboratory Amplifier includes the best, most practical features we have developed over the years — and at a "best buy" price.

Resembling an attractive "control unit", the 210-C incorporates complete equalizer-preamplifier, 25-watt power amplifier, DYNAURAL noise suppressor operable on all input channels, versatile record equalizer and input selector, unique flexibility in tape recording and monitoring, and many other features.

In our opinion, the 210-C offers the outstanding combination of over-all features, performance, and price.

## H. H. SCOTT inc.

FREE BOOKLET

We believe there is good reason for the preeminence earned by H. H. Scott amplifiers. Outstanding technical features are but a means to an end — "best listening". H. H. Scott personally spends hundreds of hours yearly in listening tests to insure integrity in every detail.

385 PUTNAM AVENUE,

CAMBRIDGE 39, MASS.

*Continued from page 15*



*the magnificent*  
**Dynacord**<sup>®</sup>  
*by Pentron*

Now  
for the  
first time

... a professional tape recorder that offers both  
**MAXIMUM OPERATING CONVENIENCE**  
plus **UNMATCHED DEPENDABILITY**

Dynacord is engineered to exceed the rigid requirements of broadcast stations, sound studios, industry and government. Its wide dynamic range and many convenient operating features amaze engineers and audiophiles alike. Compare it in every way with any other professional tape recorder and see why Dynacord sets the new standard of professional recording.

*Model DTM Tape Transport Mechanism, \$350 net.*  
*Model DP-100 Broadcast Amplifier, \$150 net.*  
*Model DS-10 Audiophile Amplifier, \$75 net.*

Write for  
details and  
bulletin

Exclusive 2-speed, inside-out Hysteresis synchronous motor. Direct capstan drive.

Exclusive dynamic braking, fast, positive, fool-proof.  
 Frequency Response: 50-15,000 CPS at 15 in./sec.  $\pm$  2DB  
 Signal to Noise Ratio: better than 55 DB

**THE PENTRON CORPORATION**  
 777 South Tripp Avenue, Chicago 24, Illinois, Dept. HF-12  
 Canada: Atlas Radio Corp., Ltd., Toronto

Largest Exclusive Makers of Tape Recorders and Accessories.

**PENTRON**

practically all of them have long since been announced in the advertising pages of HIGH FIDELITY (we had over 150 "exhibitors" in our October issue alone). Instead, let's skip around very rapidly for a few highlights — and our apologies to the many who will be omitted.

REVERE: a model T-11 which accommodates NARTB (10-in.) reels and has a hi-fi output (ahead of power amplifier stage). FAIRCHILD: preamp and 50-watt amplifier. BELL: a tape recorder for \$149.95; record and playback, packaged unit with hi-fi output; also a 12-in. coaxial speaker and a matching pair of table-top units (we mean the totally-enclosed, compacted style) housing an FM-AM tuner and a 12-watt amplifier. KLIPSCH: a "Short-horn" kit for \$39.00 (wood only); stands 36½ in. high. BEAM INSTRUMENTS: Stentorian speakers with multiple impedance voice coils — 4, 8 and 15 ohms available from one speaker. V-M: a tape recorder for \$179.95; many interesting features but no hi-fi output at present. SONOTONE: a loudspeaker line, also an amplifier and preamplifier, in the preliminary specifications stage (at Audio Fair time). KRAL (Philadelphia): a radically different pickup arm; the cartridge moved along a horizontal bar held firmly over the record; no tracking problem here ... and other interesting features. H. H. SCOTT had a device which, from a distance, appeared similar. We never did get close enough to see what it was all about and apparently it was still in the experimental stage. Scott jammed them in because of an almost completely revamped line with many additions and two entirely new items: turntable and FM tuner. LANGEVIN, long in the professional field with studio equipment, entered the home market with a 10-knob preamp and a powerful power amplifier. GRAY RESEARCH, another primarily professional-equipment company with many fingers in different electronic pies and best-known to the home market for their pickup arms, was "getting reactions" to an immense preamp-amp system comprising three big chassis (two for power supply, one for power amplification) plus a standard-size preamp-control box, using deluxe components throughout and delivering around 60 watts ... interest was re-

*Continued on page 21*

# PROGRESSIVE SPEAKER EXPANSION

a new approach to personalized listening . . .

by *University*

A modest budget need no longer limit the quality and caliber of your hi-fi aspirations. University offers, for the first time in audio history, a tremendous selection of uniquely designed speaker and network components so brilliantly conceived and executed that it is now possible to develop your loudspeaker system in successive, relatively inexpensive stages . . . until what you have meets your listening requirements.

**Progressive Speaker Expansion** by University makes it possible for you to buy a speaker today in terms of the system you want tomorrow! You are thus able to devote your present budget primarily in the initial selection of quality amplifying and program source equipment which cannot be economically altered or substituted at a later date. **P-S-E** makes your speaker choice an easy one. Depending upon your goal and space limitations, there are numerous University speaker systems that can be started at minimum cost with immediate listening satisfaction.

start planning today . . .  
the *University* way!

- Buy good amplifier and program source equipment which will do justice to your eventual University speaker system . . . and start with one of the versatile top quality speakers or combinations recommended in the **P-S-E** chart.
- Build up to a deluxe speaker system with University components so designed that speaker and network can be easily integrated for better and better sound reproduction—without fear of obsolescence.
- Own a **P-S-E** speaker system which meets hi-fi quality standards from the very beginning—and reach the highest standard of all—YOUR OWN.

Do it with University **P-S-E**! Only University products can meet such flexibility of application and demanding performance requirements.

## *University Loudspeakers*

80 SOUTH KENSICO AVENUE, WHITE PLAINS, NEW YORK



STAY PLANNING TODAY - THE *University* WAY



**The Dean.** For use in a corner or equally efficient flat against a wall. You'll be amazed at the results from the C15W 15" woofer, Cobreflex-2 with T-30 driver for the mid-range and the HF-206 for the highs. N-3 network used to cross over at 350 and 5000 cycles. The enclosure is a newly designed compression type folded front-loaded horn so completely independent of the walls and floor of a room that it is truly the one and only "cornerless corner" cabinet. By unique internal design, wasted space has been eliminated so that the overall dimensions of this sensational system are only 36 1/4" high, 36" wide, 22" deep. Available in Cherry Mahogany or Blond at no extra cost. Impedance 8 ohms, power capacity 50 watts. The DEAN enclosure is available separately as Model EN-D in Cherry or Blond.



**The Classic.** Containing the incomparable C15W 15" woofer, Cobreflex-2 with T-30 driver for rich full-bodied middles, the new HF-206 Super Tweeter and the N-3 network complete with "Brilliance" and "Presence" controls, the Classic incorporates some of the finest University engineering achievements. The enclosure is the versatile, newly designed folded front-loaded horn which operates the C15W woofer as a compression driver for maximum efficiency. Due to this design, the acoustic performance of the CLASSIC is independent of the walls and floor of the room and may be used either as a "lowboy" console or "highboy." Base is adjustable for this purpose. Dimensions: 34 1/2" x 40 1/2" x 24 3/4". Available in Cherry Mahogany or Blond at no extra cost. Impedance 8 ohms, power capacity 50 watts. The CLASSIC enclosure is available separately as Model EN-C in Cherry or Blond.

## CUSTOM DESIGNED FOR *University* SPEAKER SYSTEMS

A selection of fine speaker enclosures engineered to acoustically enhance the performance of University speakers. Tastefully styled to complement the decor of your home rather than dominate it.



**EN-15 Master.** The EN-15 is a continuation of the principle refined by University in which the best features of rear-horn loading, phase inversion, and direct radiation are integrated to result in a highly efficient, extended range enclosure capable of unusual power handling capacity and excellent transient response.

The EN-15 is equipped to mount either a 12" or 15" coaxial or triaxial speaker. Accommodation has also been made to take University mid-range and high-frequency reproducers for use in 2 or 3 way combinations. A 12" woofer such as the C12W Adjustable Response Low Frequency Reproducer, or the Dual Impedance Range C15W 15" woofer may also be used.

Made of heavy, fully-cured woods throughout and finished on 5 sides, the EN-15 may be used in either a corner or flat against a wall. Available in Cherry or Blond Mahogany at no extra cost. Dimensions: 37" x 28" x 19 1/4".



**EN-8 Mighty Midget.** Hit of every Audio Fair across the nation, University now makes available this special 8" speaker enclosure which was originally designed to demonstrate the remarkable Diffusicone-8 coaxial speaker. Incorporates combination rear horn loading for unexcelled power handling and distortion control, and tuned horn mouth for phase inverter action for increased bass efficiency. Only 25 5/8" x 18" x 12".

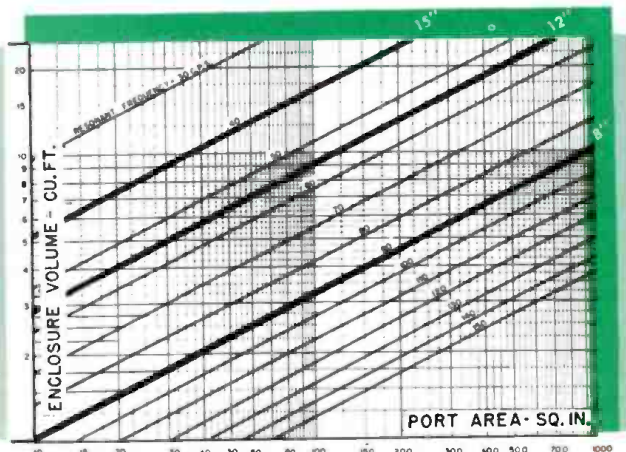
The EN-8 may be used ideally with the new Model 308 Triaxial speaker. It also has cut-outs for the 4401 tweeter and C8W 8" woofer combination, if desired. Available in Cherry or Blond Mahogany at no extra cost; also in unfinished Mahogany.

### When Building Your Own Bass Reflex Cabinet . . .

Popularity of the bass reflex type baffle is due to its relative ease of construction, small space requirements, and satisfactory overall performance. Decide upon the dimensions of the baffle to be built, in accordance with physical requirements, but try to keep the inside depth of the cabinet to not less than 12". All sides should be made of heavy, seasoned wood (preferably 3/4" plywood). All corners must be thoroughly braced to prevent buzz noises at cabinet resonance. The removable side (usually the back) should be secured at the corners, as well as approximately every 4" along the edges. All of the back side and fifty per cent of the remaining inner surfaces of the cabinet should be lined with a sound ab-

sorptive material, such as celotex, rockwool, etc. **Tuning the Port.** The port of a bass reflex baffle is considered properly tuned for best low frequency response of the speaker system when the bass response has been equalized and spread out over as wide a range as possible. Peaking or excessive boominess is an indication of an improperly dimensioned port.

The chart shown indicates optimum port area for given cabinet volumes and loudspeaker free air resonances. Once the port area is determined, the actual dimensions will not be found to be critical. The heavily shaded lines on the chart are for use with the size University speakers indicated.



# University Loudspeakers

WHITE PLAINS, NEW YORK

Write for latest catalog describing the entire University high fidelity line of speakers and accessories.

## NOTED WITH INTEREST

*Continued from page 16*

ported to be keen. RADIO CRAFTSMEN showed their new lines, including a table-top preamp and amplifier in one compact and totally-enclosed chassis; several interesting features. ISI (International Scientific Industries Corp.) appeared on the scene with a tape recorder of unusual mechanical design: a magnetic "fluid drive" arrangement controlled tension and speed of take-up and supply reels, thus eliminating separate motors, friction clutches, brakes, and what have you; this development bears close watching; unit accepts up to six heads, costs just under \$400 with three heads, preamplification and equalization channels. TANNOY: a big "Autograph" enclosure and a preamp, amplifier, and pickup cartridge. CRESTWOOD: 401 and 303 recorders mounted in consoles. MARANTZ: previewed a power amplifier; novel feature: a built-in meter to check bias and tube balance (important on many amplifier types). MARINE VIEW: preamp, tuner, amplifier, and "Wigo" speakers. TELETRONIC: redesigned recorders. A.R.F.: an FM tuner covering range from 54 to 216 megacycles; purpose is to tune all TV channels (as well as FM broadcast band) for sound, thus adding better fidelity to low-fi TV sets. FENTON: an extension earphone (plug type) for attachment to TV or radio sets for hard-of-hearing or to permit "silent" listening; also imported tape decks and recorders. WEMBLEY SOUND: a compact, novel-design enclosure, utilizing an Axiom speaker. GENERAL ELECTRIC: a chairside console cabinet for their components. INTERNATIONAL ELECTRONICS: speaker system with enclosure of unusual design. GROMMES (Precision): a table-top amplifier. AMPEX: the 620, companion to the 600 recorder: an amplifier and speaker in a small portable case, carefully matched to give surprisingly good sound.

Oddments: AMI showed a "hi-fi" juke box; sound was certainly a lot better than we hear in our local drug store . . . The number of imports is increasing rapidly, not only speakers and changers being represented but cartridges and a wide range of FM, AM and shortwave table and console models — even a car radio with four short-wave bands; multiple speakers

*Continued on page 22*

## From NEWCOMB'S Big, NEW HI-FI LINE

The two new Compacts, with amplifier, preamplifier and control unit all in one . . . the new Classic 200 FM-AM Tuner, the answer to years of demand . . . just three of the twelve all new components in the Newcomb line — a line which offers an amplifier for every hi-fi need. All twelve reflect the engineering leadership for which Newcomb has been famous since 1937. Visit your dealer . . . see and hear the full Newcomb line — priced from \$59.50 to \$297.50. You'll understand why Newcomb is your best buy in hi-fi!

only  
**\$99.50**  
audiophile net



### HI-FI COMPLICATED? EXPENSIVE? NOT WITH NEWCOMB'S COMPACT 12!

Newcomb offers every music lover authentic high fidelity with a minimum of expense and trouble in the new Compact 12. Provides unequalled flexibility and range of sound control. Needs no cabinet. Just plug it in, connect it to a record changer and speaker. But if you prefer to use cabinetry, it includes Newcomb's exclusive "Adjusta-Panel" feature for easy installation. Simple to move — ideal for apartments! U/L approved.

**Compact 10** — A simplified 10-watt version of exceptional performance of only **\$79.50**  
audiophile net



#### Compact 12 Specifications

12-watt high fidelity amplifier — preamplifier — control unit  
• less than 1% distortion at 12 watts • response  $\pm 1$  db 20 to 20,000 cycles • separate crossover and rolloff controls give 36 different recording curves • input selector and rumble filter • 7 inputs • mike input • tape input • output to tape • wide range separate bass and treble tone controls, bass range —15 db to +18 db, treble range —18 db to +16 db • hum balance control • new level control • advanced design loudness control • size only  $4\frac{1}{2}$ " high x  $12\frac{1}{2}$ " x 9".

### FOR SUPERIOR RADIO RECEPTION NEW Classic 200 — 2 knob FM-AM Tuner

For years now, satisfied Newcomb amplifier owners have asked for a tuner by Newcomb. Here it is — the Classic 200 high fidelity tuner to deliver the utmost to a fine amplifier! It, too, is compact in size.

Designed for use with any amplifier having its own controls. Fully enclosed, beautifully finished to use as is, or the exclusive "Adjusta-Panel" makes cabinet installation simple. U/L approved. Output is 10 volts at less than  $\frac{1}{4}$ %, 1 volt at less than 4/100%. Effective to 200 feet from amplifier. Many new circuit advances in both FM and AM sections. Results: 30 db of quieting with only  $1\frac{1}{2}$  microvolts input on FM, 1 microvolt AM sensitivity for 1 volt output. Only  $6\frac{1}{2}$ " high x  $11\frac{1}{2}$ " x  $11\frac{1}{2}$ ".



**\$169.50**  
audiophile net



## HI-FI GUIDEBOOK

"Hi-Fi Is For Everybody" Explains the how and why of authentic high fidelity • How to buy and install economically • Informative and thoroughly illustrated • Not a catalog



**NEWCOMB**® SINCE 1937  
High Fidelity Amplifiers and Tuners

- Here's 25c for new book, "Hi-Fi Is For Everybody."
- Please send free catalog of Newcomb's complete line of 12 new hi-fi products, plus name of my nearest Newcomb dealer.

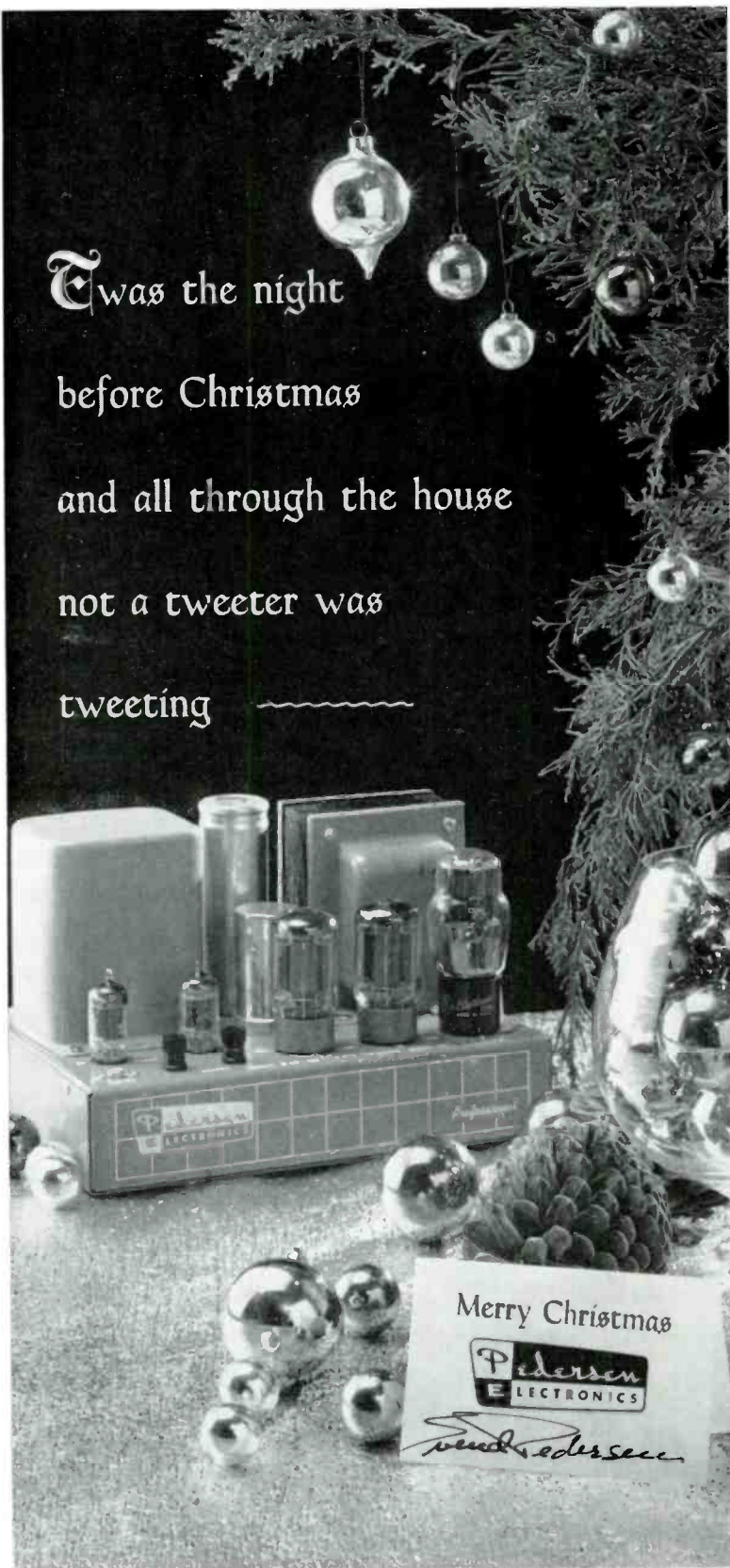
**NEWCOMB**, Dept. W 12  
6824 Lexington Ave., Hollywood 38, California

Name \_\_\_\_\_

Address \_\_\_\_\_

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

*T*was the night  
before Christmas  
and all through the house  
not a tweeter was  
tweeting



## NOTED WITH INTEREST

*Continued from page 21*

even in table model sets are common and improve sound notably.

The ultimate in sublime happiness will soon be attainable for kit builders. Or, to put it another way, this ought to shut up the kit nuts but for good: early in 1955 they will be able to buy a complete electronic organ, with two or more manuals and a couple of dozen pedals, all in kit form. The price depends on how complex you want it, how many manuals you want, and so forth; all the electronic equipment is said to add up to less than \$500. How loud you get depends on how many amplifiers and speakers you use. — As far as we are concerned, we will now make two statements: first, if Mr. R. H. Dorf (who is behind all this) will send us a kit for a "Tested in the Home" report we will guarantee to count the number of parts, but no more; if we ever got it assembled, we positively will not undertake to disassemble it for return shipment; that's Mr. Dorf's lookout. Second, we wish to urge all — and especially those living within 200 ft. of their nearest neighbor — to give careful consideration to the amount of money which can be saved by omitting amplifier and loudspeaker stages. Just use earphones.

### Kiddie-Fi

Don't let anyone think the youngsters are not interested in hi-fi. There were times when it seemed that at least 10% of the visitors at the New York Audio Fair were under 10 years of age! They were in everything from push-carts to daddy's arms (mummy's arms carried the catalogs). At least one pair of young men, age about 5, were seen sitting quietly on the stairs, thumbing through catalogs. Asked where their daddy was, one replied, "We've lost our daddy." Said the other: "No we haven't. He lost his daddy; I'm his guest." They were transferred to the Fair HQ room, where they continued to study catalogs.

### Free Trial

Permoflux has announced a free home-trial plan: you can take either the Largo or the Diminnette home on a 15-day trial basis and, if you don't like

*Continued on page 24*

# LQ\*

\* *Listening Quality*

The prime function of your hi-fi **TONE ARM**



## The **GRAY** viscous-damped 108 B **TONE ARM**

Gray offers a radical departure in tone arm design to assure the ultimate in performance from new and old recordings . . . 33 $\frac{1}{3}$ , 45, and 78 RPM . . . up to 16" in diameter. The NEW suspension principle "damps" vertical and horizontal movement of the arm . . . stops groove jumping and skidding . . . prevents damage if arm is dropped. Instant cartridge change . . . Pickering, GE, Fairchild . . . with automatic adjustment to correct pressure.

For TRUE reproduction of concert quality High Fidelity music, depend on the Gray Tone Arm. It gives you perfect compliance and tracking for all records . . . new or old . . . at lowest stylus pressure. Virtually eliminates tone arm resonances. Today, more and more High Fidelity enthusiasts are achieving TRUE musical realism with the Gray 108 B Tone Arm. Specifically designed to meet the most exacting listening demands.



**Gray 106 SP**  
Transcription Arm  
Chosen by professionals for superb tone reproduction . . . for every speed record.

**Gray 103 S**  
Transcription Arm  
Leading audio engineers recognize the true tone reproduction . . . Specifically designed for 78 RPM records.

Visit your nearest High Fidelity dealer today . . . examine the precision construction of Gray Tone Arms . . . hear them reproduce perfect Hi-Fi performance.

# GRAY RESEARCH

AND DEVELOPMENT CO., Inc., Hilliard St., Manchester, Conn.  
Division of the GRAY MANUFACTURING COMPANY  
Originators of the Gray Telephone Pay Station and the Gray Audiograph and PhonAudiograph.

GRAY RESEARCH & DEVELOPMENT CO., INC.  
Hilliard Street, Manchester, Connecticut.

Please send me complete descriptive literature on Gray Tone Arms.

Name

Address

City  State

for silence and unwavering speed

no changer

compares

with a

# THORENS



Powered by the world-famous Swiss-made direct-drive motor!

Whether you seek your first record changer or wish to replace your present unit, you should know these important facts about the Thorens Record Changer. It is the world's most silent changer, with a noise level far below any other changer. Thorens' direct-drive motor makes the important difference. The inadequacies of conventional phono motors have been recognized, but it remained for the skillful Swiss to create this incomparable direct-drive unit for all playing speeds. Because these are integrated, precision-built units, Thorens Changers can be made uniformly . . . without variation in quality from unit to unit.


### What Makes a Thorens So Silent?

The design of the direct-drive motor reduces all sources of noise. Direct-drive permits a slower turning rotor, therefore vibration is minimized. Precisely balanced, positioned, machined, fast-rotating parts . . . plus cast-iron frame, eliminate the major source of rumble. There are *no rubber belts, pulleys, idler wheels* (or other elements common to rim or friction-drive units) to cause unwanted noise or speed variation due to wear or slippage. Elimination of "weak sister" parts also adds durability. Lastly, a mechanical filter adjacent to the electronically-balanced rotor shaft provides freedom from undesirable gear vibrations and noise. If you are a music lover who appreciates the true meaning of "high fidelity" . . . the Thorens Changer is for you . . . because it is the *only* true high fidelity changer.


All Thorens units are powered by the direct-drive motor



◀ **CD-43 High Fidelity 3-Speed Record Changer**




▶ **CBA-83 Automatic Player** — Control button for each record size actuates turntable, lowers tone arm. After play, arm lifts, motor shuts off. Adjustable tracking.



◀ **E-53PA Transcription Turntable** — comparable to other professional models costing many times more.

Also available: CB-33G, CB-33P, CB-33S Manual Record Players.

See your Dealer — Write for new brochure.



**THORENS COMPANY**  
DEPT. HF, NEW HYDE PARK, N. Y.

## NOTED WITH INTEREST

*Continued from page 22*

it, get a 100% refund at the end of the trial period. Fine idea; a speaker which demonstrates well in a dealer's showroom may not sound so well in the different acoustic surroundings of a living room.

### World's Largest . . .

This story should come from Texas, by all rights, but instead it is from Pittsburgh, and from the eminently respectable Buhl Planetarium, at that.

It all started when a certain Antony Doschek, once a professional musician and now a development engineer and high fidelity enthusiast, met his next door neighbor, Leland Weed, executive V.P. of a Pittsburgh contracting firm.

The final result was the installation in the Buhl Planetarium of a loudspeaker (see photo) which is 3 ft. high and 12½ ft. in diameter! Reports are that the sound is stupendous, and we'll go along with the "world's biggest" claim until Texas or some other state presents contrary evidence.



### Cabinet Maker

Add to your list of cabinet makers recommended by readers: Mrs. (that is correct) Jean Russum of Monkton, Md. Contemporary (or Modern) work only, says Reader Little.

### Back Copies

Those of you who have been unsuccessful in obtaining back copies of some of the scarce issues of HIGH FIDELITY might try The Readers Museum Book Shop, 177 Greenwich Street, New York 7, N. Y.

Or, write Paul H. Paulson, 64 Pet-  
tey's Ave., Providence 9, R. I. He has a complete set of HIGH FIDELITY (with exception of issue No. 12) which he wants to sell.



**...BECAUSE  
THEY  
SOUND  
BETTER...**

Admittedly, the performance quality of a loudspeaker depends upon design and construction. But we know that you intend neither to design nor build one. You will select one already designed and built. And when you sit back to an evening of musical enjoyment, the chances are you won't be thinking of flux density, impedance or cone suspension.

Certainly, the facts and figures are available for

Goodmans High Fidelity Speakers...and we know they will impress you. But, the point we make is that you select *your* speaker as you intend to use it... not on paper but by critical listening. The more critical you are, the more confident are we that your choice will be Goodmans—for the best reason in the world—*because they sound better.*

*Complete Service Facilities maintained for your convenience*

Sold by Leading Sound Dealers • Prices Slightly Higher on West Coast

For Complete Literature, write to:  
**ROCKBAR CORPORATION** 215 East 37th Street, New York 16, N. Y.



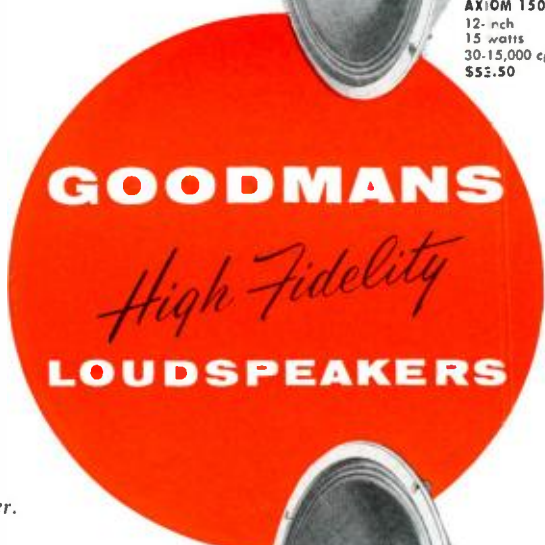
**AXIETTE 101**  
8-inch  
5 watts  
40-15,000 cps  
**\$23.20**



**AXIOM 80**  
10-inch  
4-6 watts  
20-20,000 cps  
**\$68.50**



**AXIOM 150**  
12-inch  
15 watts  
30-15,000 cps  
**\$52.50**



**AXIOM 22**  
12-inch  
20 watts  
30-15,000 cps  
**\$72.95**

The sensitive fingers of Gennaro Fabricatore molded a lyre guitar in Naples (1806) in a shape which seems to be an abstract visualization of sonority. In the language of acoustics such beautiful lines are called "exponential curves", and scientists produce an infinite variety of them by mathematical formula. Engineers in the Jim Lansing atelier use the formulae of science when designing speakers and enclosures, but to them they add the intuitive imagination which leads to basic design advancements. They add, too, the traditions of craftsmanship — devotion to detail, infinite care in production, meticulous assembly — which takes perfection as its only goal.

#### YOUR BASIC SPEAKER—

The Jim Lansing Signature extended range Model D130 is your basic speaker. Never a compromise, the D130 by itself, in a suitable enclosure such as the Signature C34 folded exponential horn, will reproduce a perfect quote of every recorded note. If you wish to convert to a divided network system later, your D130 will serve as an excellent low frequency speaker, perfectly balanced with other Jim Lansing Signature units.

JAMES B. LANSING SOUND, INC. • 2439 Fletcher Drive, Los Angeles 39, California



craftsmanship  
carried to  
the point  
of artistry



Photograph is by Irvin Kershner of a Lyre Guitar in the Erich Lachmann Collection of Historical Stringed Musical Instruments reproduced through the courtesy of the Allan Hancock Foundation and the University of Southern California. Printed reproductions suitable for framing of 4 of the photographs used in this series are available for one dollar. Send remittance to James B. Lansing Sound, Inc. Be sure to print your name and address clearly.

# LETTERS



SIR:

Back in the dark ages of record reviewing the tendency was for the reviewers to give the recorded performances under scrutiny the same sort of treatment that the critics of the press gave the previous nights' clambakes in the morning newspapers. Some of this stuff was pretty high-flown, to say the least, and I read their pretentious bombast from month to month and from year to year with ever-increasing distaste. Along about 1940 I had had enough; so I went back over the various magazines and house organs then in my files and culled some of the choicest examples of meaningless pleonasm and strung them together to produce the review of the wholly mythical work discussed in the clipping attached hereto. (See below). This was run in my own house organ in June 1941 and, believe it or not—orders for the thing resulted!

*Albert J. Franck*

Richmond Hill, N. Y.

"Probably no more significant recording has come off the presses in recent years than Symphony No. 3, 1416 by that superb but generally neglected Icelandic composer, C. Maxwell Katzenstein. The reading of this supremely nostalgic work gives an insight into the pathos, rhythmic coquetry and poetic flow of languorous grace which characterize the later works of this curiously mystical composer, and we owe to the conductor of the East Bronx Philharmonic Orchestra, Dr. V. Throckmorton Le Vine, a debt of profoundest gratitude for an interpretation of outstanding luminosity. It is positively definitive.

"Discriminating music lovers, hearing the sixty-nine records of this set for the first time, will be overwhelmed by the unusually sonorous and brilliant recording which prevails almost uninterrupted from the first evocative note to the last despairing sigh of the double bass at the close.

*Continued on page 28*



**Now! You Can Have  
Professional Tone Control**

with the new  
**SARGENT-  
RAYMENT**  
**Tuner - Model SR-808**

HERE IS A professional-quality tuner, preamplifier and tone control *in one compact unit*. Advanced design and simplified construction give the new Sargent-Rayment 808 instrument audibly truer performance on AM, FM, TV, phono.

Most flexibility, too, with precise accuracy of control over the full range from highest practical treble to lowest bass.

LEAST EXPENSIVE professional combination of preamp, tuner and professional tone control, the SR-808 is priced at

**\$216**

FOB OAKLAND

Compare the *audibly better* performance of the SR-808 at your local dealer

- BETTER BECAUSE—**
- Dual concentric treble control** with 5 position filter independent of treble control . . . eliminates heterodyne whistles, record scratch, close proximity TV whistles, high frequency audio hash, but enables treble boost up to actual point of interference.
  - Dual concentric bass control** with 1-position cut-off filter independent of bass control . . . eliminates turntable rumble, amplifier overload, low frequency hum. *Plus 2-position bass boost turnover: 250 cycle for voiced selection programs; 350 cycle for concerts or where bass reinforcement is desired.*
  - Dual concentric volume control** with optional 2-position volume control. Flat volume response or Fletcher-Munson curve.
  - 3-position record compensation.**
  - Two types of phono input:** constant velocity and constant amplitude.
  - Low-distortion SR AM detector**, universally recognized by professionals.

**The SARGENT-RAYMENT Co.**

1401 Middle Harbor Road • Oakland 20, California

Artisans in electronics since 1926



announcing

# BELL'S Golden TWINS



Now Bell engineers bring you a pair of matched high fidelity units . . . AM-FM tuner and a 12-watt amplifier in golden-hued twin cabinets for the ultimate in listening enjoyment and the maximum in eye appeal. Put them on a table as they are or mount them in a console—both units fit in a space of less than a cubic foot. And the new Golden Twins incorporate circuit design features which have placed the Bell name among the foremost in high fidelity. See them . . . hear them . . . at your high fidelity dealer, or write today for Catalog 542-A.

Those who demand the finest *always* choose Bell

**Bell**  
Sound Systems, Inc.

555-57 Marion Road Columbus 7, O.

Export Office: 401 Broadway, New York 13, N. Y.



A Subsidiary of  
Thompson Products, Inc.

## LETTERS

*Continued from page 27*

"The intriguing second movement, a scherzo in which the mood is almost entirely abstract, is in itself a synthesis of all the emotional and intellectual qualities of the maturer details of Katzenstein's earlier works, and evidences with inescapable forcefulness the sound musicianship of Katzenstein, the man. There is no room for atrabiliousness in discussing this aspect of the meaningful work.

"The provocative third movement, on twenty-two sides, with its haunting ocarina cadenza after the first ninety-one measures (in 7/11 time!) which is here given authoritative expression by the impeccable Sascha X. Flanagan, is at once self-revelatory and intensely introspective. The playing of Flanagan is pure virtuoso artistry and amazingly fast, and—angular. The conception is a novel one for barbaric energy and rhapsodic fire, for almost any other musician would fail to reveal its full emotional expanse by playing it only half fast.

"The Colonic Record Company is to be congratulated upon this outstanding contribution to the recorded repertory of our day."

SIR:

I liked your story about Emory Cook (October 1954) except for one thing: you say that tape appeared out of conquered Germany and initial recording was no longer done on disk. Actually, the tape that was used for recording disks here was made by Mr. W. W. Wetzel and his boys at Minnesota Mining and Manufacturing Co. Some German tape was liberated and brought back here but not enough for any large scale use. It was the development of high quality tape by Wetzel that really started tape on its way in the phonograph recording industry, and that tape was different from and much better than the Magnetophone tape.

Jeanne Lowe  
New York, N. Y.

SIR:

I was very pleased to note Roy Hoopes' article in the October issue of HIGH FIDELITY on the subject of Audio Books.

If you will note our advertisement on Page 136 of the same issue, you will see that we are now manufacturing a

*Continued on page 30*

HIGH FIDELITY MAGAZINE

**NOW** YOU CAN BUY A

**REK-O-KUT**

**PRECISION TURNTABLE**

**FOR ONLY \$49<sup>95</sup>**



THE  
**REK-O-KUT**

*Rondine* **Jr.**

Model L-34, 2-SPEED, 12-INCH

For some time, there has been an expressed need for a high quality turntable with only the two currently popular record speeds. This has arisen mainly among the newcomers to high fidelity who have found that they can fill all of their music requirements with either 33 $\frac{1}{2}$  or 45 rpm records.

In considering this situation, Rek-O-Kut realized that the exclusion of one speed would simplify many of the design and construction procedures, and would permit a lower cost without compromising quality. The result . . . the Rondine, Jr. . . . is an achievement we regard with considerable pride.

The most significant feature of the Rondine, Jr. is the employment of the floating idler, now adopted in all Rek-O-Kut Rondine turntables. This development has virtually eliminated accoustical coupling between motor and turntable . . . thereby reducing vibration, rumble, and noise to below the threshold of audibility.

The Rondine, Jr. is powered by a 4-pole induction motor. Other features include a built-in retractable hub for 45 rpm records, a permanently affixed strobe disc, plus the many design and construction elements which have made the Rek-O-Kut name world-renowned in the field of sound reproduction.



For complete specifications write to Dept. TM-2

**REK-O-KUT COMPANY**

*Makers of Fine Recording and Playback Equipment  
Engineered for the Studio • Designed for the Home*

38-01 QUEENS BOULEVARD, LONG ISLAND CITY 1, N. Y.



# It's New! It's Terrific!

THE   
**FISHER**

**FM TUNER MODEL FM-80**

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

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

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

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

Price Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

## LETTERS

*Continued from page 28*

4-speed turntable capable of playing the 16½ rpm. speed. Since the majority of the phonographs and transcription players which we manufacture go into public schools, libraries and churches, we long ago recognized the importance of the talking book in the fields of education and religion. With some of the latest recordings of the Audio Book Co. mentioned in his review, it appears that they also have a great future in home entertainment. Unfortunately, most of the product of the Audio Book Company is being played by means of a very inadequate adapter which greatly distorts the voice and causes low warble to which Mr. Hoopes refers in his article. Its unsteadiness also accounts for some of the groove skipping, although at 400 lines per inch, the pick-up arm bearings can have much to do with the tracking.

At the recent Convention of the National Audio Visual Association, we introduced our new line of players with the 4-speed turntables, and those in attendance who have had previous experience with the Audio Books were amazed to find how good the quality actually is. It is fully comparable to the good commercial fidelity on the faster speeds which preceded today's high fidelity recording. At this Convention we played all of the Audio Books except the Bible completely through, and we did not run into a single instance of groove jumping. It is unfortunate that Mr. Hoopes did not have better equipment with which to play these recordings before writing his review, as the Audio Book Co. is being unfairly judged unless their recordings are played on equipment which can reproduce the really fine recording job which they have done.

*Robert G. Metzner*

President, Califone Corporation  
 Hollywood, California

SIR:

I have just read C. G. Burke's article, "In Defense of the Faithful," in the September issue of your fine publication. Before I go any further, if Mr. Burke's tome was written with tongue-in-cheek (despite the note on page three), then please have a good laugh at my expense . . .

*Continued on page 31*

LETTERS

Continued from page 30

I have to come to the defense of the Lamponers. I don't know where the Lamponers Mr. Burke mentioned got their information, but I'll wager your Mr. Burke never spent a few hours at a retail record store just listening to customers. Believe me, I've been on the Hi-Fi kick for more than any 20 persons (engineers excluded) you can name . . . but to call the record buyer of today a music lover, for shame! They are sound collectors.

Before coming to Grauer Productions, I worked at The Record Hunter in New York City . . . Salesmen there will recount any number of unfunny bouts with the hi-fi bug. To cite one instance that I handled myself: A lady came in with her son. She whispered to me in that confidential tone hi-fi bugs use that her boy had just assembled a superb hi-fi set at a cost of over \$2,500, and that she'd like to start a record library. So, I got her a batch of goodies to sample in the demonstration booth. I wasn't ten feet away when I had to turn around and dash back to hear him gurgle: "Isn't this wonderful? And just wait until you hear these highs on my set!" And wasn't Mother beaming proudly? and wasn't the demonstrator twirling at 45 rpms instead of 33 1/3?!!! Believe me, this happened, with a slight variation here and there, many, many times . . . and it's happening right now, somewhere. All right, it's human to make a mistake and play a record at wrong speed, but you should detect it once it's started and correct this . . .

How about the great music lovers who won't purchase a superior performance because it's on Westminster and not RCA Victor or Columbia? And all this frr and FDS? We made no bones about records at Record Hunter: When a customer asked a salesman for his opinion, the salesman first found out "if you're interested in sound or performance."

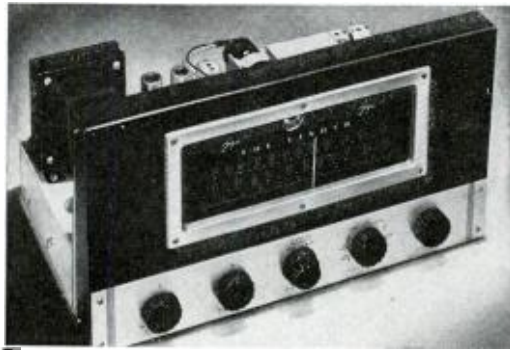
I'm all for Hi-Fi, the thing and the magazine . . . but let's face it — the thing's getting 'way out of hand . . .

J. Robert Mantler  
Riverside Records  
New York, N. Y.

SIR:

If your reviewer(s) erupt once again in a shower of unqualified huzzahs for Maria Callas' much-touted *Norma*, I

Continued on page 32



MODEL 70-RT

World's  
Finest

BY I. R. E.  
STANDARDS

# FISHER

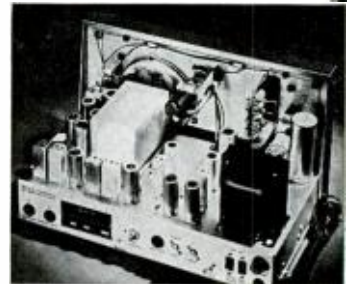
Professional

## FM-AM TUNERS

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

### MODEL 70-RT

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



MASTERPIECE OF TUNER DESIGN

### MODEL 50-R

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

MODEL 50-R



MODEL 70-RT

**\$184.50**

MODEL 50-R

**\$164.50**

PRICES SLIGHTLY HIGHER  
WEST OF THE ROCKIES

Write for Full Details

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

WE ARE PROUD TO ANNOUNCE

# The Greatest Advance

IN AMPLIFIER DESIGN  
IN TWENTY YEARS!

# FISHER Z-MATIC

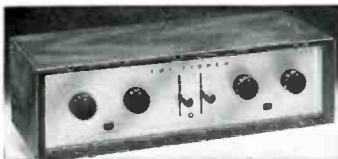
PAT. PEND.

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



## 50-Watt Amplifier • Model 50-AZ

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



## Master Audio Control • Series 50-C

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

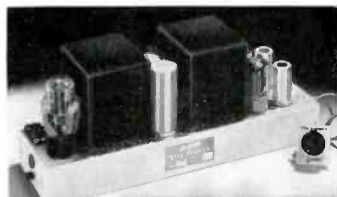
Chassis, \$89.50 • With cabinet, \$97.50

## What Z-Matic Does

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

## A Word to Our Patrons

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



## 25-Watt Amplifier • Model 70-AZ

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

Prices Slightly Higher West of the Rockies

WRITE TODAY FOR COMPLETE SPECIFICATIONS

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

## LETTERS

Continued from page 31

will cancel my subscription even though I enjoy your magazine like no other.

Admittedly tastes differ and I certainly concede La Scala's singing heroine has an extraordinary range and vocal color (one I dislike almost 100%).

I merely wish to correct the impression that simply because Miss Callas has become a vogue among disk reviewers and some discophiles that we anonymous, opera-loving peasants are swallowing her work whole. So far among her output in this country, *Puritani* strikes me as the best Callas. All the others, including, alas, the *Norma*, are marred by the maddening fast-tremolo and that hoopy, underwater quality which has hypnotized, apparently, so many opera lovers.

Miss Callas' own colorful estimate of herself as set forth in a recent issue of *HIGH FIDELITY*, could well include the realization that her voice, as she now uses it, strikes some ears as freakish rather than beautiful . . .

John B. Fisher  
Weston, Mass.

SIR:

. . . The present letter is provoked by my recent acquisition of a preamplifier-equalizer, which has, of course, plunged me into the maelstrom of recording curves. My collection of long-playing records, something over 200 of them that is, now has to be cataloged according to curves. This brings up my point. I am not complaining of the multiplicity of characteristics (I have the Fisher 50-PR which offers 16 combinations) but rather of the confusion surrounding their application; which curve for which records, specifically. In this connection, then, it is that I want to express my hope that you are not associating your pre-eminent magazine with this misguided campaign to reform all recording curves to the new one, defined variously to the public confusion as the RIAA, ORTHOPHONIC and now I believe with the AES and NARTB labels as well. About the only two things in a dissolving world which may be called secure are the curves used by London and Columbia. You can pick up any of the records made by either of them and know to a cer-

Continued on page 33



## LETTERS

Continued from page 32

tainty what equalization to use, as they appear to have used only one curve each. My thesis is that it is far more important to have the curves presently used well defined than to have them all the same, *starting now!* It certainly is quite evident that the equalizer is here to stay for some time, regardless of any action taken at this late date. Therefore, I should be very sorry to see any move to change the curve used by a specific company, as this would pile only chaos upon confusion, as the change-over point might well be in doubt and, even if noted on the envelope by the company (which many seem reluctant to do), would still leave a situation in which the listener would have to be highly alert.

My proposal then is for a vigorous campaign to make manufacturers mark their curve on jackets in a *standard code* (for example, NARTB today could mean any of three curves), or better yet *in figures*. (Urania does the latter.) I think this is a basis on which all audiophiles could agree, provided, of course, that a new crop of characteristics does not turn up . . .

Monroe Dolph  
Clarks Green, Pa.

SIR:

There have been several letters, as well as editorial comment, concerning proposed changes in frequencies allocated to FM and other services. Each writer, including the editor, has exhorted the reader to rush a telegram to Senator Charles Potter protesting any change in the FM channels. I am in sympathy with all of the writers; however, I feel that their suggestion, while having merit, will not accomplish much in the long run. Much more might be accomplished if an alternative plan were offered and supported by all interested parties including FM station owners. Such a proposal should recognize and resolve several basic facts:

1. The FM segment of the industry has once previously been forced to change operating frequencies at a huge cost to broadcasters and set owners, and against the best judgment of competent engineers.

2. The mobile services are in urgent need of additional room.

3. The UHF peek-a-boo telecaster cannot compete against the VHF tele-

Continued on page 34

# Fine Additions

TO COMPLETE YOUR  
HOME MUSIC SYSTEM

# FISHER

## ACCESSORIES



### MIXER-FADER · Model 50-M

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



### PREAMPLIFIER-EQUALIZER · 50-PR

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



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

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



### HI-LO FILTER SYSTEM · Model 50-F

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



### PREAMPLIFIER · Model PR-5

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



### PROFESSIONAL PHONO CARTRIDGES

America's first *factory-sealed*, moving coil phonograph cartridge. You are the *first* to handle the cartridge you buy. High compliance improves low frequency response, reduces record hiss and wear. Exclusively with diamond stylus. Model 50-LP (33-45) or Model 50-ST (78). **Each \$29.75**

Prices Slightly Higher West of the Rockies

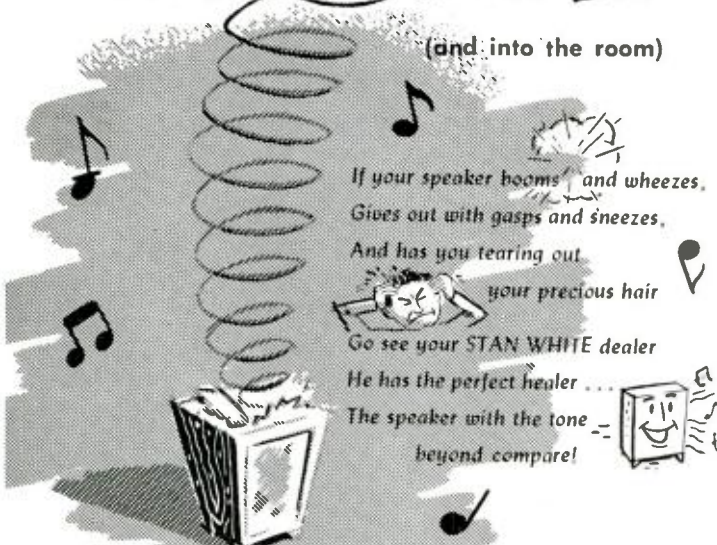
WRITE TODAY FOR COMPLETE SPECIFICATIONS

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



**"Get Jack out of the Box"**

(and into the room)



If your speaker booms and wheezes,  
Gives out with gasps and sneezes,  
And has you tearing out  
your precious hair  
Go see your STAN WHITE dealer  
He has the perfect healer . . .  
The speaker with the tone  
beyond compare!

*Stan White*

**Ultra High Fidelity Cabinet Speakers**

**Designed to** add refreshing smartness to room interiors and bring sparkling sound rendition (music you can feel) to your home.

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

Available in 4 sizes . . . 3 finishes

See your high fidelity distributor or write

*Stan White* INC.

Dept. H-10, 725 South LaSalle Street, Chicago 5, Illinois  
A Division of Eddie Bracken Enterprises

**LETTERS**

*Continued from page 33*

caster economically in the foreseeable future. The great American mass will no more buy an extra tuner or converter to receive an additional TV station in the 88 to 98 mc. region than they will to receive one on its existing frequency.

4. The present split assignment of VHF and UHF stations was set up by a few "with monopoly in their hearts," to quote one U. S. Senator. The UHF telestation is in the same position relative to the VHF telestation as the FM broadcaster is to the AM with the exception that the UHF station has technical difficulties and disadvantages only to offer to a prospective viewer.

There are other factors that could be listed; however, it should be obvious that the only solution that is equitable to all segments of the industry, including the public, is one that would combine all television stations in one continuous spectrum in the existing UHF allocation. This proposal has already been made to the commission, and is actively supported by at least one FCC member. In addition, it represents a common ground upon which those who are partial to FM can unite, not only with other segments of the electronic industry, but more importantly with the great majority of people who believe in fair play.

M. M. Chase  
Los Angeles, Calif.

SIR:

Regarding James Hinton's macabrilari-ous story of Haydn's reunification (In One Ear), in your September issue:

Gustinus Ambrosi is Austria's most famous veteran sculptor — thus an "expert" on the construction (and reconstruction) of a skeleton.

The name of the cemetery in which Haydn was first buried is grotesque enough without being misspelled and wrongly divided. It is not "Hunde-sturm" which would mean "dogs' storm," but "Hundsturm" (divided "Hunds-turm") which means "Dog-Tower."

"Non omnia moriat" was certainly not Haydn's favorite tag from Horace or from anyone else, because that makes no sense whatever. The Latin phrase should read "Non omnis moriar" which means "I shall not wholly die."

*Continued on page 36*

HIGH FIDELITY MAGAZINE

The gift of true music—a lasting treasure for all the family.

Hear Regency high fidelity systems where you buy your records—a complete line of high fidelity amplifiers, pre-amplifiers and tuners from \$1,000.00 to \$69.95.

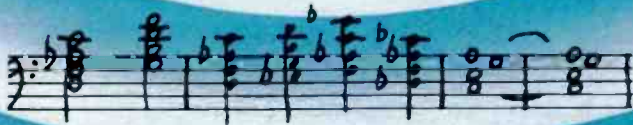
*Regency*

REGENCY DIVISION, I.D.E.A., INC.  
7900 PENDLETON PIKE  
INDIANAPOLIS 26, INDIANA





# You Hear...the Complete... Audio Spectrum



with  
**STEPHENS**



## High Fidelity Speakers and Sound Systems

### FEATURES

- 206AX 15" COAXIAL
- ★ 7½ lbs. Alnico V Magnet
- ★ Heavy Die-cast Aluminum Frame
- ★ Free Space Cone Resonance—35 c. p. s.
- ★ Frequency Response 30 to 18,000 c. p. s.
- "CONTINENTAL"
- ★ The Finest in Sound Reproducers
- ★ Has two 15" low-frequency drivers, 600 and 5000 cycle crossovers, and two high-frequency drivers coupled to multicellular horns.
- ★ Cabinet Dimensions: 48" high x 38" wide x 21" deep.

From the light, clear treble notes, through the rich mellow timber of the middle range to the resonant bass tones, Stephens Tru-Sonic speakers are unequalled for their flawless clarity over the complete Audio Spectrum.

Engineered with consummate precision, Tru-Sonic speakers are produced from highest quality materials and assembled by master craftsmen to assure you years of trouble-free listening pleasure.

Discriminating listeners and sound technicians all over the world acclaim Tru-Sonic reproducing equipment the finest available, anywhere.

For more than a decade, Tru-Sonic has symbolized the International Standard in High Fidelity sound equipment.

Write for descriptive 12 page brochure complete with specifications and curves

STEPHENS MANUFACTURING CORPORATION · 8538 WARNER DRIVE · CULVER CITY, CALIF.

### LETTERS

Continued from page 34

Unless I am mistaken, Mr. J. H.'s article otherwise preserves high fidelity to the facts — and what facts!

Klaus George Roy  
Newton Centre, Mass.

Mr. Klaus George Roy is most temperate in his manner of calling attention to faults so egregious, and I am grateful to him. His clarification of Gustinus Ambrosi's status is especially interesting. It is reassuring to know that the bones of Haydn are in the care of a distinguished artist, and I only regret my lack of information about him at the time of writing. The spelling "Hundesturm" was copied with uncritical delight from one of the sources I consulted; it was much too good to be true, I realize, and should have been checked with proper sobriety. The end-of-line hyphenation is unfortunate, too, but this is a kind of problem that is seldom completely solved by publications whose contents are multilingual. Still, even with the correction, I am inclined to worry about those dogs, especially since the tower doesn't belong to them. Where would they go if a dog's storm were to blow up? As to the garbling of Horace, I plead not guilty. It needs no gold-medal scholar to tell that the lines as they stand in print are meaningless, whether in Latin, Choctaw, Uzbek, or any other language. It isn't even a misquotation. It is typographical gibberish. However, so long as men write and read, such things will turn up. To paraphrase, at the risk of sacrificing M. Valerius Martialis on the altar of the keyboard: *Sunt bona, sunt quaedam mediocria, sunt mala plura quae legis hic: aliter non fit*, Klaus George, liber. OK?

James Hinton, Jr.  
New York, N. Y.

SIR:

It seems to me that some thought should be given to the handicapped persons that attend the audio shows and must compete with the crowds that swarm through those small rooms.

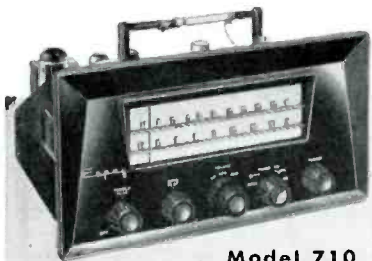
I am sure that their intent to buy is of a much higher percentage than most who attend — so why not have a day set aside for attendance by the handicapped, even if it does require an extra day?

Marvin Kaplan  
Easton, Pa.

# SOUND

IS A MATTER OF FIDELITY

HEAR MORE WITH ESPEY • HEAR MORE WITH ESPEY •



**Model 710**  
**17 TUBE AM-FM RECEIVER**

Advanced circuit design with 2 stages of limiters driving a Foster-Seeley discriminator, drift-compensated oscillator plus automatic frequency control, maximum sensitivity obtained by tuned RF stages, built-in antennas, anti-hum control, pre-amp tube for magnetic cartridges, 23 db bass and treble controls, Williamson-type amplifier. SENSITIVITY: 3 microvolts, AM; 5 microvolts, FM, for 30 db quieting. POWER OUTPUT: 12 watts with 1/4% total harmonic distortion. AUDIO RESPONSE: Flat within 1/2 db from 20 to 20,000 cycles.

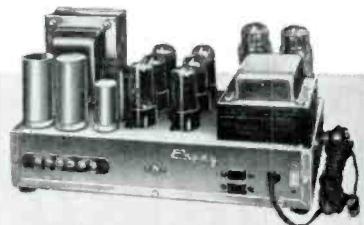
**\$149.50**



**Model 700**  
**14 TUBE AM-FM TUNER**

Advanced circuit design with 2 stages of limiters driving a Foster-Seeley discriminator, drift-compensated oscillator plus automatic frequency control, maximum sensitivity obtained by tuned RF stages, built-in antennas, anti-hum control, pre-amp tube for magnetic cartridges, 23 db bass and treble controls. SENSITIVITY: 3 microvolts, AM; 5 microvolts, FM, for 30 db quieting. AUDIO RESPONSE: Flat within 1/4 db from 20 to 20,000 cycles. SELECTIVITY: AM—10kc at 6 db; FM—240kc at 6 db. DISTORTION: Less than 1/4% total with 1 volt audio out. Operates with Model 501 or any standard amplifier.

**\$119.50**



**Model 501**  
**8 TUBE AMPLIFIER**

Williamson-type with a split load phase inverter driving four 6V6's in push-pull parallel; high quality transformers made with grain-oriented steel laminations at the company's Saratoga Division; 24 watts power handling capability with less than 1/2% total harmonic distortion; frequency response from 10 to 20,000 cycles; hum level is so low that it can be detected only by instruments; can be driven to full rated output with 1 volt audio.

Operates with Model 700 or any standard tuner.

**\$79.95**

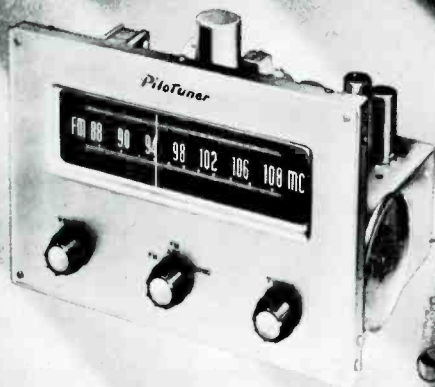
## LISTEN TO ESPEY HI-FI!

Makers of  
Fine Radios &  
Audio Equipment  
Since 1928

**Espey**

See Your Nearest Dealer or Write Direct

**MANUFACTURING COMPANY, Inc.**  
530 East 72nd Street, New York 21, New York



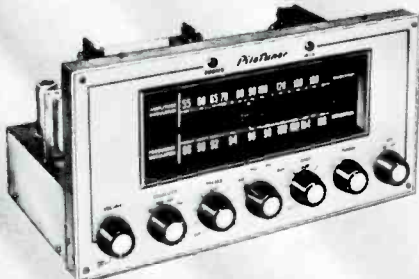
**FM-607 PILOTUNER \$59.50**

Eight tubes including Rectifier. Cathode Follower Output. Sensitivity 5 microvolts for 20 db. quieting with hum level 70 db. below 1 volt. Three simple controls: On-Off Volume, Selector Switch for FM, FM with AFC, or phono; and Tuning. Built-in line cord antenna.



**AF-723 FM-AM PILOTUNER \$79.95**

Eight tubes including Rectifier. Cathode Follower Output. Ten microvolts sensitivity on FM and AM. Built-in FM and AM antennas. Switch for disabling Automatic Frequency Control. Selectively illuminated slide rule dials. Controls: Volume, Tone, AM-FM-Phono, Tuning and AFC On-Off.



**AF-824 FM-AM PILOTUNER \$119.50**

Ten tubes including Rectifier. Preamplifier is equalized according to LP, NAB, AES and Foreign recording standards. Phono input has variable loading for magnetic cartridges. Auxiliary input. 10 microvolt sensitivity on FM and AM. Controls: Volume, Equalizer, Treble, AM-FM-Phono-Aux, Bass, Tuning and AFC On-Off.

# PILOTUNERS

*the ultimate in Christmas giving engineered by*

# Pilot

**RADIO CORP.**

**Matched Companion to the World-Famous Pilotone Amplifiers**



**AF-860 AM-FM PILOTUNER \$179.50**

The Ultimate in engineering skill and sensitivity created by PILOT. Armstrong Dual Cascade-Limiter —Discriminator circuit on FM. FM Sensitivity better than 1.5 microvolts for 20 db. of quieting. AM Sensitivity better than 2 microvolts. Exclusive Micro-Meter for Laboratory Precision Tuning on FM and AM. Continuously variable amplified AFC. Two-stage IF amplifier for broad or sharp AM bandwidth with 10KC whistle filter. Complete professional Preamplifier and Equalizer with 3 inputs and 2 Cathode Follower Outputs. Dual Equalization Switches provide five positions of Treble Roll-off and five positions of Bass Turnover.

Write for Free Booklet H-12

Prices slightly higher West of Rockies

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

# AS THE EDITORS SEE IT

AT THIS time of year it seems appropriate to consider that phenomenon of the high fidelity industry known as the audio show. It is a little hard to determine how many there have been so far this season, since deciding what constitutes an audio show is just about as hard as specifying what is and what is not high fidelity. However, up to now we have paid for an exhibit room in shows at San Francisco, Chicago, New York, and Boston. Before the season is finished, we expect to participate in shows at Los Angeles, Philadelphia, and Washington. That makes a total of seven, of which the longest established and biggest is New York.

The exhibitors' directory for this "Audiorama" listed 141 companies who used nearly 200 rooms for their displays, spread out over three and a half floors of the Hotel New Yorker. We have no idea how many products were displayed, but five per exhibitor would be very conservative; 10 each is more likely. At the time of this writing, attendance-figures have not been released; again, 30,000 is probably conservative.

Perhaps we should now voice an exultant huzzah — which would summarize our feelings excellently — and move on to other topics . . . but the shows need a second and a thoughtful look from all concerned: visitors *and* exhibitors. What, for instance, does the visitor expect and get? For one thing, he can expect to see (and hear) practically every piece of high fidelity equipment made — and that is exactly what is on display. Does he see (or hear) it? Well, unless the visitor is hardy, persistent, and has plenty of time, the chances are he will not see it all.

Figure it out for yourself. Even if we are ultra-conservative and say only five pieces of equipment per exhibitor, the total to be admired is over 700. Then if we really pound along, giving our average visitor only 60 seconds for each piece of equipment (and that includes time required to squeeze through the halls from one room to another, waiting in line to talk with the exhibitors' representatives, and so forth) — well, that adds up to almost 12 hours of steady, hard sight-seeing. It certainly cannot be done in one day (the longest day at the New York show was nine hours), and two days of exhibit-seeing would be enough to discourage even the most hard-bitten of hi-fi enthusiasts.

Aside from seeing equipment, the visitor can hear some types of hi-fi components, notably loudspeakers. Whether he can judge them is another matter. There seems to be no real answer to the loudness problem. Harrie Richardson, of *Audio Magazine*, toured the New York show with a sound-level meter. In the HIGH FIDELITY rooms, which had a sign outside "Come in and rest your ears," the loudness level ran between 75 and 80 db, or about the same as a noisy factory. In rooms where equipment was being

demonstrated, the pain level was frequently approached. Why? Because, as one exhibitor after another put it, "if I keep it soft, they drift out; hit it hard, and they come in in droves." And droves are what exhibitors want, naturally.

From the manufacturer's — as well as the visitor's — point of view, the shows are both a marvelous opportunity and something of a problem, the problem having to do almost exclusively with the cost. Seven fairs per season, for example, add up to a heavy expense and a considerable drain on manpower. Not all manufacturers attend all shows, of course; but the number of major shows increases every year. Does business and profit increase proportionately? That's the \$64 question that only time is going to answer.

All this is not intended to imply that we think that audio shows are not worth while, educational and helpful to all concerned. Rather, we have pointed out some of the problems, as we see them, in the hopes that it will encourage you, the visitor, to write us your thoughts and opinions, so we may relay them to audio-show entrepreneurs, and so that the shows can be made more worth while and interesting next year. The subject of audio shows is now on the table for discussion; what do you think is right — and wrong — about them?

READERS may remember our discussion on this page in our September issue of the question of standardization of playback characteristics for tape equipment.

We are glad to report that industry reaction to the editorial was generally favorable and all agreed that standardization should be achieved as soon as possible. Since then, the Magnetic Recording Industry Association has held its second annual meeting and set up a series of subcommittees to move ahead promptly toward securing agreement within the industry on several sets of standards, including playback characteristics and arrangement of heads for binaural recording.

Since there are basically only two ways of arranging the heads for binaural recording — vertically stacked, one above the other, or horizontally staggered, one following the other — the problem of standardization there is reasonably simple. Nearly everyone we have talked to seems to be in favor of the stacked arrangement, with which we heartily concur, for one reason alone if no other: tape so recorded can be edited.

Playback characteristic standards will be slower in coming, because there is all sorts of room for discussion. Nevertheless, the MRIA is to be congratulated for getting to work quickly, and we wish them every success with a complex but urgent problem. — C. F.



# Toscanini on Records: 1920-1954

by ROBERT CHARLES MARSH

*Mr. Marsh began assembling materials for this project several years ago; the actual writing started after the Maestro announced his retirement last spring. This magazine commissioned the work, though it will appear later between hard covers as part of a book. For convenience's sake, we have separated the introduction from the actual discography. Part I of the latter — 1920 through 1948 — will be found in the Record pages.*

Sketches and caricatures of the Maestro in mid-career by Enrico Caruso.

ON DECEMBER 18, 1920, Arturo Toscanini gathered members of an Italian orchestra with which he was touring the United States into a compact group before the acoustical apparatus of the Victor Talking Machine Company in a Camden, New Jersey, studio and made his first recordings: a minuet from a Mozart symphony and a Respighi transcription of a work by the father of Galileo.

Toscanini was at the mid-point of a long and remarkable career. A man of 53, he had been conducting for 34 years; 34 more years were to pass before he retired from the active direction of his last, and probably finest, orchestra. Since the Nineties he had been regarded as the foremost Italian conductor of his time, and many were now hailing him as a musician of unequaled powers. Between that day and this, some 225 Toscanini recordings have been made and approved for release, giving the Maestro a recorded repertory of about 160 works, roughly 70 of which exist in more than one version. (The champion in this field is the Scherzo from Mendelssohn's *Midsummer Night's Dream* music: five different recordings.) Over 20,000,000 copies of Toscanini records have been sold for more than \$33,000,000, according to RCA Victor sales-statisticians.

This is a listing and evaluation of his records, a preliminary appraisal of the documents in sound which Toscanini has left for the generations who will never hear him in a concert hall and who will have to rely upon recordings to understand the principles of honesty-in-musicianship for which he always stood and to appreciate his contribution to the art of orchestral performance.

Recording is not a new thing, but faithful reproduction of anything as complex as the sound of a symphony orchestra is a recent phenomenon. The acoustical method was adequate for preserving human voices; recordings of singers made even 50 years ago give a reasonably accurate impression of the artist. Pre-electrical recordings of symphony orchestras, on the other hand, are poor as a group; and although some early electrical recordings have life in them in spite of limited fidelity, really faithful reproduction of orchestral sound is less than 20 years old. Now, if one were to document phonographically the 68 years of Toscanini's career, it would be necessary first to have adequate disks from his early period, and then to have widely spaced re-recordings of a number of works so

that major changes in his manner of performance could be noted. The recordings necessary for such documentation do not exist, though acetates of NBC Symphony broadcasts, air-check recordings of his broadcasts with the Philharmonic-Symphony of New York, and similar materials extend the available recordings far beyond the list of commercially released disks given here. Unfortunately, technicalities prevent the circulation of recordings of broadcasts, rehearsals, etc., even for study purposes. One hopes, however, that in time some of this additional Toscanini material will be available to students in the form of society issues or on some other restricted basis.

For half of his career Toscanini made no records. In middle life we have a brief acoustical series from 1920/21 and early electrical recordings from 1926 and 1929. At 69, Toscanini made the great 1936 series with the Philharmonic-Symphony Orchestra of New York, and from that date to the present there have been recording sessions at frequent intervals, though there have been some seasons in which Toscanini made no records. It is the septuagenarian Maestro who began to record liberally after 1937, and it is the octogenarian Toscanini who comes to us with high fidelity. He has said in the past that he would conduct until he is 90, and I feel that if he wishes he can fulfill this promise. Although he no longer wants to be committed for a winter season, I do not think that the last Toscanini concert or recording session has taken place. Nonetheless, what we have on modern disks comes from the final decades of a very long career. Toscanini the musician has been before the public and the critics since 1886; the high fidelity recordings are the work of the Old Man.

Toscanini has always viewed making records as an ordeal, and until fairly recently he was not especially interested in putting his performances on disks. The drastic reduction of the relative levels of volume, the lack of presence, and the loss of tonal values, together with the general artificiality of recorded sound, made it difficult for him to understand how one could secure musical satisfaction from records. Coupled with this was his perfectionism and his demand that no record should be released without his approval. This made a Toscanini recording session something of a nightmare. On 78 rpm a single slip could ruin a side — four minutes of tense, and otherwise perfect, work. A series of slips could result in his



rejection of an entire album. One factor in the increase of Toscanini recordings in recent years has been the introduction of tape recording and the resultant ease in editing masters.

The most celebrated instance of a long and expensive series of recording sessions producing nothing at all for commercial release was Toscanini's 1942 series with the Philadelphia Orchestra, when the *Pathétique*, *La Mer*, *Death and Transfiguration*, the Schubert Ninth and Berlioz's *Queen Mab Scherzo* were recorded. Technically the performances had minor flaws, though some were approved, but the recording was at too low a level to permit correction by dubbing, and in some instances no second masters were cut; so when in a tragic accident the masters were damaged in the electroplating process, the whole series became an almost total loss, so far as concerns commercial release. Happily all these works have been remade with the NBC Symphony, though not, of course, with the Philadelphia's distinctive tone.

Early in the Forties, Walter Toscanini constructed a sound system for his father which made use of 16 speakers wired in parallel and mounted in groups of four. This provided a sense of nondirectional sound emerging from a wide source, and with adequate volume the Maestro was able to secure some feeling of orchestral presence. Since then the household's audio furnishings have changed and multiplied vastly. Walter Toscanini now presides over a very well equipped sound-laboratory in what was once a billiards room. The Maestro's studio is fitted with a coaxial speaker in a folded-horn enclosure; in his enormous living room he listens to an Altec 820-A, fed by a 90-watt custom-built amplifier in the laboratory. The increase in the number of recordings he has made in recent seasons can be attributed in part to his realization of advances in recording techniques.

A great deal has been written to explain the unique qualities in Toscanini's musicianship. Such explanation is difficult, and since simple, misleading answers are easier to give than complex, accurate ones, a great many naive or incorrect statements have been made. We are told, for example, that the impact of a Toscanini performance derives from absolute fidelity to the score. This, certainly, is misleading; for though Toscanini is scrupulous in making no unwarranted changes in the music and has come to loathe the word "interpretation" and what is done in its name, he does deviate from the printed music. Unlike a Stock, he does not add extra bars to a Schumann symphony or an organ to Chausson's, and unlike a Stokowski he does not subject Wagner to "symphonic synthesis" or eliminate the coda to Tchaikovsky's *Romeo and Juliet*. But he does make changes. I have looked at some of the scores on his shelves and they are full of the sort of markings that one would expect to find in a scholar's library: corrections of printer's errors, inconsistencies in the composer's notation,

and (most important) mistakes in the composer's calculation, such as bad disposition of parts which obscures harmonic progression or which buries melodic lines under the texture of the orchestration. If Brahms gives the horn a low note that does not sound well, Toscanini reserves the right to cut it out, and in this he is merely fulfilling his duties as a conductor.

In eighteenth-century works the printed score often gives incomplete instructions as to the details of performance, particularly with respect to dynamics, and here careful study and editing of the parts is a necessary responsibility of a conductor. Toscanini is a fine enough scholar to do this extremely well, while Koussevitzky, for instance, was notoriously weak along these lines. Toscanini's wonderful performance of *La Mer* is due partly to the painstaking manner in which he has edited the score, doubling the parts to make them sound, when he felt the original orchestration was too light, and adjusting the dynamics so that every line of the instrumentation could be heard. For these changes he went to Debussy seeking permission, which was granted. However, it is not this fidelity or musical scholarship of itself that accounts for Toscanini's excellence as a conductor, since he shares these qualities with musicians of lesser stature.

We are told that Toscanini is a master of the orchestra, that he is familiar with the technique of all the instruments, and that with years of experience to draw upon he should be expected to use their resources to maximum effect. This, too, is true but incomplete. Many conductors are thoroughly familiar with the resources of the orchestra and can produce effects which, as effects go, are just as spectacular as those Toscanini can command. The Boston Symphony under Koussevitzky and the Philadelphia Orchestra under Stokowski were both just as fabulously beautiful as any orchestra under Toscanini. One can agree, then, that Toscanini knows the orchestra forward and backward, but this is not the reason for his primacy among conductors.

The same must be said of his supposedly unique evocative power. He is a splendid disciplinarian, as are many other conductors; more than this, he can get men to share his intensity and give themselves to the music without holding any feeling or emotional energy in reserve. This is a rare quality, but I do not think that Toscanini is the only conductor of our day to possess it, and it is not the thing that sets him apart from his contemporaries.

Another explanation tells us that Toscanini is the master of styles, that he always plays music in the idiom best suited to it, thereby stating it in the most effective manner. This is another partial truth. Toscanini is really the master of only one style, his own, but this is based so securely on what seem to be fundamental principles of good musical performance (for example, that the ensemble should be so balanced that every line of the orchestration can be heard) that it is virtually a universal style and right



for everything. Persons who make an issue of style usually mean by this the traditional manner in which works are played, and in this sense Toscanini rejects style completely. He spurns the distortions and sentimentality that usually go with Tchaikovsky, the Romberg approach to Schubert, the muddy sounds that are supposed to capture the spirit of Brahms, and the emasculating "Viennese" mannerisms that are inflicted upon Beethoven. The Toscanini style is based upon years of analytic study of scores with the determination to play them honestly and effectively.

**T**HERE ARE other generalizations that are equally faulty: that Toscanini's tempi are always faster than what is usual for the work, that they never vary from one performance to another, that they are always metronomically exact. Certainly, Toscanini's sense of tempo is extraordinarily keen, but his tempi in a given work *do* change from one performance to the next, and over the years his performances of some works have altered a good deal. He has played a Brahms symphony one way in the spring and another way the following autumn. Some works he has speeded up and others he has slowed down. Similarly, though some of his performances are markedly faster than those of other conductors, some are also slower. The fact is that in these things Toscanini is no different from many of his contemporaries. His performances are living things, produced from the heart and mind of an intense and perceptive musician, and it is inevitable that they should — at different times and under different conditions — change.

The truth of the matter, it seems to me, is that Toscanini's unique qualities come from his understanding of the nature of music and from a sense of dedication to an ethic of honest musicianship in which it is not the great maestro but the great composer who speaks through the orchestra. For him the task of the conductor is to master the score and combine intelligence with musical skill in giving voice to what the composer has written. The gap between Toscanini and the "interpreter-conductor," who places himself above the composer and uses the music and the orchestra as vehicles for the assertion of his will and the enlargement of his ego, cannot be bridged; and because so many conductors have allowed themselves to be affected in this way the selfless musicianship of Toscanini is alone sufficient to place him in a category by himself.

It is not straining an analogy to speak of music as a language. In a word-language used expressively, as in poetry, we have the elements of the meaning of words, accent, rhythm and tempo; the combination of these things, as we read a poem, gives us our feeling of coherence, continuity and form. A poem is an artistic unity.

If we change words, drop out or rearrange lines, or read with accents other than those the poet expected the words to have, we destroy the integrity of the work and substitute an artless muddle. In music the units are not words but combinations of sounds, and just as any word cannot follow any other word and still make sense, so certain combinations of sounds have a significance when followed by certain other combinations of sounds that they would not otherwise possess. It is this fundamental thing about tonality, certain sounds seeming to lead naturally into other sounds, that gives us a basis for harmony and that allows the creation of feelings of tension and repose which, in a rhythmic pattern, are the fundamentals of musical structure.

The basis of a Toscanini performance is the rhythmic pattern he has selected as best fitted to the expressive content of the music. This rhythmic foundation does not change in the work except when the composer has indicated that it should. There is consequently a line to the performance, a steady propulsive force which is always felt and which is never sacrificed to a special effect, but is always present and gives the work coherence and cumulative power. The wonderful plastic qualities of Toscanini performances come from the fact that within this rhythmic pattern he can pass from the softest to the loudest dynamic levels and through a score of changes in expression or orchestral color without losing the integral drive of the harmonic rhythm. The nature of a work of music is that it must be revealed as a sequence in time, but the composer and the conductor must see it as a structural unity in which all parts are properly balanced in terms of the entire composition. The unique quality of Toscanini performances comes, essentially, from his magnificent sense of form.

In recent years that sense has caused him to eliminate the most elementary of rhetorical devices. We are all familiar with the habit of slowing up on concluding chords, so that they come *lah DUM lah* (say). Toscanini once did this to a limited degree, but today he has eliminated nearly all rhetorical expression from his playing, and this is probably the greatest contrast between his conducting and that of German musicians. Those who say they don't like Toscanini are probably saying that they don't like the absence of rhetoric; but after one senses the greater intensity of Toscanini's "singing style" most rhetoric seems crude and tasteless.

Let us contrast Toscanini with his *bête noire*, Furtwängler. The Furtwängler method is to allow the music to fall naturally into phrases and groups of phrases, and these simple statements are spun out to the length of the work. In music for which Furtwängler has special affinity, such a performance can be eloquent, moving and beautiful, though lacking in intensity, cohesion and cumulative power. In works for which Furtwängler has no special affinity, or in which he wishes to make a great effect, this

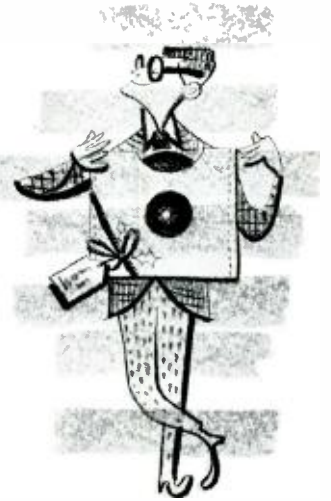
*Continued on page 122*



# The Sinister Art of Discal Giving

*Afraid to pick a gift-record? Is Hindemith old-hat this season, or Brahms bromidic? Do collectors awe and phonophiles frighten you? Take heart. All you need is a smattering of know-how — and malice aforethought.*

by **FREDERIC GRUNFELD**



AMONG TWO DOZEN classic examples of how to give records for Christmas, only one is of Midwestern origin. The case concerns Ballard Bestoon H —, who lorded it over all other audiophiles in the town of A —, Michigan, only to be taken down several pegs by the seasoned Record Connoisseur, Wilfred G. Crane, now a successful oil man and since removed to Tulsa, Oklahoma. However, at the time, Crane was only a 10-watt amplifier bank clerk.

By virtue of an immoderate income as a grain-elevator operator, H — could afford a house completely wired for sound, sporting the best and most expensive sorts of equipment. At his weekly "musicales" as he liked to call them, he would demonstrate to a small coterie of admiring friends a stunning range of sonic effects.

At Christmas time, Crane gave H — a gift-wrapped package which upon opening was found to contain a single 78-rpm record protectively swathed in tissue paper and corrugated cardboard. "It's something I want you to have, specially," Crane announced with the excited air of a spaniel flushing his first covey.

"It's Dajos Bela and Salon Orchestra," he said, reading the label upside-down, "Been looking for it for years. The way he plays these Hungarian Dances is beyond comparison. Finally found it on my last trip to Chicago. Some allowances you may have to make, but for 1933 don't you think the sound is spacious and resonant, eh?" Of course, Crane had actually found the disk in a pile left in the attic of his mother's boarding house, and had then rubbed dust and grit into the grooves in the manner of a furniture-dealer "antiquing" or liming oak.

H —, at first nonplused, later reciprocated graciously with a three-record LP album, apologizing for "not having had time to go out and get something special, but you know how hard it is to choose the right music for an expert anyway." H — has since become extremely 78-conscious and now owns a large collection of bad-sounding rarities. He is no longer in any danger of being thought hi-fi bourgeois or *nouveau*-musical, and is well known as a man with "high respect for lasting values in recordings." The knob on his rolloff switch is nearly worn out. On the other hand, Crane never bothers with 78s, though his

Record Connoisseur status originated well back in the 78 era.

Drdla was one of the few pieces of out-of-the-way information one had to remember in those days, when to be a "Record Connoisseur" one was only required to converse fluently on the merits of one (better) version as compared to the flaws of another (worse). There were never more than two of anything and in many cases not even one, so the only hazard was being caught off-base discussing non-existent issues.

Many of the early Record Connoisseurs had to throw in the sponge once LP really got under way. As though new artists, orchestras, composers and titles weren't enough, new labels and trademarks, were added in such numbers as to tax the memory of even a multiple-game chess player. Maintaining Record Connoisseur status has become almost impossible for amateurs, who are apt to be accosted without warning by friends who ask "Have you heard the new version of the *War March of the Priests from Athalie*?" whereupon the answer must be unhesitatingly automatic: "Which do you mean, Artur Spiessburger and His Collegium Musicum, or the one with Drágée and L'Orchestre Symphonique de France, the Paris pick-up group?" Such facts are pay-off knowledge for the Connoisseur but they must be cultivated assiduously.

(Simeon Weeks, of the Harris-Moeran Office, recently devised a strong counter-thrust in the "Weeks Parry." Unable to keep abreast of all new LP developments, Weeks specializes in complete Beethoven Quartet issues. "Sorry, I haven't got around to that yet," Weeks replies in a thinly disguised tone of contempt, "I've been busy comparing the new Barstow Quartet series with the earlier complete Beethovens. Takes a while, y' know.")

Yuletide Record-Giving, now properly recognized as an art apart, is one field of action still left open to the non-professional Record Connoisseur, for it depends less on actual information than on shrewd musico-psychological perception. A single record, properly selected and bestowed, can serve to establish beyond question the authority of the giver for the period of a year and longer.

(It should be noted that early attempts to improve Christmas Connoisseur techniques were stimulated by the

introduction of Stephen Potterism in the United States. Not since Emil Coué — “Day by day in every way I am getting better and better” — has a foreign philosophy gained so firm a foothold in this country. Potter has formulated the principles of “Christmas Giftmanship” (though never concerned with Record Connoisseurmanship *per se*) and outlined numerous situations in which Potterites can seem “nicer than anyone else really, and yet never lose the unassailable one-upness of the expert.” Space considerations prevent a detailed analysis here of the English Behaviorist’s ideas: Such is easily available in the basic handbook, *Gamesmanship*, or *The Art of Winning Games Without Actually Cheating*, and the subsequent studies in *Lifemanship* and *One-Upmanship*. Suffice it to say that he cannot but have had a powerful impact on efforts to refine the crude methods of pioneer Connoisseurs.)

ONE VERY STRONG record-giver, Roger B. Lustrand, a bachelor of my acquaintance, originated the Children-Know-What’s-Best-For-Them Tactic for use on relatives and friends. Having discovered that most of the children on his Christmas list possess large collections of such records as Quacky Clarinet and Otto the Ophicleide, Roger makes a habit of bringing them LPs of the most recondite sort of music: Schönberg, neo-classic Stravinsky, or Varèse. “Children don’t have preconceived notions about art and aesthetics,” he explains earnestly to the parents, who squirm in their seats with embarrassment. “Before they acquire the antiquated taste-patterns of our generation, let’s give them a chance to make up their own minds; let’s see if the unfettered, unconditioned child won’t have a favorable reaction to the music of our time.”

A few of the modern parents in Roger’s circle actually rear their children according to these principles; roughly in the order Mozart-Schubert-Prokofieff-Bartók. For them, Lustrand thoughtfully provides a present of the Terry the Timpani variety, the most banal he can find, which inevitably becomes the favorite item in the nursery library and is played day and night for over a month, much to the parents’ chagrin. Lustrand is always spoken of as a keen judge of character — and more knowledgeable about records than anyone else in B —, Mass.

Bonnard Harvey, of the Maryland and Astoria Harvey family, was recently hard put to establish Connoisseur’s authority in a duel of wits with Earl Benson D —, a prosperous dealer in cotton futures whose record-collection far exceeds Bonnard’s and who maintained, until recently, a far-flung reputation as an expert on chamber-music releases. D — could discuss trio and quartet recording with a maddening self-effacement and a technical assurance that extended to keys, themes, devices; he could furthermore speak of their relative merits with a fluency which Bonnard (whose English is rather poor despite the fact that he was born in Chevy Chase) could never hope to equal. Until last Christmas it seemed that the ill-favored Bonnard was destined to occupy a permanent back seat whenever he and other chamber devotees met at the D — apartment.

One holiday party last year, however, Bonnard arrived as if slightly in his cups, bearing a gaily-wrapped *Scheherazade* recording which he had bought at the corner drug-store for well under a dollar. This he presented to D — with the assurance that here was a diamond in the rough: “Oh, it may have a few reproduction flaws,” he said, “but this cheap little music-for-the-masses disk contains a flamboyant *Scheherazade* worthy of your steel.”

Smiling a little incredulously between compressed lips, D — gave the cheap LP a test. Being out- as well as well-spoken, D — lost little time refuting Bonnard’s claim, for — “was this a joke or something?” — only a tin-eared eccentric could find anything praiseworthy in the record. Bonnard asked why; D — elaborated. He produced one of the ten great high fidelity records of the piece, opened the score, and proceeded to give Bonnard and his friends a detailed, hour-long analysis of what made it tick.

Bonnard was chastened. He allowed D — was certainly right. A week later he appeared with a second “find” *Scheherazade* of questionable antecedents. Again his good-natured gift was received haughtily and critically. Though a certain restlessness might have been discerned among the chamber-loving onlookers, D — embarked on a second and more emphatic Korsakoff analysis that would have done credit to a Tovey.

But, even as he was playing, stopping, illustrating, D —’s preëminence among chamber cognoscenti was draining away by degrees. Word went out later that “D — has finally revealed his true colors.” William Stebbins, who had been present both times, commented: “A chamber-music man my foot!” And that was the consensus. “He talked all night about *Scheherazade*; enthused about it. Ever hear him talk that way about the Lark Quartet? He’s a sham, that fraud.” And conversely, “Bonnard may not know his Korsakoff, but have you ever noticed his dedicated silence when he listens to Mozart? Still water runs inarticulate, I tell you.” Bonnard now is recognized as one of the leading Connoisseurs in all greater Astoria.

PERHAPS THE past master of Yuletide Record-Giving strategy is Shelley Morton Tonner, a Record Connoisseur I know who wears, year-round, the cheerful countenance of a woolly Santa Claus, but who actually suffers from an evil disposition inherited from his father, Noah, the stock-manipulator mentioned in Meinger’s *Wall Street Tales and Follies*. It was Tonner who presented Mrs. Johnson Degroat S —, author of *Among the Stars* and *Diamond Horseshoe Nights*, with an album of Mario Esperanza selections taken from the sound-track of the technicolor musical, *Song-time in San Marino*. Mrs. S — is his maternal aunt. Buttel, the concert pianist, received from Tonner the complete Chopin piano music in Korzibsky’s recording, just after Buttel had begun his own Town Hall Chopin cycle. Tonner, I think, rates as a semi-pro Connoisseur. He worked with Elgar Green of Acoustic Disks on *Subway Tunnel* and *Armor Plate* (17 kinds of ricochet) and has just finished producing *The Voices of Silence*, nine varieties of sound-free pickups made on location in Grant’s Tomb and other still places around New York *Continued on page 116*

# A Brave Echo From Vanished Vienna

by Martin Mayer

*No young men wear the uniform nor blow the brasses of the beloved Deutschmeister Kapelle, to whose music emperors once marched and danced.*

PAGEANTRY HAS BEEN at the heart of every Empire, but nowhere so overwhelmingly as in the shell that held the show of Austria-Hungary. Here at Vienna, a city planted on the single break in the chain of hills that divides Eastern and Western Europe, the Hapsburg Emperors held court; and faced in both directions, like their flag. Their pageantry was, as in all Empires, primarily architectural: they tore down the city walls which had repulsed the Turk, and built along this semicircle a street for marching armies, and the most imposing series of stone buildings that the 19th century could conceive. But the pride of their pageantry was music, and along this passage between East and West they raised in less than a century and a half an astonishing succession of genius: Haydn and Mozart, Beethoven and Schubert, Schumann and Brahms, Johann Strauss (*Vater und Sohn, und Bruder Josef*), Mahler and Richard Strauss. This is the background before which Vienna lives today, and it is a very recent heritage: there are men still living who heard Gustav Mahler conduct *Le Nozze di Figaro* at the Wiener Staatsoper.

The heritage is withering now and the background is dead. The Empire was pulverized in the first war, the city itself in the second. There is little grandeur today about the stone buildings being rebuilt or patched up along the Ringstrasse, and international squads of MP's roll in Chevrolets (it used to be jeeps, but it isn't any more) up and down the street made for marching Imperial armies. Little trade and less culture pass through the gap in the chain of hills; the city faces neither east nor west, but sits on its site in dismayed poverty. What is left is a poverty-stricken, provincial love for music; Josef Marx, still active as a music critic; and a beloved military band, the subject of this writing, that wears the Imperial uniform and tootles valiantly up the street on official and unofficial occasions.

This is the Deutschmeister Kapelle, and its members have a right to their uniforms. They are elderly men now,

every one of them: they all served in the Imperial Army. They all served, in fact, in the brass band of the 4th Regiment, the *Hoch-und-Deutschmeister* Regiment created in 1741 for the Empress Maria Theresa. The uniforms were changed in 1880, to meet the taste of Kaiser Franz Josef; otherwise, with one exception, the tradition remains the same. "People ask me," said Julius Herrmann, a young man of 62 who has been director of the band since 1915, "How old is the Deutschmeister Kapelle? I say, 'Including my mother-in-law, two thousand years'."

The exception is the absence of strings. Before 1918 the Deutschmeister Regiment had a full Kapelle, not much smaller than a Wagnerian orchestra; today Herrmann has a wind band, pure and simple. Much has been gained in the loss of the fiddles: *schmalz* that is syrup-sugary in a string section takes on the proper, slightly comic color when done by tubas and clarinets. The Deutschmeister Kapelle's record of Waltzes is much more fun to hear than any selection by full orchestra, especially since the recording, technically, has caught the full color and naive pomposity of the teutonic brass band. Herrmann himself sometimes regrets the vanished fiddles, but he has a policy. "I would never take young men into the Kapelle," he said. "They would not have the right to wear the uniform. And everyone would say, it isn't genuine any more. No," he added, "when we die, there will be no more Deutschmeister Kapelle. No more."

There was a moment's nostalgia here, but only a moment. Kapellmeister Herrmann is a man who enjoys the instant of existence, who is always laughing at somebody's jokes, head thrown back, features dimmed by the brilliant gleam of white, white teeth. He is a little over average height, stands very straight and seems taller; his eyes are gray-blue and wide with amusement; his cheekbones are high and his skin youthful; when he puts on over his almost bald head his uniform cap *Continued on page 114*

*The young Bandmaster: When we die there will be no more.*



*The Band: Two thousand years old including a mother-in-law.*





## Custom Installations



*From California to Florida the sound, if not the weather, is similar. Hal Cox installed the radio-pono combination above in the San Francisco home of Clarence Kane. And Burdett Sound Company of Tampa made the cabinet at the left, which complements perfectly the room it is used in. Of teak oak and rattan, with curly blonde birch tambour doors, the cabinet holds tape, TV, radio and phono equipment, as well as a motion-picture screen on a spring roller.*



*Kierulff Sound used a three-section walnut cabinet by Bryson, shown at the left, in an assembly for the Steve Kuseleys of Los Angeles. Sound for a television set is tied into the system. Below is a home-built installation dating from 1941; note the speaker grille of woven tapestry. This was done by E. A. Hanff of Pittsburgh, Pa.*



*The Prades, a fine modern piece by Balladier. A combination FM-AM tuner, control unit and 12-watt amplifier is used, and a Webster player with a GE cartridge. Speaker is a separate unit.*



# Case Histories of Creation

by JAMES HINTON, JR.

*The great composers all have left to us, in varying scope, autobiographies in sound. But behind each musical masterpiece was a human being and a historical environment, and naturally our curiosities turn us to the pages of musical biography.*

IN A century that has so far set much more value on performing virtuosity than on creativity in music, the flood of recordings during the past six years seems to have acted, inadvertently, as a force in the direction of re-establishing composers as men of at least some status. "Inadvertently" because at least part of the vector can be traced to the point that there simply are not enough brand-name virtuosos to go round in the record industry. "Some" because the individual composers most benefited are all dead just now, and hence unable to collect royalties, protest unrepresentative performances, or otherwise make themselves bothersome.

Yet, for whatever reasons, Haydn and Handel and Mozart and Beethoven have all proved marketable *as composers*, not just as sponsors of floats in a parade of virtuosity. To an extent they always have been, it is true, but not in so positive a way. It is one thing for a composer to be on what might be called the "safe" list for subscription symphony concerts and Community Concert Association programs; it is quite another for him to be so sought after that record companies find it profitable to press and release works that are seldom to be heard in live performance. And when a composer, such as Berlioz, whose standard-repertoire representation is slight at best becomes the object of a fan-club, the trend can hardly be ignored.

Admirable though all this activity is, it is impossible to keep from feeling that at least part of it might better be spent in encouraging live composers — the kind who are living their biographies now, for better or worse, and composing the music that has to be good if a hundred years from now "music" is to mean an art vital and developing still, rather than stacks of battered (but unbreakable) vinyl fossils.

But be that as it may, it is most certainly healthier for the state of music for people to be interested in even dead composers than in conductors, players, or singers *per se*. For although the composer needs the performers if he is to address the listener at all, his is the seminal force. It is very true that no two performances of, say, the *Eroica* are ever identical. It is also very true that this eternal renewal is an essential fact, perhaps even *the* essential fact, of musical life. But it is just as true that in the complicated working out of the composer-performer-listener equation there is one factor that never changes value. That is the Beethoven who conceived and created the music that *is* the *Eroica*.

On a journey in search of Beethoven, for example, it would be sheer pigheadedness to brush aside the Toscanini *Eroica* as not useful. Even Beethoven must address the listener through performance, and even the most prescient listener must hear Beethoven through this medium. There is no other way.

But the listener, moved by experience of the music in performance, may very well want to find out more about the human animal who shaped the notes of the score — and find out more than can be found out from reading the program booklet, the notes on the record sleeve, or the pertinent entry in Groves or Oscar Thompson. He will very likely find out that there are, depending on the composer in question, either bewilderingly many books about him or almost none at all.

There is strong disagreement on the value of musical biography, and, assuming that it does have any value at all, on what values are relevant to music. The basic split is centuries old at least. Is the work of art a self-sufficient entity, apprehendable directly and on its own terms or not at all? Or is the work of art to be fully apprehended only in some larger context?

There are those who state flatly that a work like the *Eroica* can be grasped in all its essentials through hearings of it and through study of its formal structure. There are others who state just as flatly that it is quite impossible to grasp the work without exhaustive knowledge of external circumstances that relate to it.

Obviously, those who hold the first view would deny that any writing about Beethoven's life, times and character can possibly cast light on his works. Those who hold the second view would disagree, asserting that there can be no real understanding of the music without some understanding of the man and his society.

Both positions have their strong points. On the one hand, however complete and self-contained Beethoven's idea of the *Eroica* may have been, his score is what is left us, and it is no more than an outline to be filled in by performers who, without some understanding of the composer, cannot be expected to realize his full intentions. Further, can a listener *really* hear the music — especially for the first time — without knowing its context? On the other hand, is not the *Eroica* as a work of art necessarily complete in itself — and, if not, has not Beethoven then failed proportionally as an artist? And, anyway, is not the *meaningful* residue of Beethoven the man just exactly the sum of his



music as it is performed and heard, no more and no less? These are good questions, which I cannot answer, though I enjoy thinking about them.

However, this is an article about reading, not about not-reading. It is surely not possible to understand anything very significant about Beethoven simply from reading about him and his music and how he came to compose it — insofar as anyone can know how he actually did come to compose it. But neither is it enough to follow the grammar of the music itself. Somehow, through intuition or learning or both, it is desirable to find a true rapport. After all, the certain facts about Shakespeare could almost be jotted down on a three-by-five card, but the poverty of background information does not destroy the value of *Hamlet* as a play. But neither does it mean that the discovery tomorrow of material for a full-dress biography of the poet would not be enormously welcome, even to the scholars and actors who know and love the play best.

The greatness of a *Hamlet* or an *Eroica* is not in any final way really explainable at all, and certainly not in terms of either biographical facts or technical analysis, or even both. Of course, it is comforting to know that Beethoven was a trained professional composer and Shakespeare a thoroughly professional man of the theater. But no one has yet demonstrated that technique pure and simple is the cause of great art, or even its proper measure. If it were, then, as George Bernard Shaw remarked, Swinburne would be greater than Byron and Browning together, Stevenson greater than Dickens, and Mendelssohn greater than Wagner.

Neither is there any harm in knowing that when Beethoven was asked, in the middle of a fish dinner, which of his symphonies (then eight) was his favorite he responded, "Eh, eh, the *Eroica*" — or words to that effect. Beethoven's remark is at least interesting as a reflection of his mood on a particular occasion. And although the *Eroica* is complete in itself, it takes on added richness of meaning from its context in time — as does *Hamlet*, the Great Pyramid, or *The Rake's Progress*. The creative act that brought it to being will always be mysterious, and no one today can hear it with the ears of its first audience. But there is much to know of the social and artistic conventions that then surrounded it, much to know of Beethoven as a human being. And although such information can neither add to nor detract from the work itself, it can help the listener to an enhanced awareness. That is all to be hoped for — but is it not enough?

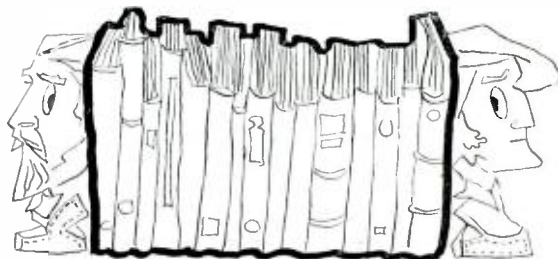
Artistic biography is a relatively recent literary form, for not until the romantic trend of the nineteenth century did the idea of art for the sake of art, of the creative artist as a superior, or even exceptional being, become clearly established; not until then did the concept of composing for eternity rather than in fulfillment of a commission come to be accepted. And, in consequence, not until then did the composer come to be considered a proper subject for formal biographical study. Just as everyone neglected to set down the details of Shakespeare's life while they were still remembered, so did they neglect to set down the details of Monteverdi's, although their contemporaries certainly recognized the greatness of both men.

Actually, it was not until past the middle of the nineteenth century that much systematic work began to be done in the field of musical biography. Mozart had been dead for more than half a century before Otto Jahn's *Life of Mozart*, which may be considered the first really encompassing biography of a composer, made its appearance, in 1860. Since then, a great deal of energy, scholarly and otherwise, has been spent in biographical research and writing, but with varying results. There remain sizable gaps to be filled, and measured against the highest standard, or any standards at all, much of what has been written is quite remarkably uneven in scope and quality, ranging from the excellent and complete as possible, down through the partial but honorable, to the semi-fictional and nearly illiterate.

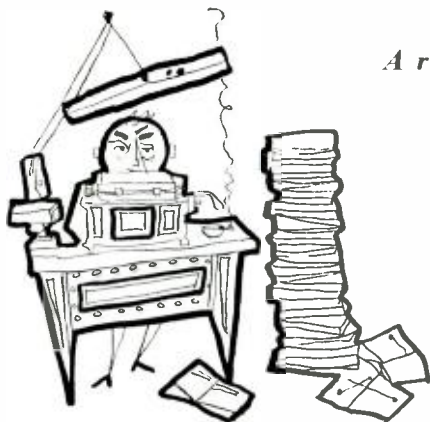
But aside from a very few studies that may be regarded as definitive, or substantially so, there are a number of books that attempt less and accomplish what they set out to do with varying degrees of success. In a discussion as general and essentially introductory as this one not much attempt can be made to indicate individual shortcomings and exceptions, or even to give a very clear idea of viewpoints. All that can be attempted is to give a few clues to volumes in which reliable but more or less detailed information about individual composers, their times and their works, may be found. Some are out of print, and others are in one respect or another outdated, but all can be come by at least in libraries, and all provide either information or insights, or both — or raise questions — that are of sure value.

Another great landmark, comparable to Jahn's Mozart study, is Friedrich Chrysander's fine, 86-year-old *G. F. Handel*. Yet another one is Philipp Spitta's 70-year-old *J. S. Bach*, recently republished in English by Dover. And yet another is A. W. Thayer's *Beethoven*, published in German in 1879, completed by Hugo Riemann, not published in English until 1921. These are the great originals of serious musicological biography and will always have and deserve respect. However, there are good studies, less monumental, but more accessible.

For purposes of a survey of this kind, it seems most efficient to proceed alphabetically by composer. Second only to Spitta as a classic of Bach study is Albert Schweitzer's *Johann Sebastian Bach*, published by Macmillan in 1935 in a two-volume English translation by Ernest Newman. Also of great value are two companion books by C. H. Terry — *Bach: A Biography*, concerned entirely with the man and his career as musician and family generator, and *The Music of Bach* — both published by Oxford in 1933. Those who prefer to take their *Continued on page 124*



*A reader criticizes the critics . . .*



## HELP WANTED!

by HENRY T. KRAMER

*The author is a man who has long loved records, and who not infrequently finds himself with \$5.95 in his pockets. Thereupon he goes for guidance to record reviews. He doesn't always come away happy, and here he tells why.*

RECORD REVIEWS are the newest form of art criticism and, like anything new, are not always as well done or as useful as they ought to be. In many ways, a record reviewer has a task more complicated, and more difficult, than that of other critics. For one thing, a literary critic considers a unique unchangeable work of art, while a record reviewer may, and often does, consider several or many performances of the same work. A dramatic critic does review performances, but he has margin for error — perhaps the performance he saw was not typical. However, everyone who wishes to may hear the same performance as the record reviewer. These, and other differences, serve to illustrate the new footing on which a critic finds himself as a record reviewer.

These differences are particularly marked when a comparison is made between a music critic and a record reviewer. Music critics write for a limited number of readers, they deal only with a specific performance, sometimes only with a single soloist or parts of a program. Lastly, music critics often do not affect the success or failure of a performer, or of a musical composition, or even ticket sales as much as might be imagined. Indeed, a critic who writes of a single appearance for the year in his city, as is so often the case, can do little but tell what went on. But record reviewers can and sometimes do damn a record to oblivion quickly and finally.

A record reviewer has a hard task and a heavy responsibility. Some of our most sensitive performing artists have expressed a fear and a dread of making a recording because of its permanency and its wide availability, and because it can be so easily compared with other recordings and dissected and analyzed at leisure. Taking this into consideration, a performer has a right to expect a reviewer to examine his work with sincerity, honesty and skill.

The public has the right to expect the same. But both public and artist are often needlessly disappointed.

To be truly useful, a record reviewer must first avoid a number of habits that can distract his readers from the business at hand. The first and most obvious of these is the use of unusual and little known words, including unnecessary foreign words and phrases. Recent reviews have included, as examples of what is meant, the following: ". . . light *extrinsic* shimmer of violins," ". . . tempos are broad and *unfrenetic*," ". . . Mr. Jacobs is not a *thau-*

*turgist*," ". . . to whiplashed *asseverations* . . .", and so forth. This is not to say that these are not perfectly good words. But if they are not the only ones that can be used to convey the idea and if they are not commonly known and understood, then they stand as obstacles between eye and mind. Even the offender recognizes this when he uses a word, a foreign one in this case, and then explains it: "The *secco* or dry recitative . . ." Either we know that "*chef d'orchestre*" means conductor, as opposed, for example, to concert master, or we do not. If we do we will not particularly admire the reviewer's superior knowledge, for ours is at least equal to it. If we do not, the reviewer has not only missed his mark but has also given offense in the bargain. No one likes a snob. And a little instruction goes a long way.

In like fashion, a reviewer may be tempted into what is commonly called "rich, beautiful prose." Take the following: "slow and hardly pliant, harmonically rich and broadly lyrical, it can seem ponderous to ears trained to more nervous traits, but the deep dark colors sturdily resist wear, and if the determined *maestoso* evokes smiles, there is more affection than contempt in them."

Is this not, itself, an attempt to imitate the music being described? Too often a review reads as if the writer had been carried away by emotions difficult to express, but had nevertheless tried to duplicate these emotions and the spirit of the performance in words. To do so is to invite failure, for it is not only very difficult to do, but it is also true that a review, by its nature, is concerned with a creative work but should not be primarily creative itself. The essay-portion of a "creative" review too often crowds out the critical portion.

Now all the above is more than merely an attack on style. It is a plea to reviewers that they should so present their thoughts that we will know what they want to say.

Once we are sure of what is being said, we may then ask the reviewers to tell us what we want to know.

It would seem that a good record review ought to be written as if in answer to a friend who has asked "Tell me about this new record, what is it about, is it done well, is there anything unusual about it, do you think I should buy it?" We cannot expect a reviewer flatly to assume the responsibility of a simple "yes" or "no" to the question of purchase. But his remarks should give most of the in-

formation necessary to make that decision for ourselves.

In the light of that idea, let us consider a recent review given more than usual prominence. This began as follows: "This is an absolutely incomprehensible piece of stupidity, one of the greatest records of the year has been ruined." This is a pretty strong, positive statement. Now suppose our imaginary friend were to break in here with the single word "Why?" The answer is that the original text in German, this being a collection of songs, was omitted. If our friend thereupon were to say, "But I don't understand German, never did, yet I enjoy many German-language songs," the reviewer is in the uncomfortable position of watching the limb severed between him and the tree. Doubtless the recording would have been much more valuable to those who know German, and love poetry, with the text. But ruined to us all? Nonsense.

**M**ISTAKES of this kind probably arise from the reviewer's placing his knowledge of the proper interpretation and presentation too far above that of anyone else. This is a dangerous habit at best. It usually reveals itself as a matter of emphasis. That is, there is a good deal of difference between saying that music is played more slowly than usual and that it is played too slow.

Positive statements of any kind, when applied to a musical composition, are very difficult to defend, often impossible to prove, and very commonly the mark of a shallow thinker. People like what they hear or they don't, and they are almost never all of the same opinion. Usually, after all, we are dealing with opinion, not fact, and it is quite outside the function of a record reviewer to make the rules when he is really only watching the game.

Often in the course of a worth-while review, the reviewer succumbs to the temptation either to display his knowledge, educate his readers, or both. When a reader finds the following, in a discussion of the difference between performances of the same work on a piano and a harpsichord: ". . . aided by the doubling of which the harpsichord is capable," he may well recognize nothing but a sheer display of knowledge (only partially correct in this case) that has the same annoying effect as the obscure word. This is bad enough, but when a music-lecture is given, with perhaps a generous dash of history, ethics and other assorted subjects, we are getting pretty far away from a straightforward record-review. A lively sense of charity keeps me from offering examples of this.

The last temptation to which all reviewers are earnestly asked not to submit is the temptation to guide or dictate musical taste. This is closely akin to the matter of superior interpretation just discussed, but it is more far reaching and destructive than just that. It is more destructive in the sense that a reviewer who does this almost always alienates those that disagree with him and encourages a closed mind in those that agree. Either way, the value of a record review is gone.

Consider the following: "Every company must have a 'program,' of course, but must it include another flogging of this dead warhorse?" This is taste-dictation in its purest form. It is proper to pass on the qualities of the music it-

self with new or unfamiliar works. It becomes less so as the music becomes more well known, until such works as Tchaikovsky's Fifth Symphony or Ravel's *Bolero* are discussed, at which point it is idle to say that they are good or bad. Everyone is likely to have his own opinion. But in the example just quoted the wording itself reveals that the composition is well known (it happened to be Khachaturian's *Masquerade Suite*), about which most persons have their own opinions. Those who like it, as well as those who do not, will be likely, after reading the reviewer's remark to suspect not only the remainder of that review but also everything else that reviewer produces.

The attempt to change our musical taste, however, is usually less direct than the flat statement cited above. Here is a case in point: ". . . It seems futile for this writer, who is both fascinated and irritated by [Horowitz's] art, to review these characteristic performances." This is rather like saying, "Of course, I'm prejudiced, but . . ." The same review goes on: "I doubt if a standard Horowitz release would include a Schubert sonata . . ." and "If there was any way to induce concert-hall attitudes and sensations in the living room, this sort of thing *might* have validity" — and so on. None of these comments, singly, can be called an outright slur, but placed here and there through a review, the effect is to guide the impressionable, outrage the intractable and disillusion the discerning.

Many such borderline cases of taste-dictation appear. It is an easy trap for a writer to fall into, for he smoothes his own feathers in doing so. Here is another reviewer at work: ". . . In view of the emotional implications of the texts, and in view of the care with which the madrigal composers sought to express . . . should not modern performers . . ." and "I do not maintain, of course, that we are to over-romanticize early music . . ." And so on. Possibly this may be regarded as a part of legitimate criticism by some, but it smacks of the classroom to me. Often this sort of thing is welcomed by those who seek confirmation of their own opinions. But there is a great difference between saying that such and such is so, and that, because such and such is so, it is "right" or "wrong."

*Continued on page 117*

*The opinions expressed by Mr. Kramer are his own. The editors do not endorse them nor even agree with many of them. We rather enjoy, for instance, a little literary flavor in reviews and have no objection to being told what verismo means. However, many readers will share some of Mr. Kramer's likes and dislikes, and no doubt they will interest reviewers as well. We plan to run soon an article viewing the reviewer and his function from a different angle.*

for Santa's helpers . . .

## A Shopping List of Audio Oddments and Trinketry

**WE HATE TO** point out the fact to hundreds of harassed wives and an occasional husband, but Christmas is just around the corner. So many wives would like to give something which is more or less closely associated with hubby's favorite hobby, but what wife would dare to pick out, for example, an amplifier?

Well, let there be hope; here is a list of stocking-size (provided the stocking is big enough) oddments which will be welcome in almost any hi-fi household, with suggestions under what circumstances each item is appropriate.

**Record Compensator:** for the beginning hi-fi-man, whose present amplifier does not incorporate adequate equalization. Choose one to match cartridge in use, i.e., Pickering, General Electric, etc. Around \$10.

**Phonograph Equalizer:** a more elaborate version of the above; to be preferred if budget permits. From about \$20 up.

**Record Rack:** can bring order out of chaos and in some homes will release as many as 11 chairs for their proper use. Around \$10 and up.

**Record Brush:** for that stray speck of dust which makes the loudspeaker go "pop." From \$4 or so.

**Turntable Mat:** goes on turntables (or changers) to provide soft, dust-free (relatively) surface; in sizes to fit all turntables. Most are sponge-rubber. \$1 to \$3.

**Record Album:** Box variety suitable for storing records, jacket and all. Most hold 10 LPs; some are backed in simulated leather, variously colored. From \$1.50 to about \$3.

**Record Cloths:** treated dust-cloths, to remove dust and help eliminate static electricity. 50¢ to \$1.

**Record Envelopes:** plastic envelopes to protect particularly precious records from dust and scratches. They fit inside jackets. Buy a dozen or so for \$1 and up.

**Subscription to High Fidelity Magazine:** guaranteed to keep hi-fi and music enthusiasts quietly occupied for several hours. Special gift rates; see subscription bind-in.

**Record Cleaner:** sprays in Aerosol-type cans which help eliminate dust and static from records. Less than \$1.

**Pressure Gauge:** measures needle pressure on record; helps prevent excessive record wear. \$1.50 to \$10.00.

**Stroboscopic Disk:** to check turntable speed accurately; a wonderful gift because it's available from many stores without charge.

**Portable Speaker:** it's often nice to have a small, portable speaker available, to plug in or attach in locations remote

from main hi-fi room. You can get a cabinet alone, in which hi-fi-man can install his own speaker, or a unit complete with speaker. Anywhere from \$25 on up.

**Soldering Gun:** the one piece of "hardware" we'll mention, but a real blessing every time two wires must be soldered. Around \$8 to \$10.

**Antenna Rotator:** if he spends half his time on the roof re-aiming that fancy antenna (FM or TV), let him sit in comfort inside the house and twirl knobs. Rotators cost around \$25 to \$30.

**Antenna Switch:** for the household with several antennas and one tuner (or TV set), or several sets and one antenna. \$2 and up.

**Timer Clock:** like the one some wives have on fancy electric ranges; turns radio or TV on at a pre-set time. \$5 up.

**Booster:** if you live in a fringe area and have trouble getting a distant FM station, this item may help. Better do some subtle checking first, however. \$17 and \$27.

**Subscription to High Fidelity Magazine:** we still think this is a fine idea, especially at the special gift rates shown on the subscription bind-in page.

**Hi-Fi Earphones:** the perfect silencer of his sound system — also indispensable for editing tapes. \$25 to \$40.

### FOR THE MAN WHO HAS TAPE EQUIPMENT:

**Tape Splicer:** is he always borrowing your small sewing scissors? Get him a splicer and stop this nonsense. From \$1 up.

**Head Demagnetizer:** there are no doubt times when you think this should be used on *his* head, but that's something different. This is for tape recording and playback heads; every home should have one and use it every three months or so (some super-fussy professionals use one every 30 minutes!). About \$7.50.

**Leader Tape:** to use at the beginning of reels and between selections within reels. 40¢ for 150 ft.

**Splicing Tape:** an absolute must for anyone who does any editing. More is always useful, as with leader tape. 35¢ for about 12 ft.

**Empty Tape Reels:** always handy to have, particularly if much editing goes on. From 15¢ up, depending on size. Get an assortment.

**Subscription to High Fidelity Magazine:** how often do we have to suggest this?

*Merry Christmas, everybody!*



# Music Makers

by ROLAND GELATT

MOZART'S MUSIC for solo piano has for long been left dangling in a curious limbo — beloved and belabored by amateurs, respectfully evaluated by scholars, yet rarely played in the concert hall. Yes, I know that a piece by Mozart is sometimes to be found at the beginning of a virtuoso's recital. But it is always in the nature of a curtain raiser, a sort of historical obeisance punctiliously executed before getting down to the real business of Chopin and Liszt, Schumann and Brahms, Ravel and Debussy.

This is not without explanation. From a purely sensuous standpoint Mozart wrote ineffectively for the modern piano. He did not have a Steinway grand, he did not even have the Broadwood grand favored by Beethoven, and being a practical kind of musician he wrote for the instruments extant and available. His piano music is circumscribed by the restrictions of the pianos on which he played. It is harmonically spare, dynamically limited; but within these bounds the Mozart piano literature is pregnant with musical treasure still largely untouched by performers of stature.

Last year the EMI impresario Walter Legge took steps to exhume this treasure. Mr. Legge is a man who does not do things by halves. As originator and chief factotum of the prewar HMV Society issues, he had brought into being such largess as the piano works of Beethoven interpreted by Artur Schnabel. Now his heart was set on performing a similar service for Mozart. A query was directed to Walter Gieseking: could he be cajoled into recording the entire piano literature of Mozart, from the *Minuet and Trio in G major*, K.1, to the *Andante in F*, K.616? He could indeed, and in July 1953 the recording sessions began in EMI's Abbey Road studio, St. John's Wood, London. In all, 38 sessions of from three to four hours each were held — most of them in the summer, a few more in December.

Not even Gieseking, the most catholic of pianists, had explored more than a fraction of this repertoire in the course of his concert career. This, he discovered as the recording project moved forward, was more help than hindrance. "I may confess," he says, "that in the few works which were part of my concert repertoire, the works which I should have known better than all the others, I experienced some difficulty. Having lost the complete freshness of approach, I could not immediately return to the spontaneous and inspiring pleasure, and the independence of feeling, which were such a great help in all the music that I had read and studied just enough to be well acquainted with every detail." Gieseking has always put spontaneity high on the docket of musical virtues. He once told me that the notion of practicing at the piano for eight hours a day was abhorrent to him. The bloom of even the hardest music, he feels, is rubbed off under the routine of incessant fingerwork.

Angel Records issues this month the 11 Gieseking-Mozart LPs, handsomely packed in a blue moiré slipcase, with a booklet of notes (by William Glock) and illustrations superbly lithographed in France. The price: \$75. Individual records from the set will be released periodically, the last of them not until 1956. Next month HIGH FIDELITY will publish an appraisal of this ambitious enterprise. Meanwhile, impatient Mozartians have been alerted to a magnum opus of thrilling promise.

THE HECTIC STORY of Shostakovich's hectic Tenth Symphony, recently issued in two competing recordings (see review pages), began in Leningrad just a year ago this month, when it was first performed by the Leningrad Philharmonic under Eugene Mravinsky. Printed scores were subsequently sent beyond the confines of Soviet Russia, one of them to Dimitri Mitropoulos, who

examined the work carefully between rehearsals of *Elektra* at La Scala, liked what he saw, and cabled the Philharmonic-Symphony Society of New York to secure rights, if possible, to the first American performance. This *was* possible, it turned out, in return for a goodly sum (not disclosed) payable to the Leeds Music Corporation, which acts as agent for Soviet music in the United States.

This brings us to 9:00 p.m. on October 14, when the Symphony No. 10 made its American debut to a full Carnegie Hall audience, of which Mr. Andrei Vishinsky was a conspicuous member. The reviews next morning were not calculated to enlighten the easily bewildered reader. For Olin Downes, of the *New York Times*, the new work was "obviously the strongest and greatest symphony that Shostakovich has yet produced" and "the first score in the symphonic form that proclaims the complete independence and integration of his genius." For Paul Henry Lang, of the *Herald Tribune*, the music was "sprawling, noisy, lacking in coherent style and even culture," a farrago of sequential passages overloaded with "endless repetitions" and "little fugatos that do not seem to lead anywhere." Ah well — music critics!

Three mornings later, on Monday, October 18, Columbia Records, Inc., staged a reprise for LP. At 9:30 a.m. the Philharmonic men — looking rather disgruntled at that hour of the day — began straggling into Colum-



Herewith begins a new regular feature, a column by New York editor Roland Gelatt. It is named after his recent book *Music Makers* (Knopf, N. Y.) and will deal with people and events in the twin worlds of live music and recording that revolve in common around the glamorous area known as New York 19.

bia's wood-raftered studio on East 30th Street. Fred Plaut, the recording engineer, was already scurrying about positioning microphones. "You'll hear some real high fidelity this morning," he promised. This *leitmotiv* was further developed by Howard Scott, the recording director, who bounded over to explain with evident delight: "Shostakovich threw *everything* into this score. You've never heard so much sound. We may even have to send some of the men home. Studio can't always handle it, you know." By 9:59 Plaut and Scott were ensconced in the control booth, the men were at their music stands, and the show was all set to start on schedule—except for the lack of a conductor.

Could the maestro have forgotten? Scott grabbed for the phone, began to dial, and just then in walked Mitropoulos very much out of countenance over having been delayed in traffic. Without wasting words he took off his coat and led the orchestra through some grimacingly orchestrated pages while Plaut balanced his microphones. At 10:06 tapes started spinning and recording began in earnest. Up in the control booth Scott flipped madly through the complex orchestral score, occasionally barking out comments to Plaut: "Can't hear the clarinet, Fred... Watch out for the percussion now... That's beautiful bass sound there." By 10:40 the first two movements were on tape. Mitropoulos raced up to the control booth, collared Scott and demanded: "What's wrong? Tell me, what's wrong!" He was assured that nothing had gone wrong, and for the next half hour he listened to the playback and sipped cognac on the rocks. At its conclusion he too was convinced that nothing (well, almost nothing) was wrong.

That same afternoon the tapes were edited by Sam Carter in Studio C of Columbia's building on Seventh Avenue. Lacquer masters were cut the next morning (Tuesday) and rushed to the Bridgeport factory, where metal matrices and a set of test pressings were manufactured within 24 hours. By Friday afternoon Howard Scott was able to bestow his imprimatur on the tests and Bridgeport was instructed to begin production immediately. Eighteen days after the recording sessions, Columbia ML 4959 went on sale in New York record stores.

Meanwhile, Concert Hall Society had beaten Columbia to the Shostakovich punch by three weeks. Concert Hall's version derived from a July recording session by the aforementioned Leningrad Philharmonic and Mravinsky. The recording, on magnetic tape, arrived in New York early in September. Saul Taishoff, of Concert Hall, listened to it at once, thought it was great, signed a contract to lease it from Leeds and set a release date of October 12 for the finished disks. "All this schedul-



Howard Scott and Dimitri Mitropoulos.

ing," he says, "was done without any certain knowledge that Columbia would record it immediately. However, after I heard the tape I felt reasonably sure that the work would constitute a near-future recording date for Mitropoulos and the Philharmonic; that machine-gun scherzo is hard to resist, hi-fi being what it is."

Hi-fi being what it is, the Shostakovich Tenth is already midway on the road to familiarity barely a year after its composer first set it down on paper.

JUST HOW spectacularly accomplished the ex-NBC Symphony really is we never fully appreciated until a few weeks ago, when it performed a long and difficult concert in Carnegie Hall without benefit of conductor. That 92 players on their own could keep together in such tricky scores as the *Roman Carnival Overture* or the Prokofieff *Classical Symphony* was wonder enough; that they could interpret a whole evening of music with the quivering resonances, the coruscating attacks, the delicacy of phrasing, and the carefully adjusted balances of their best work under Toscanini was no less than a miracle.

I can recall few experiences in the concert hall as affecting as their playing of the Largo from Dvorak's *New World Symphony*, enunciated with a quiet melancholy made all the more poignant by the empty podium and

the memories of the man who wasn't there. A large audience applauded the conductorless (and sponsorless) orchestra with all the zeal that such a *tour de force* merited. But to applaud an orchestra and to praise its unique powers is not enough to keep it alive. Right now this orchestra needs money, and no better musical investment could be made at this moment than a contribution to the Symphony Foundation of America, Room 154, Carnegie Hall, New York 19, N. Y., which is the non-profit corporate entity organized by the ex-NBC men.

THE NEWLY REVIVED Ballet Russe de Monte Carlo has boarded the Berlioz bandwagon by staging a *Harold in Italy* ballet with choreography by Massine. On hand to witness it in Philadelphia near the start of this company's tour was the Berlioz Society's indefatigable, irrepressible Duncan Robinson, who regaled everyone in earshot with news of a forthcoming translation by Jacques Barzun of Berlioz's absorbing volume of musical commentary, *Les Soirées de l'Orchestre*, to be sponsored by the Society and published by Knopf (probably late in 1955).

DEPT. OF HISTORICAL ACCURACY: Most collectors remember or have heard tell of the Stroh violin, but it takes a record company (The Historic Record Society, no less) to give us the real low-down in some notes accompanying a Sarasate re-issue: "In early records with 'orchestral accompaniment' a cigar box like device called a 'straw fiddle' was often used to simulate the sound of the violin." Wow! Could the stenographer have had a tin ear? Or was she only clutching at straws? . . . Columbia's ads for the Schumann Cello Concerto played by Casals bill it as "His First Concerto in 15 Years." HIGH FIDELITY's review is headed: "Casals Makes His First Concerto in Eighteen Years." In such a situation it's often safe (and diplomatic) to assume that neither is correct. Actually, Casals recorded a concerto in England (the Elgar on HMV DB-6338/41S) as recently as 1945, making the new Schumann his first in nine years. Casals also recorded two movements of the Haydn Cello Concerto for HMV at the same time, then left England never to return.

# Records in Review



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

|   |    |                          |    |
|---|----|--------------------------|----|
| Toscanini on Records.....                 | 55 | Dialing Your Disks ..... | 78 |
| Classical Music, Listed by Composer ..... | 59 | The Best of Jazz .....   | 84 |
| Collections and Miscellany .....          | 72 | The Music Between.....   | 88 |
| Building Your Record Library .....        | 73 | Children's Records.....  | 90 |

HIGH FIDELITY DISCOGRAPHY No. 14

## TOSCANINI ON RECORDS — Part 1: 1920-1948

*by Robert Charles Marsh*

*A Note on the Listings:* — An asterisk before the number of a record indicates that it has been dropped from the catalog. It is to be hoped that some of these disks will be available again.

Since most of these records have been pressed under more than one number, I give only the *manual* number of a 78 set (except in the case of a few sets which appeared only in automatic sequence and the single-face number of the acoustic recordings. If a transfer to long play has been made, I indicate the new number. New recordings which never appeared on 78 are given their long play number, except for a few which have appeared only on 45 and are listed in that form. All listings are Victor numbers, unless otherwise stated.

This list is not exhaustive in giving all the various couplings in which these recordings are, or have been, available. My evaluations refer only to American pressings, not to those of the HMV Company or its affiliates.

WITH LA SCALA ORCHESTRA — 1920/21

GALILEI: (orch. Respighi): *Gagliarda* (No. 2 of Respighi's Suite No. 1 of *Ancient Dances and Airs*), recorded December 18, 1920 — \*74672.

MOZART: *Symphony No. 39: Minuetto*, recorded December 18, 1920 — \*74668; and *Finale*, recorded December 21, 1920 — \*74669.

PIZZETTI: *La Pisanella: Le quai du port de Famagouste*, recorded December 21,



*Portrait: Man with score and no glasses.*

1920 — \*64952.

BEETHOVEN: *Symphony No. 5: Finale*, recorded December 24, 1920 — \*74769/70

BERLIOZ: *The Damnation of Faust: Rakoczy March*, recorded December 24, 1920 — \*74695.

MASSENET: *Fête Bohème* from Suite No. 4 (*Scènes Pittoresques*), recorded March 3, 1921 — \*74725.

MENDELSSOHN: *Scherzo* from *Incidental Music to "A Midsummer Night's Dream,"* recorded March 9, 1921 — \*74779.

WOLF-FERRARI: *The Secret of Suzanne: Overture*, recorded March 10, 1921 — \*66081.

BIZET: *Farandole* from *L'Arlésienne Suite No. 2*, recorded March 11, 1921 — \*64986.

MENDELSSOHN: *Wedding March* from *Incidental Music to "A Midsummer Night's Dream,"* recorded March 11, 1921 — \*74745.

DONIZETTI: *Don Pasquale: Overture*, part two was recorded on March 29, 1921, but a successful version of part one was not made until March 30 — \*66030/31.

BEETHOVEN: *Symphony No. 1: Finale*, recorded March 30, 1921 — \*74690.

BIZET: *Carmen: Prelude to Act No. 4 (Aragonaise)*, recorded March 31, 1921 — \*64999.

— The La Scala Orchestra of Milan. Recorded in the Trinity Church studio of the Victor Talking Machine Company, Camden, New Jersey.



In Salzburg with Artur Rodzinski, who organized the NBC Symphony for him in 1936-37. The Maestro is reading a score by the late Bela Bartok.

The 10 recording sessions listed here—a prolonged effort spread over three months—undoubtedly had much to do with forming Toscanini's long standing dislike of making records. The acoustical process was not sensitive enough to capture *p* or *pp* with accuracy, so dynamics had to be adjusted artificially, and what came off the record as a soft passage had gone into the apparatus as a fairly loud one. This was difficult for Toscanini, who demanded perfection then as much as now, and there were many retakes. Originally, 16 single-face disks were released, but in the mid-Twenties the Victor Company recoupled them as double-face records. All of these items were withdrawn after the introduction of electrical recording.

As acoustical recordings go, this series is not at all bad. The sound is, of course, distorted and lacking in presence, but it has life and vitality. The performances are clearly those of a powerful musician. The *Don Pasquale* is virtually the same as the second version done 30 years later. The Mendelssohn *Scherzo* is essentially the 1929 and 1946 performance. The Beethoven is slightly broader than later versions. The *Minuetto* of the Mozart is too slow, although the *Finale* is obviously the way the Maestro wants it to go and very similar to the 1948 broadcast performance, which is the only time Toscanini ever played this work between 1925 and 1954. Six of the 14 items in this series have been rerecorded on high fidelity disks.

WITH NEW YORK PHILHARMONIC—1926/36.

MENDELSSOHN: *Scherzo and Nocturne from Incidental Music to "A Midsummer Night's Dream"*—Brunswick \*50074, later recoupled as *Scherzo and Walckürenritt* (under Mengelberg) on Brunswick \*50161.

—The New York Philharmonic Orchestra. Recorded in Carnegie Hall in January or February 1926.

This is the only record that Toscanini ever made for a company other than Victor (or its HMV affiliate). It is an early example of the electrical process, and though superior to the acoustical series is nevertheless quite ancient in its sound.

Toscanini was guest conductor of the Philharmonic for the first time during the 1925-26 season, and these works appear

in his programs for January 17 and February 1. Presumably the recording was made about then. The Maestro has never liked this record. The performance is dull and inferior to other versions, though it was considered something of a wonder in its day.

DUKAS: *The Sorcerer's Apprentice*, recorded March 18, 1929—\*7021.

VERDI: *La Traviata: Preludes to Acts 1 & 3*, recorded March 18 & 29, 1929—\*6994.

HAYDN: *Symphony No. 101 (Clock)*, recorded March 29 & 30, 1929—\*M-57.

MENDELSSOHN: *Scherzo from Incidental Music to "A Midsummer Night's Dream,"* recorded March 30, 1929—in \*M-57.

MOZART: *Symphony No. 35 (Haffner)*, recorded March 30 & April 4, 1929—\*M-65.

GLUCK: *Orfeo: Dance of the Spirits*, recorded November 21, 1929—in \*M-65.

ROSSINI: *Barber of Seville: Overture*, recorded November 21, 1929—\*7255. —The Philharmonic-Symphony Orchestra of New York. Recorded in Carnegie Hall.

Played on modern equipment capable of eliminating surface noise with electronic filters, these old disks have a pleasant, if greatly limited, sound that reproduces the fundamental elements of a Toscanini performance. The Mendelssohn is the same reading as other versions and surpassed by the 1947 recording. The "Haffner" is here played with a relaxed beauty that is lost in the 1946 recording, but the Dukas is less intense and more enjoyable in the 1950 performance. The Gluck, Haydn and Rossini are best heard in the later versions.

WAGNER: *Götterdämmerung: Siegfried's Rhine Journey* (concert version by Toscanini); *Lohengrin: Preludes to Acts 1 & 3; Siegfried Idyll*, recorded February 8 & April 9, 1936—\*M-308.

BEETHOVEN: *Symphony No. 7*, recorded April 9 & 10, 1936—\*M-317 & LCT-1013.

BRAHMS: *Variations on a Theme of Haydn*, recorded April 10, 1936—\*M-355 & LCT-1023.

ROSSINI: *The Italian Woman in Algiers: Overture*, recorded April 10, 1936—\*14161.

ROSSINI: *Semiramide: Overture*, recorded April 10, 1936—\*M-408.

—The Philharmonic-Symphony Orchestra of New York. Recorded in Carnegie Hall.

If one asks why, in eleven seasons with the Philharmonic, Toscanini made records only on three occasions, the answer must include three factors: (1) he did not especially want to make any records at all; (2) the Depression and radio had supposedly killed the record business; and (3) there were efforts to make recordings that failed to meet with his approval, for example a Beethoven Fifth, recorded simultaneously on disk and film (optical sound method) during a broadcast in 1931. The 1936 series was obviously made in continuous recording, the engineers switching from one cutter to another without stopping the music, since Toscanini has always hated having to halt at the end of a four-minute side and attempt to pick up the exact same tempo and rhythmic drive after the break. It should be noted that alternate versions of some sides of the Beethoven have been released through the years and that the original of side one was slower than the second version later introduced and used in the transfer to LP.

These are unusually good records for 1936: the volume level is high; and though the top is limited, the bass line has a formidable vitality. The transfers have tried to soften this, with a resultant loss of life in the sound. The originals were somewhat coarse but really smashing in effect. There are new versions of all these works except the *Italian Woman*, but the 1936 performances of the *Rhine Journey*, *Semiramide* and the Beethoven convey a sense of greater control than I find in the newer recordings by the Old Man.

WITH BBC SYMPHONY—1937/39.

BEETHOVEN: *Symphony No. 1*, recorded in Queen's Hall, London, October 25, 1937—\*M-507 & LCT-1023.

BEETHOVEN: *Symphony No. 6 (Pastoral)*, recorded in Queen's Hall, London, October 21 & 22, 1937—\*M-417 & LCT-1042.

BRAHMS: *Tragic Overture*—in \*M-507. —The BBC Symphony Orchestra. Recorded in Queen's Hall, London, October 25, 1937.

MOZART: *The Magic Flute: Overture*, recorded in Queen's Hall, London, June 2, 1938—\*15190 & 49-0903.

ROSSINI: *The Silken Ladder: Overture*, recorded in Queen's Hall, London, June 2, 1938—\*15191.

WEBER: (orch. Berlioz:) *Invitation to the Dance*—\*15192.

—The BBC Symphony Orchestra. Recorded in Queen's Hall, London, June 14, 1938.

BEETHOVEN: *Leonore Overture No. 1*, recorded in Queen's Hall, London, June 1, 1939—\*15945 & LCT-1041.

BEETHOVEN: *Symphony No. 4*—\*M-676. —The BBC Symphony Orchestra. Recorded in Queen's Hall, London, June 1, 1939.

In 1935 and from 1937-39, Toscanini appeared in London with the symphony orchestra of the British Broadcasting Corporation. The three recording sessions which grew out of these concerts give us a nearly perfect example of the best prewar recording: clean, well balanced, and entirely suave and agreeable in sound. The range is limited and the presence is not too good,



but as low-fi shellac technique goes, the HMV engineers gave Toscanini far better recording than he received from Victor in the six years following. The Beethoven First and Sixth Symphonies, from the 1937 London sessions, were transferred to long play as a stop-gap measure until new versions could be prepared. Some may feel that the First benefits from the somewhat broader treatment of this performance. The Brahms was on Toscanini's first concert program in 1896 and is a work he plays extremely well. It has never been rerecorded by him.

From the second London sessions only the Mozart has been transferred, to 45 rpm. There is a new *Invitation to the Dance* that eliminates the need for this 1938 version, but the Rossini overture is too enjoyable to lose. So too is the relaxed performance of the Beethoven Fourth from the 1939 sessions, a highly preferable interpretation to the overly tense 1951 version. Apparently continuous recording was used in this work, and side seven ends with a spectacular cliff-hanging effect. An LCT reissue is decidedly needed here.

#### WITH NBC SYMPHONY — 1938/42.

(Recordings made with NBC Symphony from 1944-47 will be surveyed in Part II of the discography.)

BEETHOVEN: *Quartet No. 16 (Op. 135): Lento & Vivace*, recorded March 8, 1938 — \*M-590 & LCT-1041.

HAYDN: *Symphony No. 88*, recorded March 8, 1938 — \*M-454 & \*LCT-7.

MOZART: *Symphony No. 40*, recorded March 8, 1938 & February 27, 1939 — \*M-631.

— These and all subsequent recordings with the NBC Symphony Orchestra. Recorded in Studio 8-H, Rockefeller Center, New York.

On Christmas 1937, Toscanini returned to New York and at the age of 70 became conductor of the NBC Symphony, an orchestra that had been engaged and trained for him by Artur Rodzinski. One of the persistent myths about Toscanini is that he destroys orchestras rather than creates them, the usual evidence for this being the decline of the Philharmonic after 1936. This is an argument against the facts. The Philharmonic had been placed in the hands of a conductor who could maintain neither the artistic standards nor technical discipline established by Toscanini and revived by him when he returned to conduct the orchestra in 1942 and 1945. While it slipped into mediocrity, Toscanini was building the NBC Symphony into an orchestra which attained a brilliance equal to the Philharmonic.

In these early recordings of the NBC Symphony we hear a fine professional ensemble, but not an orchestra that has as yet learned to give Toscanini the type of performance he received from the Philharmonic or the BBC after a few seasons. This series is an example of studio recording at its worst. The sound is coarse and dry, giving the impression that the musicians are playing in a rather small closet. Everything about the sound is

dead and unnatural, and the use of artificial resonance in some LP transfers only makes this more apparent. The highs and lows are greatly limited, the monitoring makes the range of volume shallow, and with the high overtones of the instruments missing one often hears only the grumbly, distorted sound of the fundamentals. This is especially true of the brass, which always has an unpleasant quality.

The Beethoven is beautifully played and preserves the feeling of a string quartet very well. The Haydn is well played, but the sound is poor; and the Mozart is far too intense and is poor sound. Fortunately, the 1950 version of the Mozart is more relaxed and quite beautiful to hear.

BEETHOVEN: *Symphony No. 5*, recorded February 27, March 1, & March 29, 1939 — \*M-640 & LCT-1041.

ROSSINI: *William Tell: Overture*, recorded March 1 & 29, 1939 — M-605 & LM-14.

PAGANINI: *Moto Perpetuo*, recorded April 17, 1939 — in \*M-590.  
— Recorded in Studio 8-H.

Technically these are all dreadful, although — as in 1938 — the original performances must have been excellent. The long play version of notorious old M-640 is somewhat improved in sound, though still coarse and wooden most of the time. The Rossini is very thin; take care that you don't get it instead of the 1953 version, which is virtually the same performance, beautifully recorded.

BEETHOVEN: *Symphony No. 3 (Eroica)*, recorded during a broadcast, October 28, 1939 — \*M-765.

BEETHOVEN: *Leonore Overture No. 3*, recorded during a broadcast, November 4, 1939 — HMV DB-5703/04.

BEETHOVEN: *Egmont Overture*, recorded during a broadcast, November 18, 1939 — HMV DB-5705.

BEETHOVEN: *Leonore Overture No. 2*, recorded during a broadcast, November 25, 1939 — HMV \*DA-1753/54.  
— Recorded in Studio 8-H.

These four items represent RCA Victor's next effort to record the Maestro. The breaks between sides are bad, the sound is execrable, the performances are wonderful. Only one of the series was ever released in America, the *Eroica* that begins with a cough. It and *Leonore No. 3* are here played with greater inflection and more rhetorical emphasis than one finds in the later versions of these works. *Aficionados* will be interested in these recordings; but, like others, they will find them something to weep about.

*Egmont* has been recorded again. Apparently this is the only *Leonore No. 2* there is going to be from Toscanini.

BEETHOVEN: *Violin Concerto (Op. 61)*, recorded March 11, 1940 — \*M-705 & LCT-1010. Jascha Heifetz, violin.  
— Recorded in Studio 8-H.

Heifetz is still active, and one wonders why this set was not remade rather than transferred from old records. It is still the same diamond in the rough with the harsh, dry sound of the studio. At normal volume one loses *pp* and hears *ff* as wooden grunts.

On the whole the recording is so dead and artificial that at times the thin line of violin sound reminds one of something from the golden age of Thomas Edison's tinfoil cylinder rather than of 1940. Heifetz's performance is not my cup of tea, but there is some vitality and musical pleasure in Toscanini's fine handling of the orchestral part of the work.

BRAHMS: *Piano Concerto No. 2*, recorded May 9, 1940 — \*M-740 & LCT-1025. Vladimir Horowitz, piano.  
— Recorded in Carnegie Hall.

Although the Second Piano Concerto contains some lovely passages, on the whole it is one of those inferior works in which Brahms tries to write more ambitiously than he feels and thus builds up large sections of the music from what are actually no more than pretentious formulae. A performance of this work, to be enjoyable, must be sympathetic and exhibit restraint. Horowitz, certainly, is not a ham. His playing is hard and percussive, and one feels that each note has been turned out of brass and chromium plated. Trills are rattled off with the brisk mechanical efficiency of a turbine. The balance in the recording favors the piano, and what one hears of the orchestra — in spite of a trip to Carnegie Hall — is not well defined, limited in range, and rather coarse. Those who want to hear Toscanini's Brahms would do well to listen to something other than this.

BEETHOVEN: *Symphony No. 8*, recorded February 24, 1941 — \*M-908.

WAGNER: *Götterdämmerung: Immolation Scene* (with Helen Traubel, soprano), recorded February 24, 1941 — \*M-978 & LCT-1116.

WAGNER: *Lohengrin: Prelude to Act 1*, recorded February 24 & May 6, 1941 — \*11-8807.

BRAHMS: *Symphony No. 1*, recorded March 10, 1941 — \*M-875.

VERDI: *La Traviata: Preludes to Acts 1 & 3*, recorded March 10, 1941 — \*18-080.

STRAUSS: *Trisch-Tratsch Polka*, recorded May 6, 1941 — \*11-9188 & 49-1082.



Maestro and son, Walter Toscanini, listen to records on pre-high fidelity phonograph.

— Recorded in Carnegie Hall.

All of these works that are not available in new versions have been added to the LCT or 45 series. The *Immolation Scene* is well sung and conceived on a magnificent scale, but the recording was originally rejected until a trumpet passage could be inserted at a higher volume level. Since this had to be done during a recording ban, it was necessary to obtain dispensation from Petrillo before Harry Glantz, first trumpet of the orchestra, could come before the microphone. The transfer is good, but the sound is still pale and tired. The 1952 Beethoven Eighth is more relaxed than this 1941 interpretation and better recorded, and the 1951 Brahms First eliminates the need for the earlier version. The 1936 *Lobengrin* had more body than this; the Verdi lacks bass. In both cases the newer versions are preferable. I suggest the Strauss for the children and beer-busts.

**TCHAIKOVSKY:** *Piano Concerto No. 1*, recorded May 6 & 14, 1941 — \*M-800 & LCT-1012. Vladimir Horowitz, piano. — Recorded in Carnegie Hall.

In 1941 a song called "Tonight We Love" transformed the opening episode of this work into the adolescent's dream of tonal ecstasy; overnight everyone from hillbilly virtuosi on the washboard and harmonica to Toscanini and Horowitz was taking this old war horse for a ride. Nobody who lived through those days will ever want to hear this concerto again, but there is always a new generation, so it should be noted that the performance is a fine one, perhaps too intense but tremendously exciting, and that the recorded sound—coarse, clanging, and lacking in body—is ideal for juke boxes.

**WAGNER:** *Götterdämmerung: Siegfried's Rhine Journey and Funeral Music* (concert versions by Toscanini), recorded May 14 & 17, 1941 — \*M-853 & (*Rhine Journey* only) LM-1157.

**BARBER:** *Quartet, Op. 11: Adagio for Strings*, recorded March 19, 1942 — \*11-8287.

**STRAUSS:** *On the Beautiful Blue Danube*, recorded March 19, 1942 — \*11-8580.

**THOMAS:** *Mignon: Overture*, recorded March 19, 1942 — \*11-8545.

**WAGNER:** *Tristan und Isolde: Liebestod*, recorded March 19, 1942 — in \*M-978 & in WCT-1116. — Recorded in Carnegie Hall.

Toscanini had a falling out with NBC in the summer of 1941 and as a result conducted no regular broadcasts during the 1941-42 season, though he appeared with the orchestra in five radio concerts for the benefit of the war bond drive. Early in 1942 he made a series of recordings with the Philadelphia Orchestra, and when it turned out that none of these was satisfactory for release, only the 1941 *Götterdämmerung* set and seven sides cut with the NBC in anticipation of a recording ban were available to tide Victor over the two years of what proved to be the Great Petrillo Interdiction.

As music to carry us through war, tragedy and crisis, only the Wagner was of adequate proportions. The performance is not so



Program of first Toscanini-NBC broadcast.

powerfully inflected or dramatically paced as that with the New York Philharmonic in 1936, and the recording lacks solidity. The long play transfer is a genuine high phooey recording, with the volume level of the highs boosted but the lack of actual high frequencies in the recording making for coarse and unpleasant sound. The *Liebestod* was cut as a filler; it is ruthlessly fast and inexpressive. Happily there are new versions of these works.

The Barber was given its world premiere by Toscanini and is a fine work, deserving of transfer to 45. The Strauss seems more like Vesuvius in eruption than the Danube at Vienna. The opening pages of the *Mignon* are played with great beauty, but lovely as they are this is not enough to compensate for the light weight of the music. The new version is technically superior and identical as an interpretation.

#### V-DISKS BY TOSCANINI — 1941/48.

The V-Disk project was carried on by the American armed forces from 1944-49. The records were 12-inch 78 disks pressed on vinylite for distribution in service installations in this country and abroad. The Toscanini series was taken from acetates of broadcasts. Because of union regulations, contractual obligations of the artists, etc., these records were never available commercially, and when the project ended the masters were destroyed. None the less, there are 13 Toscanini items in the series that cannot be had in another form, though the remaining 24 Toscanini V-Disks duplicate other records. I offer the list so that collectors may take a morose interest in its contents. The date of the broadcast which supplied the source recording is given in each instance; also the numbers of the V-Disks.

**WAGNER:** *Götterdämmerung: Orchestral Finale* (incorrectly labeled *Immolation Scene*), February 22, 1941 — V-Disk 361.

**ROSSINI:** *La Gazza Ladra: Overture*, April 12, 1941 — 461.

**STRAUSS:** *On the Beautiful Blue Danube*, December 6, 1941 — 151.

**SMETANA:** *The Moldau*, December 13, 1941 — 121 (an exceptionally fast performance).

**BRAHMS** (orch. Dvorak): *Hungarian Dance No. 1*, January 10, 1943 — 593.

**GROF:** *Grand Canyon Suite: On the Trail & Cloudburst*, February 7, 1943 — 561.

**BOCCHERINI:** *Quintet, Op. 13, No. 5: Minuet*, April 4, 1943 — 226.

**HEROLD:** *Zampa Overture*, April 4, 1943 — 95.

**PONCHIELLI:** *La Gioconda: Dance of the Hours*, April 4, 1943 — 63.

**SOUSA:** *The Stars and Stripes Forever*, April 4, 1943 — 31.

**ROSSINI:** *William Tell: Passo a Sei* (incorrectly labeled *Dance of the Soldiers*), April 4, 1943 — 226.

**TCHAIKOVSKY:** *The Nutcracker Ballet: Suite No. 1*, April 25, 1943 — 261/62 also as 501/02.

**VERDI:** *Don Carlos: O Don Fatale* (with Nan Merriman) & *Rigoletto: Quartet* (with Ribla, Merriman, Peerce and Valentino), July 25, 1943 — 75.

**GARIBALDI'S WAR HYMN**, September 9, 1943 — 31.

**BIZET:** *Carillon from L'Arlesienne Suite No. 1 & Carmen: Act 4, March of the Toreadors*, September 19, 1943 — 53.

**GLINKA:** *Jota Aragonesa*, November 7, 1943 — 593.

**WAGNER:** *Tristan und Isolde: Liebestod*, November 28, 1943 — 361.

**PROKOFIEFF:** *Symphony No. 1 (Classical)*, June 25, 1944 — 481 (a very rapid performance).

**BEETHOVEN:** *Leonore Overture No. 1*, October 29, 1944 — 392.

**SIBELIUS:** *The Swan of Tuonela*, January 13, 1945 — 333.

**KABALEVSKY:** *Colas Breugnot: Overture*, January 21, 1945 — 675.

**DEBUSSY:** *Prelude to the Afternoon of a Faun*, February 11, 1945 — 708.

**ROSSINI:** *Il Signor Bruschino: Overture*, November 11, 1945 — 637.

**VAUGHAN WILLIAMS:** *Fantasia on a Theme by Thomas Tallis*, November 11, 1945 — 606/07.

**ELGAR:** *Enigma Variations: No. 7 "Troyte"*, November 18, 1945 — 606.

**CASTELNUOVO-TEDESCO:** *Overture to a Fairy Tale*, November 25, 1945 — 607.

**MOZART:** *Symphony No. 40: First Movement*, January 27, 1946 — 638.

**VERDI:** *La Forza del Destino: Overture*, January 27, 1946 — 638.

**PUCCINI:** *La Bohème: O soave fanciulla* (finale, Act 1) (with Albanese & Peerce) & *Quando m'en vo* (Musetta's waltz song and finale, Act 2) with Anne McKnight, other principals, chorus, etc.), February 3, 1946 — 654.

**DUKAS:** Excerpts from *Ariane and Blue Beard*, March 2, 1947 — 836/37 (Toscanini conducted the first American performance of this opera at the Metropolitan in 1911).

**GILLIS:** *Symphony 5½*, September 21, 1947 — 826.

**VERDI:** *Otello: Willow Song & Ave Maria* (with Herva Nelli), December 13, 1947 — 847.

**MARTUCCI:** *Noveletta*, March 13, 1948 — 848.

Part II of the Toscanini Discography will appear in January.

## CLASSICAL

## ANTHEIL

*The Capital of the World*  
†Banfield: *The Combat*

Ballet Theater Orchestra, Joseph Levine, cond.

CAPITOL P8278. 12-in. 23, 23 min. \$5.95.

Two pieces of effective theater music robbed of their chance to achieve a more impressive effect by the paltry sound of a small pit orchestra thinly recorded. A. F.

## BACH

*The Art of the Fugue* (orchestrated by Kurt Redel)

Orchestre de Chambre Pro-Arte, Kurt Redel, cond.

WESTMINSTER WAL 220. Two 12-in. \$11.90.

A reverent transcription, for strings, oboes, and bassoons, of the complete work, including the final, unfinished triple fugue. The playing in the fugues is warm and fairly sensitive, the recording brilliant and spacious throughout. Redel employs the woodwinds somewhat as a discreet organist would use reed stops; he achieves variety of tone-color without calling attention to specific timbres for their own sake. Bach's lines are not obscured, and there are no shenanigans about shifting registers. It is in the canons that Redel

comes a cropper. Those on sides 1 and 2 are played on the harpsichord, those on side 3 on the organ. These are disturbing intrusions, an effect not at all mitigated by the deadly mechanical rigidity with which they are performed. The clarity of the recording is a bit cruel to the organ, which has a sour note or two. I suppose we should not complain when a recording company for a change gives a work like this without any cuts, but perhaps the two fugues for harpsichords, which are the only arrangements of the two versions of Fugue XIII that precede them on the same side, could have been spared.

But what miracles Bach wrought with a theme no more promising than any given to a beginning student in counterpoint! After all, one can always skip over the canons. NATHAN BRODER

## BACH

*Geistliche Lieder*

Hildegard Roessel-Majdan, contralto; Hugues Cuenod, tenor; Richard Harand, cello; Franz Holtschek, harpsichord.

WESTMINSTER WAL 402. Four 12-in. \$23.80.

The Protestant chorale is the most significant musical outgrowth of the Reformation. It has provided generations of composers with immensely durable melodic raw material on which to build a host of different musical forms and structures, encompassing every conceivable degree of complexity.

No composer is better known than

J. S. Bach for artistic exploitation of the Protestant chorale. Much less well known are his modest, almost humble harmonizations of the 69 chorale tunes issued as part of a book of hymns and sacred songs by Georg Christian Schemelli and published in 1735 by Christoph Breitkopf. Almost none of these melodies are by Bach himself; all he did was to supply the traditional strains with a figured bass, and to incorporate very slight melodic alterations and elaborations here and there.

It was an heroic deed of Westminster to issue this monumental collection (which includes, in addition to the 69 Schemelli songs, six similar pieces from the *Notenbuch* for Anna Magdalena Bach) — heroic, since there is no getting around the fact, Bach's harmonizations notwithstanding, that we have here eight full LP sides containing, essentially, nothing but hymns, sung alternately by two solo voices, and all accompanied by harpsichord and cello.

Offhand, therefore, it seems a poor choice for a \$23.80 record album. But the moment one begins to play the records, the surprising fact emerges that these pieces are so full of sheer beauty of melodic line and harmonic imagination, and the melodies themselves so varied — from simple, almost naïve syllabic chorales to others of quite elaborate contour and superbly expressive setting — that one simply cannot stop listening.

Hildegard Roessel-Majdan and Hugues Cuenod both succeed in striking a tasteful

## Brandenburg Bounty: Six Concertos for the Price of Four

THIS MAKES the third complete recording of the Brandenburgs on LP that attempts to present them in their original instrumentation. The other two are the Westminster set conducted by Haas and the London set directed by Münchinger. All three have virtues and defects.

All in all, I should say that the Vanguard set wins first place. The instrumentation is almost exactly what Bach called for, the only deviation being the use of a flute instead of a recorder in No. 2. This substitution is excused in the notes by the hazard of combining a recorder with the high trumpet part. But even the flute is a little faint here. There are other flyspecks in matters of balance, recording, and interpretation. The solo violin in the third movement of No. 5 sometimes overwhelms the flute; the basses throughout are not as resonant as in the London set; and the recorders in No. 4 do not distinguish perceptibly between *piano* and *forte*. But Prohaska performs these wonderful works with the right combination of manliness and tenderness, and his tempos, to these ears, are unexceptionable. If some of the fast movements are taken rather deliberately, it soon turns out that this is done to prevent very rapid or difficult passages from becoming scrambled. Only in the first movement of No. 2 does the tempo seem a little impatient in spots. The troublesome horn parts in No. 1 are beautifully played, as is the famous trumpet part in No. 2. We are not told what kind of trumpet is used there, but whatever it is, it sounds mellow and, while it lacks the sharpness of the excellent trumpet in the London set, it blends better with the other instruments. It is handled with such virtuosity by Helmut Wobisch that we don't have to sit on the edge of our chairs and pray for the poor man. Anton Heiller, the harpsichord player, presents an unidentified cadenza in No. 3. It is longer than the short one in the Westminster set and the mere arpeggio in the London and consequently makes a better-balanced interpolation between the two fast movements. Heiller's playing conveys the excitement of the magnificent cadenza in No. 5. The recorders in No. 4 come through bright and clear, not thin and wheezy, as in the Westminster performance. No. 6 has a rich, round sound.

In performance and recording the London set is in most respects

almost as good and in one or two respects better. But Münchinger uses an ordinary violin in No. 1 instead of a *violino piccolo* and flutes instead of recorders in No. 4. In the Westminster set the tempos are rather slow and heavy, particularly in Nos. 3 and 5 and the Minuet of No. 1; the harpsichord is often too pronounced; the horns in No. 1 are less clear and clean, the trumpet in No. 2 plays an octave lower than it should, and the sound of No. 6 is rather dull and thick. NATHAN BRODER

## BACH

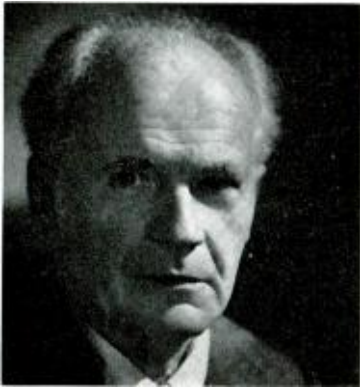
*Brandenburg Concertos, Nos. 1-6, Complete*

Chamber Orchestra of the Vienna State Opera, Felix Prohaska, cond.

BACH GUILD BG 540-42. Three 12-in. \$5.95 apiece, or \$11.90 for the set.



Prohaska conducts the Brandenburgs: "manliness and tenderness."



Backhaus: third man to complete the 32.

balance between trained-voice solo style and intimate expressiveness and simplicity, thus retaining the directness of spirit which animates these songs.

I have only two mild complaints: 1) many of the fermatas seem to be held too long, so that they impair the musical and textual coherence, and 2) the organ would have been much more appropriate accompaniment furnished for the music than the harpsichord.

The recorded sound is excellent despite occasional blurring of the enunciation. The balance between voice and accompaniment is perfect. Kurt List has provided more than 8,000 words of program-notes, but the chorale-texts are not furnished.

KURT STONE

#### BANFIELD

*The Combat* — See Antheil.

#### BARTOK

Suite from *The Miraculous Mandarin* — See Kodaly.

#### BEETHOVEN

*Concerto for Piano, No. 2, in B Flat, Op. 19; Coriolan Overture, Op. 62; Die Weihe des Hauses Overture, Op. 124*

Paul Badura-Skoda (*Concerto*); Vienna National Opera Orchestra, Hermann Scherchen, cond.

WESTMINSTER WL 5302. 12-in. 25, 8, 10 min. \$5.95.

The pianist's affinity for the music of Mozart creates, in one of the very few major Beethoven works imitative of Mozart, a fastidious, limpid and mobile narrative. Music-lovers familiar with Scherchen records may be surprised at the elegant deftness of his leadership here. Precision is very much a feature, emphasized by Mr. Badura-Skoda's remarkably balanced hands, but there is no impression of prissiness. The interpretation is delicately scaled, and reproduction should be kept at judicious volume to match it. When that is done, the piano will have a lovely soft reality and the orchestra a seductive refinement.

The Scherchen versatility is attested by the rugged *Coriolan* and devout-jubilant *Weihe des Hauses* backing the *Concerto*. The *Consecration of the House* seems decisively the best recorded, in this playing and this rich recording. The *Coriolan*,

not differing much in pace or accent from a number of others, has the firmest sound of any.

C. G. B.

#### BEETHOVEN

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

†Mozart: *Concerto for 2 Pianos, in E Flat, KV 365*

Emil Gilels (and Thersites Zak in the Mozart); Moscow Radio Orchestra, Kiril Kondrashin, cond.

PERIOD 601. 12-in. 36, 24 min. \$5.95.

If we let our concerns vacillate between magnetic tape and the explosives which are our proudest contribution to sociology, we may be heartened by the quality of recorded tape oozing from the Soviet Union. Since this is so bad, can their bombs be better? we may ask; and the question is undeniably comforting in its implied answer. But analogy is a pitfall: maybe the Russians are indifferent to recorded tape, and unquestionably the budget is more indulgent to the Bombs; and anywhere, art is harder than science. But we are tired of Russian tapes even when they present good musicians as they do here, for pianos should be truer to themselves than to marimbas. This record from Russian tape is junk: if it is a plot to lull us, the pain of listening is too great to lull many.

C. G. B.

#### BEETHOVEN

*Sonatas Nos. 1, 2, 5, 6, 7, 11, 16, 18, 26, 27, 31, 32.*

Wilhelm Backhaus, piano.

LONDON (see text) Six 12-in. \$5.95 each.

With a final pile of six LPs containing fourteen Sonatas, London completes her recording of the 32 Piano Sonatas of Beethoven in performances by Wilhelm Backhaus. Mr. Backhaus is the third pianist — the others were Prof. Kempff and the late Artur Schnabel — to have recorded the entire array. A few of the Schnabel versions, made on 78s in the early 1930s, have been reissued on Victor LPs. The Kempff edition, a product of Deutsche Grammophon, exists on 15 12-inch Decca disks. The Backhaus, which has been appearing spasmodically over the last five years, occupies 27 sides. London thus has the advantage of a smaller pile of records and of dollars demanded, and she throws in a Chopin Sonata out of pure grace.



Badura Skoda and Scherchen: Mozartian Beethoven performed with vigor and elegance.

The Sonatas in the Backhaus-London edition are distributed as follows, the six new records indicated by prefixed asterisks (a):

\*Nos. 1, 26, 27. LL949. 14, 16, 12 min.

\*Nos. 2, 11. LL948. 19, 21 min.

Nos. 3, 17. LL627. 22, 22 min.

\*Nos. 4, 7. LL950. 18, 19 min.

Nos. 5, 6, 25. LL393. 14, 10, 9 min.

\*Nos. 8, 9, 15. LL952. 16, 11, 19 min.

Nos. 10, 22, 24. LL603. 13, 10, 10 min.

(and Schumann's "Warum?").

Nos. 12, 21. LL265. 19, 21 min.

Nos. 13, 14, 19, 20. LL705. 14, 15, 7,

7 min.

\*Nos. 16, 18. LL951. 19, 18 min.

Nos. 23, 28. LL597. 20, 17 min.

No. 29. LL602. 41 min.

No. 30. LL266. 17 min. (and Chopin: *Sonata 2*).

\*Nos. 31, 32. LL953. 17, 21 min.

The 14 Sonatas on the six new records confirm what the earlier records had taught us about Backhaus in Beethoven. Stalwart and devotedly romantic, favoring the broad stroke and the forceful attack, he is discriminating and experienced, intelligent enough to know the requirements of classical style. That he is entirely at home in that style may be doubted: he is usually best when feeling dominates form. His truly remarkable pianism evokes admiration even when the direction of his musicianship does not convince.

In the First Sonata, airy, mischievous and refined alternately or at once, the performance relies too much on deftness and must be called disappointing, while Sonatas No. 26 and 27, on the same record, have excellent interpretations in full realization of their continuous romanticism. The first movement of No. 2 lacks the engaging firmness we could like, but the overside No. 11 is thoroughly convincing. The combination of Nos. 4 and 7 is successful: both are beautifully presented and music-lovers ought to have the record. Nos. 8, 9 and 15, on a single record, seem deficient here and there, sometimes in grace, sometimes in the nature of their phrasing. We can bow to the pleasant lyricism of No. 15, but surely its caprices are understated.

No. 18, in the opinion here, is the best side of all, and the most desirable version of this lovely music. Its overside, No. 16, enjoys scintillating pianism, not invariably to its advantage. Finally, the moving eloquence of No. 31 is backed



by a No. 32 whose *arietta* is just that trifle too fast to hurt it beyond repair.

The sonatas previously issued have all been noticed here. Like the components of any complete edition, they vary in value. They are in great part much better in sound than the Kempff edition, but few will think that the Backhaus strength countervails the vivacious symmetry of Prof. Kempff. There are 190 recordings of Beethoven piano sonatas, and among them five or six of the Backhaus versions are outstanding, an impressive accomplishment.

C. G. B.

#### BEETHOVEN

*Sonatas for Piano: No. 30, in E, Op. 109; No. 31, in A Flat, Op. 110*

Myra Hess.

RCA VICTOR LHMV 1068. 12-in. 21, 20 min. \$5.95.

Restrained in force but poetic in mind

and fervent in phrase, Op. 110 as Dame Myra gives it and HMV-Victor has registered it melts this critic to a sentimental enthusiasm. Op. 109 is played in the same general manner—soft, intense but symmetrical—and may be as magisterial a presentation; but the critic has always been puzzled by its simpler music, and cannot declare how he thinks it stands in relation to other interpretations. He prefers this Op. 110 to all, and the sound of both to all. The high octaves here are real as real, and nowhere is reproduction troublesome.

C. G. B.

#### BEETHOVEN

*Sonata for Piano and Violin, No. 5, in F, "Spring," Op. 24*

Josef Palenicek, Alexander Plocek.

SUPRAPHON LPM 129. 10-in. 21 min.

The violinist has a darkly-honeyed tone and a sweet cantilena, but the pianist

accepts a lackey's rôle and the recordists have minimized his bass if any. The line of beauty in the adagio is worth hearing. The last two movements are awkward.

C. G. B.

#### BEETHOVEN

*Sonatas for Piano and Violin; No. 7, in C Minor, Op. 30, No. 3; No. 10, in G, Op. 96*

Friedrich Gulda, Ruggiero Ricci.

LONDON LL 1004. 12-in. 26, 26 min. \$5.95.

These are half of Beethoven's four greatest Sonatas for these instruments. No. 10, in the pure linearity of its expression by these intelligent and intuitive young players, demands a place at the top of the list of recordings. In fact, with this sound, exact but unemphatic, clear and sweet for the violin and sturdy for the piano, with the instruments in satisfying equipoise,

## Fidelio Again, or, A Tale of Two Cantatas

CHARITY demands that we try to understand the stresses on malefactors before we execrate them. Both new editions of Beethoven's solitary opera, *Fidelio*, excise all the spoken dialog except that in the dungeon scene's "melodrama," a short section in which the whispered apprehensions of Leonora, rescue-bent wife of the imprisoned hero, and Rocco the jailer are substantiated by the orchestra. Arguments can be raised to oppose the inclusion of spoken dialog in opera for the phonograph, but such arguments cannot fitly be applied to all operas. The prose repartee of *Fledermaus* or *The Magic Flute* is of unexciting quality when first heard and dismal when heard repeatedly. The spoken words are no more than contrivances to provoke a situation justifying music. The book of *Fidelio*, dear to Beethoven, is a heroic drama which he garnished with his overwhelming convictions on loyalty, hope, freedom, love and treachery. Its drama, clear and uncomplicated as serious opera dramas ought to be, is conveyed in nearly equal measure by spoken word and by words with music.

Since the latter is not there, neither is *Fidelio*. Without the dialog, we have nothing but a spasmodic procession of wonderful musical numbers, intruding on each other's effect.

The two interpretations of this concert are in nice harmony with what we should expect from their leaders. Prof. Furtwängler is deliberate, Mr. Toscanini impetuous. The respective manners carry both reward and punishment. For example, Rocco's aria "*Hat man nicht auch Geld bei Leben*" (roughly, "What is life without money?") has in the accompaniment a cascade of benevolent chuckles to show that the cynicism is only fooling, and the Furtwängler beat relents to clarify this, in contrast to the Toscanini refusal to recognize the underlying implications. On the other hand, the terrible, barren blasts of frozen hopelessness of the Introduction to Act II are consummate in the vehemence of Mr. Toscanini's summoning, making Prof. Furtwängler's reticence pallid in contrast. And the gratulatory last scene in its entirety is a triumph for Mr. Toscanini's unreserved fervor.

In general, the Toscanini direction is more convincing in the finales and where the orchestra is dominant. The pliancy of Prof. Furtwängler allows more expression to the arias under his direction.

Differences in recording play a part in the effectiveness of the performances. The Victor sound, reincarnated from a 1944 broadcast, is amazing among similar resuscitations. The new His Master's Voice sound decidedly does not show 10 years' improvement. More distant than the Victor, it has an expected gloss without an expected crispness of detail or much force of impact. Orchestrally it must be called disappointing although it is not bad, and while naturally it is kinder to the solo voices than Victor could be in 1944, the margin of kindness is not so great as we could hope.

The principal Victor singers, although hard-pressed by the baton, have the better voices. Miss Bampton is vocally the most appealing of recorded Leonoras, and Mr. Peerce will be a revelation to those who have not imagined him in a German rôle. (He is almost as convincing as another revelation, Mr. Ralf, in the old



Toscanini



Furtwängler

Vox version.) Miss Steber's appeal is evident, but not what it would be with a more modern recording. Messrs. Janssen and Moscona are excellent.

For HMV Miss Mödl's big mezzo is splendid when under real control, and not when not, with the microphone indiscreet in betraying some mezzo mechanics. It is not likely that any soprano living can improve on Miss Jurinac's Marzelline. Mr. Windgassen's bright, healthy tones do not suggest a starving Florestan. The Pizarro and Rocco of Otto Edelmann and Gottlob Frick are entirely commendable. HMV has forgotten to supply a libretto, thinking perhaps that for a concert version none was necessary. Victor offers German text and translation.

There are two older versions, one of a poor performance, the other of the best performance on records. The latter is the Vox edition, the vagaries of whose sonics may infuriate. But it contains enough of the dialog to make sense and retain drama and emotion; it is as a whole well sung, and the direction by Dr. Karl Böhm is sensitively poetic and dramatic without mannerisms. This edition is marked for withdrawal, and music-lovers who cannot wait for a *Fidelio* truly realized at every point of performance and reproduction will have a simulacrum with the Vox, even if they have to cringe at certain freakish features of the sound.

C. G. BURKE

Martha Mödl (s), Sena Jurinac (s), Wolfgang Windgassen (t), Rudolf Schock (t), Otto Edelmann (bne), Alfred Poell (bne), Gottlob Frick (bs); Chorus of the National Opera, Vienna, and Vienna Philharmonic Orchestra, Wilhelm Furtwängler, cond. HIS MASTER'S VOICE ALP 1130-1132. Three 12-in. 2 hr. 12 min. \$20.85. (Available from Addison Foster, 1226 Montgomery Ave., Narberth, Pa.)

Rose Bampton (s), Eleanor Steber (s), Jan Peerce (t), Joseph Laderoute (t), Herbert Janssen (bne), Nicola Moscona (bs), Sidar Belarsky (bs); Chorus and NBC Orchestra, Arturo Toscanini, cond.

RCA VICTOR LM 6025. Two 12-in. 1 hr. 52 min. \$11.90.

we have sonically one of the very best piano-violin records of any music. The success of No. 10 exceeds that of No. 7 because the players' restraint accords so well with the former's continuous lyricism, while the latter demands more savagery than they display. C. G. B.

#### BEETHOVEN

*Sonatas for Piano and Violoncello: No. 1, in F, Op. 5, No. 1; No. 3, in A, Op. 69; No. 4, in C, Op. 102, No. 1; No. 5, in D, Op. 102, No. 2*

Rudolf Serkin, Pablo Casals.

COLUMBIA ML 4876 (Nos. 1 & 5) and ML 4878 (Nos. 3 & 4). Two 12-in. 26, 21, 28, 21 min. \$5.95 each disk.

The Second Sonata, Op. 5, No. 2, was recorded by the same players a few years ago on Columbia ML 4572, a poor disk. The Sonata is now announced on ML 4877, and all five in album SL 201. It is to be presumed that this ML 4877, which was not submitted here for review, is a new effort; and it may further be presumed that if it was made at the same later Casals Festival as the other four Sonatas now under consideration it is a great improvement over its forerunner.

Mr. Serkin, after that earlier disk in which his modesty was maddening, is a revelation of strength and grace. That grace is especially valuable in association with the amazing variety of intensity contributed by the cellist, who bows every phrase on strings grave as a bass, as responsive as a violin, alternately whispering and haranguing. In this forthright romanticism, roughnesses and wrong notes do not matter, nor the cellist's muttered interjections. Mr. Serkin, with plenty of sympathy, has not this heat, but his poise keeps the musical structure intact. The Sonatas are played in an expected slow time, the familiar No. 3 particularly, but not to their detriment. Clear and rich sound which seems complete, with the reality of the top of the piano to be noted as an admirable rarity. C. G. B.

#### BEETHOVEN

*Symphony No. 1, in C, Op. 21*  
*Overtures, Egmont and Leonora No. 3*

Philharmonia Orchestra, Herbert von Karajan, cond.  
ANGEL 35097. 12-in. 23, 8, 15 min. \$5.95, or \$4.95 thrift pack.

The Symphony has received a splendid performance of good-tempered masculine jocularity, with subtleties in the score acknowledged as they are not often. The *pp* beginning the *andante* is a triumph for conductor, orchestra and engineers, and the healthy breadth of animal spirits in the scherzo-called-minuet and finale has been achieved with an ebullience whose restraint by taste is not at first apparent. Masterful, really, in its proof that the Beethoven of Op. 21 was as much Beethoven as he of Op. 92, if less experienced.

Prof. von Karajan has had to make his *Egmont* a little different. The very slow introduction and the very fast *allegro*—involving a retard in the coda—are less effective than straight playing. In the third *Leonore* Overture tempos are modified

more discreetly, and its vast sweeps are in the proper grand manner. The two Overtures have been favored with the most imposing sound that this reviewer has heard from an Angel orchestral disk, but its spaciousness has some tendency to swallow contrapuntal elements. The smaller orchestra in the Symphony is not so affected. C. G. B.

#### BEETHOVEN

*Symphony No. 5, in C Minor, Op. 67*

New Orchestral Society of Boston, Willis Page, cond.

COOK 1067. 10-in. (standard); 12-in. (binaural). 28 min. \$4.00 or \$5.95.

Heard through a well-adjusted binaural apparatus, the demanding tumult of the Fifth Symphony surges from all directions in a reality of irresistible power that makes one exult and say, "This is it, at last."



A perfect pairing at Prades: Casals and Serkin play the five Beethoven sonatas.

Such is the effect of judicious binaural recording and reproduction. Turning then to the conventional one-channel disk, one hears Mr. Page without a magic cloak, and says, disillusioned, "This is not it." For the performance has a haste without an object, the recording an undue emphasis on extremes: drums, trumpets. Binaural or nothing. C. G. B.

#### BEETHOVEN

*Variations in C Minor, G 191*  
*Bagatelles, Op. 126*

Leonid Hambro, piano.

COOK 1039. 10-in. 11, 15 min. \$4.00.

This is a pretty good record burdened by some pretty bad literature. The envelope bears the title "A Perspective of Beethoven—Pianoforte," distastefully pretentious, and inaccurate. The notes, childlike, create an untruth by naive statements of irrelevant fact, and they are capable of repelling people from the disk. The *Bagatelles* in Mr. Hambro's impetuous but studied and responsive interpretation are too good to be submitted to someone's verbal vagaries. Perhaps the *Variations* here search too hard for color: the performance is not conventional. Excellent bass and good treble in the piano reproduction; and where the central octaves seem hard this is probably an effect of the pianist's very crisp staccato. C. G. B.

#### BERLIOZ

*The Damnation of Faust—Dramatic Legend, Op. 24*

Suzanne Danco, soprano; David Poleri, tenor; Martial Singher, baritone; Donald Gramm and McHenry Boatwright, basses; Harvard Glee Club; Radcliffe Choral Society; Boston Symphony Orchestra; Charles Munch, cond.

RCA VICTOR LM 6114. Three 12-in. \$17.85.

Hector Berlioz chose exactly the right year to be born, showing foresight amazing in one so young. The 150th anniversary of his birth fell on December 11, 1953 just when there was a stir of public appetite for music like his, and when recording techniques had advanced enough so that the huge instrumental and vocal forces of his massive scores could be given the realistic reproduction they deserve.

There has been a flood of new recordings of his works, and certainly one of the best yet issued is the new, complete *Damnation of Faust*, made under the inspired direction of one of the great Berlioz interpreters of our day, Charles Munch.

Berlioz wrote *The Damnation of Faust* as a "dramatic legend"—an oratorio without stage action. It has since been tried in operatic form, but the original undramatized version is usually preferred today. And well it may be for the magic of this work is its ability, through music alone, to conjure up a picture of the Faust drama far more vivid and exciting than could be evoked by any visual setting. No stage representation, for example, could possibly recreate the terror of the onward-rushing *Ride to the Abyss* and the ensuing *Pandemonium*.

Those who know *The Damnation of Faust* only from the three commonly played orchestral excerpts will have their ears opened. These movements may be effective as symphonic program matter, but how much more thrilling they are when heard in context! When the *Hungarian March* bursts forth after the related preliminary fanfares, heard behind Faust's recitative, it truly quickens the pulse.

The performance under Munch is an extraordinary one. He whips the orchestra and superbly trained chorus into a veritable frenzy when the music calls for it, yet he evokes the most plaintive sounds when these are needed. The soloists are all excellent, with Martial Singher's sinister and thoroughly French Mephistopheles outstanding. David Poleri sings Faust's lines with fervor and practically no forcing, and Suzanne Danco's Marguerite is simple and movingly beautiful.

Victor's "New Orthophonic" sound captures the vast forces with complete fidelity and believable perspective. Perceptive notes by John N. Burk, together with complete French and English text, are included. P. A.

#### BERLIOZ

*Les Troyens à Carthage—Marche Troyenne*

*La Damnation de Faust, Op. 24—Minuet of the Will-o'-the-Wisps; Dance of the Sylphs; Hungarian March*  
*Roman Carnival Overture, Op. 9*

*Benvenuto Cellini — Overture, Op. 23*  
*Roméo et Juliette — Dramatic Symphony,*  
*Op. 17 — Romeo Alone; Sadness; Concert*  
*and Ball; Grand Fête at Capulet's House*

Lamoureux Orchestra; Willem van Otterloo,  
 cond.

EPIC LC 3054. 12-in. \$5.95.

For the collector who may be somewhat overawed by the vast amount of Berlioz music released on disks during this 150th anniversary year, this record will provide a generous and representative sampling of that master's principal orchestral works. (Take note, however, that *Les Troyens à Carthage*, *La Damnation de Faust* and *Roméo et Juliette* are available in complete performances already on microgroove.) The readings here are generally robust and straightforward, though short of subtlety and refinement. Strangely, the strings and brasses of this French orchestra sound better than the woodwinds, and come off best in the bright, wide-range recording. P. A.

#### BIZET

*L'Arlesienne Suites, Nos 1 and 2*

L'Orchestre Symphonique de la Radio-diffusion Nationale Belge, Franz André,  
 cond.

TELEFUNKEN LGX 66021. 12-in. 36 min.  
 \$5.95.

This is the third version of the popular Bizet suites to come my way in the past six months, and taking everything into consideration, the most satisfactory. While the sound may not be the highest fi around, it is excellent and well balanced, and André's performance has both the proper style and firm direction necessary to the score. Epic (March 1954) boasts of a good performance by Fournier, but the sound is poorly equalized, while Angel (August 1954) though slightly superior in sound, has the routine work of Cluytens as a liability. J. F. I.

#### BRAHMS

*Concerto for Piano and Orchestra, No.*  
*1, in D Minor, Op. 15 (2 Versions)*

Clifford Curzon; Concertgebouw Orchestra, Amsterdam, Eduard van Beinum,  
 cond.

LONDON LL 850. 12-in. 47 min. \$5.95.

Wilhelm Backhaus; Vienna Philharmonic Orchestra, Karl Böhm, cond.

LONDON LL 911. 12-in. 44 min. \$5.95.

These are majestic records, twins in value. They differ a little in style, not at all in concept. Curzon-Beinum score their points by verve and dexterity, a more persistent rubato, a sharper narrative. Is this better than a steady progress, a sturdier, more masculine discipline, and in the slow movement a more fluent lyricism? It may not be, through most of the work, but it is the difference that prevails for C-B in the rondo. Sound excellent in both, the choice one of hall-sound, brighter and more detailed in Amsterdam, better for the orchestra; more voluminous in Vienna, better for the piano. Your reviewer has wavered in choice between the two editions until he is sure that it is right to prefer either. C. G. B.



Hector Berlioz: 1803 was exactly right.

#### BRAHMS

*Concerto for Violin and Orchestra, in*  
*D, Op. 77 (2 Versions)*

Christian Ferras; Vienna Philharmonic Orchestra, Carl Schuricht, cond.

LONDON LL 1046. 12-in. 39 min. \$5.95.

Julian Olevsky; National Symphony Orchestra, Washington, Howard Mitchell,  
 cond.

WESTMINSTER WL 5273. 12-in. 39 min.  
 \$5.95.

For review these were heard in full three times each. Both made a distinct impression, the more distinct for being opposite, but the comparative values in terms of selection are elusive because they are incompatible. As the record presents it, the Ferras-Schuricht performance is vast — vaster from the violinist than is perhaps plausible, while the other record offers a view from the other end of the telescope. Mr. Ferras is extraordinary in the size and quality of his tone and his ability to keep a suave line pure, while Mr. Olevsky's miniature is like a confession. This makes the latter's adagio lovely. But the qualities of performance have been influenced by the qualities of recording. London, loud and billowing, adds the eloquence of strength to her fiddler and the Vienna Philharmonic. Westminster, smaller,



Howard Mitchell: two new versions of the Brahms violin concerto differ in size.

smoother, neater and admirably coalesced in her more expert recording, suggests a delicacy in her violinist a little inadequate to the music, and not improbably the work of the engineers. — This critic wavers in his preference, and calls attention to Milstein-Steinberg and Stern-Beecham editions not displaced because the new ones are newer. C. G. B.

#### BRAHMS

*Symphony No. 1, in C Minor, Op. 68*

New Orchestral Society of Boston, Willis Page, cond.

COOK 1060. 12-in. (standard); two 12-in. (binaural). 42 min. \$5.95 or \$8.95.

The comments applied to the same company's production of Beethoven's Fifth Symphony are not inappropriate here, although this Brahms is better performed than that Beethoven. Still, the great pounding of the drums from the beginning pales later climaxes, the pianos are pretty hearty, and the few departures from expected tempo do not add illumination. Nevertheless, the suffusion of binaural grandness may make the binaural version seem like a great musical happening, something that the standard disk of this performance cannot do. C. G. B.

#### BRAHMS

*Symphony No. 1, in C Minor, Op. 68*

Berlin Philharmonic Orchestra, Joseph Keilberth, cond.

TELEFUNKEN LGX 66003. 12-in. 44 min.  
 \$5.95.

After 17 predecessors, a record of the Brahms First to acquire acclaim would have to be sublimely glorious or insolently awful. This is just another good one, leaning to ponderosity, grand in the external movements, rather sodden in the central. Broad recording and effective except for a certain dryness of tone noticed before in disks of this company, but clean and strong in an impressive bass. C. G. B.

#### BRAHMS

*Symphony No. 4, in E Minor, Op. 98*

Orchestra of the Stadium Concerts, New York, Leonard Bernstein, cond.

DECCA DL 9717. 12-in. 39 min. \$5.85.

Mr. Hugh Mulcahy, who just before the war occupied with frequent distinction the podium of the Philadelphia Phillies, suffered from an uncertainty of delivery in his overtures. After the first inning one could expect him to be formidable, and if during the first inning he donated no more than two runs to his opposition his chances of winning were accounted very good. Mr. Leonard Bernstein, playing to a larger audience than the sodden Phillies of Mr. Mulcahy's day could attract, has discernible trouble, too, with his opening measures. Mastery comes after the first inning. This Brahms Fourth, after a rather girlish and tentative start, develops muscles as it proceeds, and if we discount the opening minutes of uncertain control, we hear a tough and domineering projection of a masterpiece so elastically abstract that its shape is clear even when the hand that moulds it is rough; and Mr. Bernstein's calculated roughness contributes more than it removes. The New York Philharmonic-Symphony

Orchestra, in summer shorts and Truman shirt, play robustly with an appropriate inelegance, and are reproduced in a concert-hall totality which gives the whole precedence over the parts, with an excellent string-tone and notably solid chords. In brief, first class after a couple of bases on balls at the beginning. C. G. B.

#### BRAHMS

*Variations and Fugue on a Theme by Handel, Op. 24*  
*Variations on a Theme by Paganini, Op. 35*

Abbey Simon, piano.  
EPIC LC 3050. 12-in. 26, 23 min. \$5.95.

Music-lovers ought to remember that this is primarily pianists' music, its great appeal not in feeling or design, but in the movement and mutation of design. It demands gaudy pianism, and on this record manipulation and understanding are both estimable—in some of the variations splendid. However, the sound has a peculiarity that may keep discophiles at a distance: it seems faulty but is really not. The piano used has tonal qualities with which Americans are unfamiliar, and throughout gives an impression of a harpsichord magnified. C. G. B.

#### CHOPIN

*Piano Concerto No. 1, in E Minor, Op. 11*

*Piano Concerto No. 2, in F Minor, Op. 21*

Paul Badura-Skoda, piano. Vienna State Opera Orchestra; Artur Rodzinski, cond. WESTMINSTER WL 5308. 12-in. 33, 29 min. \$5.95.

Inclusion of both Chopin concertos, excellently performed and superbly reproduced, make this disk quite a bargain. Mr. Badura-Skoda's playing is all youthful innocence, delicate, clean, animated; the piano tone is lovely; the balance between solo instrument and orchestra is perfect. In this dewily fresh vein, the *Romanze* of the E Minor Concerto and—to a lesser extent—the *Larghetto* of the F Minor yield less than their maximum interest, and two small, pardonable cuts are made in the *Rondo* of the E Minor Concerto in order to crowd it on one side of the record. Other than this, it seems impossible to find fault. The more mature, more penetrating versions of Artur Rubinstein (E Minor and F Minor, on separate RCA Victor disks) and Guiomar Novaes (F Minor, on Vox) interest me more than Badura-Skoda's do, but only in the Rubinstein E Minor is there comparable engineering. Chalk up another winner for Westminster. R. E.

#### COPLAND

*Appalachian Spring; El Salon Mexico; Suite from Billy the Kid; Fanfare for the Common Man.*

National Symphony Orchestra, Howard Mitchell, cond.  
WESTMINSTER WL 5286. 12-in. 23, 12, 18, 3 min. \$5.95.

This is the fourth *Appalachian Spring*, the fourth *Billy the Kid*, and the fourth *Salon Mexico* to appear in the LP catalog. In each case it is the best of the four from the point of view of recording, and the

interpretations are uniformly excellent. Mitchell's *Appalachian Spring* and *Salon Mexico* have somewhat less tension and variety of pace than Koussevitzky's, but by the same token they place heavier emphasis upon Copland's rich harmony and glossy orchestration. The old Boston wizard remains an old wizard, but the younger man is well worth hearing, too. A. F.

#### DEBUSSY

*Prélude à l'après-midi d'un faune; Marche écossaise; Trois nocturnes.*

Orchestre National de la Radiodiffusion Française; D. E. Inghelbrecht, cond.  
ANGEL 35103. 12-in. 12, 10, 22 min. \$5.95.

Debussy, who relies so much upon subtle nuances, especially demands good recording, and his music has seldom had a better recording than this one, which was recently awarded the *Grand Prix du Disque*. The color, depth and richness of the Debussy orchestra are marvelously reproduced here, and the interpretations are by one of the most authoritative of contemporary Debussians. Neither the *Faune* nor the *Nocturnes* needs any discussion, but the *Marche écossaise* is very little known. Its full, official title is as delightful as the music itself: *March of the Ancient Earls of Ross, Dedicated to their Descendant, General Meredith Read, Holder of the Grand Cross of the Royal Order of the Redeemer*. The ancient earls of Ross marched to a typical Highland bagpipe tune, and Debussy, fulfilling a commission from General Read, produced an enchanting arrangement of it that should long since have made the rounds of the pop concerts, but Inghelbrecht seems to be the only conductor aware of its existence. Vivid recording. A. F.

#### DONIZETTI

*Lucia di Lammermoor* (excerpts)—  
See Gounod.

#### DVORAK

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

Philharmonia Orchestra; Alceo Galliera, cond.  
ANGEL 35085. 12-in. \$5.95, or \$4.95 thrift pack.

This is the fifteenth *New World* to enter the LP catalog, and what makes matters worse, many of the 15 are really worth



Feike Asma plays César Franck chorales on the organ of Amsterdam's Old Church.

while—Toscanini, Kubelik, Szell, Dorati and Ormandy, to mention some which come to mind. However, Galliera's certainly ranks with the best of them. He treats the work sanely, with tempi and dynamic shadings that are just right, and he elicits an exceptionally warm tone from the orchestra—a tone that has been transferred to microgroove with fidelity and concert-hall spaciousness. P. A.

#### FRANCK

*Three chorals for organ: No. 1, in E Major; No. 2, in B Minor; No. 3, in A Minor. Pièce héroïque.*

Feike Asma, organ.  
EPIC LC 3051. 12-in. 9, 15, 15, 13 min. \$5.95.

These luxuriant, richly romantic interpretations of Franck's beautiful organ chorals and of his pompous *Pièce héroïque* seem more attractive than most of their kind. The organ is that of the Old Church, Amsterdam. Some of the organ stops sound unusual, and they have frequently been combined in individualistic registrations. The instrument as a whole is massively brilliant, with much echo produced by the church. In spite of this, there is a remarkable, if not ideal, clarity to the musical texture, and Epic has captured the reverberating racker in all its special kind of glory. In his playing Mr. Asma savors fully the sweetish tunes, chromatic harmonies, and splendiferous effects, but dignity and discretion are ever present to keep the manner from growing overripe. Clarence Watters' recording of the chorals (with the Prière) for Classic occupies two disks, but in its meditative, quiet way is probably purer in style and will prove more satisfactory to certain tastes. R. E.

#### FRANCK

*Prelude, Chorale and Fugue*  
†Schumann: *Carnaval*

Artur Rubinstein, piano.  
RCA VICTOR LM 1822. 12-in. 17, 27 min. \$5.95.

Until this record came along, the Joerg Demus version of the Franck work (Westminster) was outstanding. Mr. Rubinstein's new recording is a shade superior, I believe, with its vigor, tonal brilliance, formal perfection, and over-all grandeur. The older pianist brings off the same effects with less self-consciousness and deliberation than his younger colleague. I would not part with the Demus recording, however, for its slightly mystical quality, more melting tone, and occasionally more subtle nuance are to be treasured.

Mr. Rubinstein's *Carnaval* is equally good, and no one will go wrong acquiring his interpretation. But here the competition is Guiomar Novaes (Vox); despite missed notes and echoey reproduction, the Brazilian pianist projects the necessary qualities of humor, tenderness and fancy to a slightly greater degree. One example: her treatment of the dotted-note figure to achieve a *Passionato* effect in the *Chiarina* section. Perhaps the crisp, close-to sound on the Victor disk gives Mr. Rubinstein's playing a drier, more matter-of-fact texture, but it is also a definitely more virile and





Rubinstein offers Franck and Schumann in performances more vigorous than melting.

less poetic performance. Let the listener's predilections be his guide, for Mr. Rubinstein's musicianship and pianistic greatness are never in doubt. R. E.

#### GLAZUNOFF

*Valse de Concert No. 1 in D Major, Op. 47*

†Meyerbeer: *Fackeltanz No. 1 in B flat Major*

Orchestre Symphonique de la Radio-diffusion Nationale Belge; Franz André, cond.

TELEFUNKEN TM 68014. 10-in. \$2.95.

It is a delight to have Glazunoff's charming, tuneful *Valse de Concert No. 1* in this bright, straightforward reading by André. That pleasure could have been doubled had the *Valse de Concert No. 2* been recorded on the other side. Instead, the conductor has chosen the thumpy, overblown *Fackeltanz No. 1* of Meyerbeer. A *Fackeltanz* is an old German torch dance, a processional in the style of a polonaise, which was played at important weddings. Meyerbeer scored his originally for brass band, and it is in that form that it should have remained. It may sound fine in a beer hall, but it's a mighty heavy-footed companion for the Glazunoff waltz. The reproduction in both works is fairly brilliant, and well balanced. P. A.

#### GOUNOD

*Mireille* (excerpts)

†Donizetti: *Lucia di Lammermoor* (excerpts)

*Mireille* (opera in four acts; libretto by Michel Carre), Act I: *Vincennes a votre age: O légère hirondelle*; Act II: *Trahir Vincent!* and *Mon coeur ne peut changer*; Act IV: *Heureux petit berger; Ah! parle encore*.

Mado Robin (s), Andrée Gabriel (s), Michel Malkassian (t); L'Orchestre de la Société des Concerts du Conservatoire de Paris; Richard Blareau, cond.

*Lucia di Lammermoor* (opera in four acts; libretto by Salvatore Cammarano, after Sir Walter Scott's *The Bride of Lammermoor*); excerpts from Act I and Act III.

Mado Robin (s), Libero de Luca (t); L'Orchestre de la Société des Concerts du Conservatoire de Paris; Richard Blareau, cond.

LONDON LL 922. 12-in. \$5.95.

The half of this disk worth owning — except to mad-scene collectors, who no doubt already own Mado Robin's go

at the one from *Lucia di Lammermoor* — is that given over to Gounod's still living opera, *Mireille*. Unlike *Faust*, which is international property, *Mireille* is maintained in the repertoire only in France, where it is supported by a coterie of special admirers. In this country, every once in a while someone will rediscover *Mireille*, but there hasn't been a performance for years. After hearing as much of it as can be gotten on a 12-inch side, a good many people may want to join the *Mireille*-club, for it is perfectly charming music — graceful, sweet, touching, simple, pastoral. In the title role, Mado Robin sings with rippling tone and even with some expression, and inserts some gratuitous but quite striking high notes. As her tenor, Vincent, Michel Malkassian sounds bleak and underexperienced, but his duties are minimal here, and Andrée Gabriel is a very satisfactory duettist. On the turnover, Miss Robin's mad-scene Lucia is preceded by her first-act Lucia, which sounds in the main pretty shrill and inexpressive by any standards and is not helped at all either by Libero de Luca or Richard Blareau, who conducts Donizetti as if he wishes he were conducting Gounod. Recommended for the Gounod, but avoid the Lucia duet except for laughs. No texts, which is a hindrance in the Gounod, but sensible notes. Recordings: good Paris-style London. J. H., Jr.

#### HANDEL

*Messiah*

Huddersfield Choral Society and Liverpool Philharmonic Orchestra, with Elsie Morison (s), Marjorie Thomas (a), Richard Lewis (t), Norman Walker (bs); Sir Malcolm Sargent, cond.

ANGEL 3510 C. Three 12-in. 2 hr. 22 min. \$17.85.

Some good-humored observations on "authentic" presentations of old music are included with the notes and text furnished with the album. The observations are written by the conductor, Sir Malcolm Sargent, and express skepticism on the necessity, desirability or even possibility of duplicating the first performance of an old score — agreed with here. Sir Malcolm's opinions counter the present trend, and his performance differs considerably from the last two recorded editions.

He has omitted seven numbers usually ignored in public performance but included in three recordings. He has paid no attention to strict "authenticity" in the orchestration, using the ideas of various editors, including Mozart and himself, where it pleased him. Strings carry accompaniments originally allotted to harpsichord or organ, but the organ is retained, mainly to reinforce the bass. Thus the newest version has none of the novelty of antiquity that characterized the two editions immediately preceding it, by Sir Adrian Boult for London and Dr. Hermann Scherchen for Westminster, of which the former may be called without unkindness the manners of the nineteenth century in the dress of the eighteenth, and the latter is severely — and rather wonderfully — a reconstruction of what Dr. Scherchen believes the eighteenth to have been in manners and dress.

Sir Malcolm has more alacrity, more nervousness than Sir Adrian. He has produced from his superb chorus a range of dynamics probably without recorded precedent. The solo soprano has a remarkable variety of vocal deliveries, and the tenor, Mr. Richard Lewis, is excellent as usual.

The sound is spacious, noble, enveloping, sweet even in the violins, house-shaking without grind in the mighty bass of the organ. The chorus is distributed with unusual advantage to the hard combination of force, clarity and balance. The soloists are a trifle too prominent, and the solo women are registered with the faint occasional microphone-hoot so hard to exorcise. On the whole a sound superior to Westminster's of *Messiah*, and probably equal to London's, although they are differently focused. These three all surpass elder versions in sound. C. G. B.

#### HAYDN

*The Man in the Moon*

Friedel Schneider (s), Hanne Muench (ms), Albert Gassner (t), Willibald Lindner (t), Karl Schwert (bne), Walter Hagner (bs); Orchestra of the Munich Chamber Opera, Johannes Weissenbach, cond. PERIOD 703. 12-in. 57 min. \$5.95.

Haydn in 1777 composed a *dramma giocoso*, *Il Mondo della Luna*, one of several to texts by Goldoni. For the Haydn bicentennial in 1932 the German composer Mark Lothar compressed and altered it to suit twentieth-century notions. The pace was accelerated, German was substituted for Italian, and there were interpolations of music from other works by Haydn. How appealing this may be on the stage few of us know, and it is not easy to determine the action on the record, for no libretto is supplied with it.

No reservations will be entertained about the gush of animated and graceful tunes which constitute the synthesis, delivered in lively and easy style by a pleasant group of singers under brisk and rhythmic leadership. In these intimate proceedings the tenor Gassner and the soprano Schneider are highly persuasive, and the enunciation of all is so clear that most of what occurs can be understood despite the absence of a libretto. The sound is by far the best this critic has heard from this company — evenly bright, close, defined and thorough, without strain or hardness. C. G. B.



Sir Malcolm Sargent pooh-poohs "authentic" *Messiah*'s — and presents one of his own.



Primrose plays Hindemith and Walton: is he more than today's greatest violinist?

#### HAYDN

Quartets No. 58, in C, Op. 64, No. 1; No. 60, in B Flat, Op. 64, No. 3

Vienna Konzerthaus Quartet.

WESTMINSTER WL 5314. 12-in. 25, 23 min. \$5.95.

First LPs, of music so supple and natural that its enormous sources of knowledge, insight and experience are not always apprehended. Almost as airy as air, especially No. 58, puckish and unconcerned with anything except beguilement. They are played with those extremes of energy and tenderness which always characterize the VKQ. The piercing violins, which may have been altered by the microphone, are not a joy to hear. If the fault is the recording's it is a pity indeed, the viola and cello having been cut with superb accuracy, especially remarkable when they are *piano* and *staccato*. C. G. B.

#### HINDEMITH

*Der Schwanendreher*

†Walton: *Concerto for Viola and Orchestra*

William Primrose, viola; Royal Philharmonic Orchestra, Sir Malcolm Sargent, cond.

COLUMBIA ML 4905. 12-in. 24, 22 min. \$5.95.

Is Primrose merely the world's greatest violinist or is he the greatest of all tuck-under-the-chin string players? It is a great pleasure and relief to hear him perform the *Schwanendreher* when one's previous knowledge of this work has been limited to the composer's own interpretation; Hindemith is a great composer but a dull virtuoso. Perhaps oddly, perhaps not, Primrose makes less of its virtuoso characteristics than its creator did, but in his hands it remains a fabulously interesting display-piece. It is a concerto for viola and small orchestra composed at a moment in Hindemith's life when he was much interested in old German folk tunes. The most monumental expression of this interest is his opera, *Mathis der Maler*, and the symphony drawn from that opera is his most popular work, but the *Schwanendreher* has little of the grandiose, epic character of *Mathis*; its sonorities are

small, aerated and extremely complex; much of the drama of the score derives from its clash of lines, which arouses the listener's intense concern for fear that everything may not turn out all right, but everything does. The Walton is the last word in production-numbers for a solo instrument and a big orchestra, but to my ear it says little that has not been said with greater eloquence and point by Sibelius and Prokofieff in their concertos for the violin. Both recordings are technically excellent. A. F.

#### IVES, CHARLES

*Songs*

†Revueltas, Silvestre: *Songs*

Charles Ives: *When Stars Are in the Quiet Skies*; *Tolerance*; *A Night Thought*; *At the River*; *At Sea*; *Christmas Carol*; *Walt Whitman*; *Miss*; *I'll Not Complain*; *In Summer Fields*; *At Parting*.

Silvestre Revueltas: *Little Horse*; *Five Hours*; *Nonsense Song*; *Cradle Song*; *Mr. and Mrs. Lizard*; *Serenade*; *It Is True*; *The Owl*; *Bull Frogs*.

Jacqueline Greissle (s). Josef Wolman, piano.

SPA 9. 12-in. \$5.95.

In view of Charles Ives' place among the most controversial creative figures in American musical history, it is a special pity that he is so poorly represented on records as a song composer, for he was as uneven as he was prolific, and these particular examples of his work are neither radical nor especially interesting — and they are badly sung. The Revueltas songs on the turnover side have much more character and charm. Their stylistic affinities are post-Ravel French and, occasionally, Spanish, but what is defining is Revueltas' own compositional personality, which is attractive and individual. Jacqueline Greissle's singing of them is passable, perhaps, but no more. Texts on the jacket. Engineering: all right. J. H., Jr.

#### KODALY

*Peacock Variations*

†Bartok: *Suite from The Miraculous Mandarin*

Chicago Symphony Orchestra, Antal Dorati, cond.

MERCURY MG 50038. 12-in. 24, 22 min. \$5.95.

The Kodaly ostensibly derives its name from the fact that it is based upon a Hungarian folk tune called *Fly, Peacock, Fly*, but something of the legendary character of the bird itself entered into the making of the 16 variations and finale. In other words, this is a brilliant orchestral show-piece, displaying all the colors of the ensemble with the most lustrous pride and with the melodious clarity, logic and good sense so typical of Kodaly's genial talent. The Bartok is drawn from the score to a ballet, written early in the composer's career; it is all about a prostitute who lures men to be beaten and robbed and the strange Chinese gentleman who, despite the violence with which he has been treated, refuses to die until the girl delivers the expected service. The music is characteristic of Bartok in its mastery of grotesque, fantastic and macabre effects, but it is also

unexpectedly obvious and rises to a genuinely creative level only in the frenzied final dance. The performance is superb and so is the recording. A. F.

#### LISZT

*Sonata in B Minor*; "Après une lecture du Dante" (*Fantasia quasi Sonata*); *Etude d'exécution transcendante No. 7*; "Eroica"; *Etude de Concert No. 2*, F Minor, "La leggerezza"; *Concert Etude No. 2*, "Gnomesreigen."

Orazio Frugoni, piano.

VOX PL 8800. 12-in. 24, 14, 4, 4, 3 min. \$5.95.

With good reason, the Liszt sonata continues to fascinate pianists, and Mr. Frugoni's



A superb Mozart bassoon concerto is one of Rodzinski's first Westminster records.

is the ninth LP version. The Italian-born pianist gives a modern performance of the work — nervously energetic, fast, technically exciting, with a driving force that holds the work together. It is the equal of any other recorded version except Edith Farnadi's on Westminster, which in its greater concern for detail and slower tempos achieves more grandeur, meaning, and conviction. The inferior Dante Sonata comes off about as well here as in the recent recording by Peter Katin for London, although there are differences in detail. The three nicely contrasted études vary in presentation, "La leggerezza" being the only poorly played work on the disk — it sounds much too fast and matter of fact. This may be the first performance on LP of the "Eroica" étude. The piano tone has a fine astringency — stingingly vibrant and a little dry, and it is crisply recorded by Vox. R. E.

#### MACDOWELL

*Indian Suite*

Eastman Rochester Symphony Orchestra, Howard Hanson, cond.

MERCURY MG 40009. 12-in. 30 min. \$5.95.

There is an old American proverb that runs "I can take care of my enemies, but God save me from my friends." It was Edward MacDowell's tragedy that he could handle neither his enemies nor his friends, but his enthusiastic propagandists, in their efforts to put him in a

class with Beethoven and Brahms, did him the greater harm. Viewed for what he was—a contemporary of Grieg and a musician of approximately equal stature—he takes his place as a figure of considerable interest and importance. The *Indian Suite* may be his purely orchestral work; at all events what emerges from this fine recording is sincere, dignified and extremely adroit in its symphonic handling of Amerindian motifs. One wonders how many of the folkloric American pieces of the present day will sound as good 60 years from now. The music calls for rich, vivid recording, and gets it. A. F.

#### MEDELSSOHN

*Sonata for Violoncello and Piano, No. 2, in D, Op. 58*—See Schubert.

#### MEYERBEER

*Fackeltanz No. 1 in B Flat Major*—See Glazunoff.

#### MOZART

*Concerto for Bassoon and Orchestra, in B Flat, KV 191; Concerto for Clarinet and Orchestra, in A, KV 622*

Karl Oehlberger (bassoon); Leopold Wlach (clarinet); Vienna National Opera Orchestra, Artur Rodzinski, cond. WESTMINSTER WL 5307. 12-in. 20, 30 min. \$5.95.



Dennis Brain: in four Mozart concertos, he blows the competition into oblivion.

We are embarrassed by a choice of riches in the records of the Clarinet Concerto, this being the sixth good one of six! Please acknowledge the limitations of space and permit a mere bow to Messrs. Wlach and Rodzinski and the deftly tripping strings of the Vienna Opera Orchestra, while the Bassoon Concerto is examined, because the one disk in competition with this one is not good, and the lesser work may determine selection of the pair. The Bassoon Concerto is perfect musical lathe-work, but the lathe was turned by Mozart; and between the expert outer movements he chose to slip a romance of sly, simple magic designed, apparently, for Messrs. Oehlberger and Rodzinski. In their hands the Concerto is a living, sinuous piece of music and still

an astonishing virtuoso-achievement for the soloist. The orchestra is in accord; and if the volume is kept down, this is a sweetly delineated registration. C. G. B.

#### MOZART

*The Four Concertos for Horn and Orchestra; No. 1, in D, KV 412; No. 2, in E Flat, KV 417; No. 3, in E Flat, KV 447; No. 4, in E Flat, KV 495*

Dennis Brain, horn; Philharmonia Orchestra, Herbert von Karajan, cond. ANGEL 35092. 12-in. 8, 14, 16, 16 min. \$5.95, or \$4.95 thrift pack.

Here a record of surpassing art blows its predecessors to the four winds. On reflection one is amazed that the four Concertos have not previously been collected upon a disk. Mr. Brain, whose family all play horns, may have peers but it is hard to imagine his superior: he skips over the bland hurdles and around the delectable pitfalls contrived by Mozart with a shining assurance, while Prof. von Karajan maneuvers his skillful orchestra with ebullience and grace, inciting Messrs. EMI, whose agent the Angel is, to capture the sound with a felicity uncommon for the King of wind instruments and a sweet insinuation equally rare for orchestral strings. A salient record among the year's production. C. G. B.

#### MOZART

*Concertos for Piano and Orchestra; No. 9, in E Flat, KV 271; No. 15, in B Flat, KV 450*

Wilhelm Kempff; Stuttgart Chamber Orchestra and Winds from L'Orchestre de la Suisse Romande, Geneva, Karl Münchinger, cond. LONDON LL 998. 12-in. 26, 32 min. \$5.95.

There is a procedure known to every phonophile, a procedure morose and expensive to him, the procedure of renewal. For most of us the music comes first, and certain music we must have. Suppose our appetite is for Mozart concertos. We buy a recording of KV 271, say, when the first appears, or of KV 450, or both. Frankly, the first of these were lemons, but we had the music, or a likeness of it. Then considerably better editions appeared, which spoiled our enjoyment of the pioneers. These we had to buy, pushed by self-esteem and a need for peace.

Finally an edition appears which expresses entirely what we have been imagining inwardly the music must truly be. The compulsion to the third purchase is even greater than to the second. Lovers of Concertos 9 and 15 are warned that a hearing of London LL 998 will infallibly involve the purse.

For this record supplements the playing of Prof. Wilhelm Kempff, a pianist unequalled in the conveyance of classic poise, with that of an expert ensemble under a conductor brightly alive to the curious sparkle, both dour and light-hearted, of these Concertos. Memory fails to put forward a better statement of Mozart concertos, or a more successful Kempff disk, or a Münchinger, for the sound is crisp in its nearness for soloist and orchestra, with very little distortion if the volume is not high, a splendid crackle

of woodwinds and a substance healthy all through. But above all, a performance of distinctive refinement and boldness combined. C. G. B.

#### MOZART

*Concertos for Piano and Orchestra; No. 24, in C Minor, KV 491; No. 26, in D, "Coronation," KV 537*

Robert Casadesus; Columbia Symphony Orchestra, George Szell, cond. COLUMBIA ML 4901. 12-in. 28, 28 min. \$5.95.

Aside from the first movement of the "Coronation," we have here an aloof and mechanical elegance of projection as depressing in the ominous No. 24 as in the gallant pageantry of No. 26. It is possible that both works were hurried to fit: the *larghestos* are played *andante*. Too bad. —Excellent orchestral sound, especially of the strings. C. G. B.

#### MOZART

*A Musical Joke, KV 522*  
*Serenade No. 13, in G, "Eine kleine Nachtmusik," KV 525*

Vienna Konzerthaus Quartet (with string bass added in *Eine k N*, and two horns in *A Musical Joke*). WESTMINSTER WL 5315. 12-in. 23, 17 min. \$5.95.

The *Joke* is broader and funnier here than usually, the players giving it a fine gusto, particularly the horns, who maintain a glowing tone even in their discords. Beautiful sound for these instruments, and for viola and cello, but the violins need treble-reduction. The first movement of *Eine kleine Nachtmusik* (the seventeenth version noticed here) has a jauntiness close to ideal, but that is followed by a slow Viennese *andante*, and the finale needs more spirit than it is accorded. C. G. B.

#### MOZART

*Sinfonia Concertante, for Winds and Orchestra, in E Flat, KA 9*  
*Serenade No. 13, in G, "Eine kleine Nachtmusik," KV 525*



Jonel Perlea conducts Mozart symphonies in tempos which may arouse disagreement.

Philharmonia Orchestra, Herbert von Karajan, cond. (with Sidney Sutcliffe, oboe; Bernard Walton, clarinet; Cecil James, bassoon; and Dennis Brain, horn, in the *Sinfonia*).

ANGEL 35098. 12-in. 33, 16 min. \$5.95. or \$4.95 thrift pack.

The *Sinfonia Concertante*, in this poised, expert expression, has a gracious affability not usually associated with Prof. von Karajan's name. It is certainly the best performance on records; and the registration, subdued and intimate, has an Angelic string-tone and bears the gift of comfort without seizing effects. *Eine kleine Nachmusik* is a bolder recording, impressive with sweeping strings, but its two central movements are slowed in the Viennese way, as if their great simplicity needed a treatise to explain it. C. G. B.

#### MOZART

*Symphonies No. 25, in G Minor, KV 183; No. 29, in A, KV 201; No. 33, in B Flat, KV 319*

Vienna State Philharmonia Orchestra, Jonel Perlea, cond.

VOX PL 8750. 12-in. 17, 18, 20 min. \$5.95.

Mr. Perlea has wrought well, although his tempos will evoke disagreement. In this trio of representative symphonies, nearly every movement is a little faster or a little slower than we have come to expect. Opinions will vary on their degree of pertinence or error. Notice should be taken of the very delicate organization of the orchestra, every choir effortlessly distinct, no episode neglected. The sound, generally clear, has a hugely exaggerated treble which must be subdued; there is audible seepage from adjacent grooves, and some rumble is interpolated from time to time. C. G. B.

#### MUSSORGSKY

*Pictures at an Exhibition*

Leonard Pennario, piano.

CAPITOL LAL 8266. 10-in. 28 min. \$4.94.

For all the magnificence and popularity of Ravel's orchestral version of Mussorgsky's work, the original piano piece still gets played a good deal, with good reason. Mr. Pennario's recording is the sixth in the LP catalog and, all told, as good as the best. The work has technical hazards not always apparent to the listener, but Mr. Pennario sails through them blithely — every note is sharply etched whatever the tempo. There is plenty of color in the recording, although for the most part the pianist lets the music make its own points. The 10-inch disk comes boxed with extensive notes by Alfred Frankenstein, one of HIGH FIDELITY's reviewers and an authority on Victor Hartmann, whose paintings inspired Mussorgsky's composition. In the program booklet are reproduced in black and white many Hartmann works, plus works by contemporary Cleveland artists who were in turn inspired by the music. Cleanly and carefully engineered, this is altogether an attractive album, and cheaper than most competing issues. R. E.

#### MUSSORGSKY-RAVEL

*Pictures at an Exhibition*

†Franck: *Psyche and Eros* (Episode No. 4 from *Psyche*)

NBC Symphony Orchestra, Arturo Toscanini, cond.

RCA VICTOR LM 1838. 12-in. 49 min. \$5.95.

Under ordinary circumstances, I am a little wary of applying the term "definitive" to any recording. However, this is no ordinary circumstance, no ordinary performance and no ordinary recording, and the word is used advisedly for this electrifying performance of the Mussorgsky score. The Maestro's handling of the magnificent Ravel orchestration is a feat of unparalleled musical pointilism. Every small detail is caressed, placed in proper perspective, and woven into the orchestral fabric with consummate artistry, contributing to as complete and satisfying an exposition as we are ever likely to experience. Exciting as is the performance, it is almost matched by the astonishing quality of Victor's new sound, as clean, brilliant and splendid through the entire spectrum as any to be found today. The recording, which is very close-to, has some tremendous climaxes, which may bother some reproducing systems as well as some listener's ears. The Franck excerpt, quiet, reposeful, and a little dull, is beautifully played, but not as well recorded. Most highly recommended. J. F. I.

#### OFFENBACH

*Gaité Parisienne*

†Meyerbeer: *Les Patineurs*

Boston "Pops" Orchestra, Arthur Fiedler, cond.

RCA VICTOR LM 1817. 12-in. 56 min. \$5.95.



With Leonard Pennario's Pictures you get not only Mussorgsky but Victor Hartmann.

A sparkling new recording of the lively, frothy ballet suite Manuel Rosenthal arranged from Offenbach music. The performance, beautifully played, is bright, humorous and light-hearted, and confirms the impression gained from Fiedler's earlier recording of 1947, still available on Victor LM 1001, that the conductor has a real flair for this music. The shorter Meyerbeer

ballet, a tuneful score in the same style, fills out the second side of the record. Both scores receive the benefit of Victor's new superbly brilliant hi-fi sound. J. F. I.

#### PALESTRINA

*Missa Papae Marcelli; Choral Music from the Lowlands: 15th and 16th Centuries*

The Netherlands Chamber Choir, Felix De Nobel, cond.

EPIC LC-3045. 12-in. 53:17 min. \$5.95.

This is choral singing of a very high order. Everything about this record is beautifully balanced, and the term applies equally to both the performance and the recording. There are no excesses in the performance, which is tonally pleasing, expressive, and understandingly directed. The recording was made in an acoustical setting that avoids both the dryness of a studio, and the excess echo of a church. So felicitous are the acoustics, in fact, that one has no tendency (and no need) to visualize the physical setting.

The only negative criticism is the fact that no texts are supplied. Otherwise, the quality of the performance and the recording, together with the fine jacket notes by Klaus George Roy, make this a commendable disk indeed. D. R.

#### PISTON

*Symphony No. 3*

Eastman Rochester Symphony Orchestra, Howard Hanson, cond.

MERCURY MG 40010. 12-in. 35 min. \$5.95.

The jacket of this recording is adorned with an excellent photograph of a great, low rock against which a deep sea-wave is breaking. The analogy is apt, for this is a very profound symphony, one of the most important of modern times. Its four movements alternate like those of an 18th century *sonata da chiesa* — slow, fast, slow, fast — but there the eighteenth century parallel ends. The sonorities of the slow movements are very large and resonant, with strong emphasis on the darker colors; to this is contrasted a singularly vital, brilliant scherzo, and a broad, fine, march-like finale. The whole thing is mature, ripe, reasoned, and elemental in feeling; it is a symphony in the grand style and the great tradition. Hanson plays it with full, keen appreciation of its stature, and Mercury's engineers have given the music their best. A. F.

#### RAMEAU

*Six Concerts en Sextuor*

First Concert: *La Coulicam, La Livri, Le Vezinet*; Second Concert: *La Laborde, La Boucon, La Agacante, Menuet*; Third Concert: *La La Popliniere, La Timide, Tambourin*; Fourth Concert: *La Pantomime, L'Indiscrete, La Rameau*; Fifth Concert: *La Forqueray, La Cupis, La Marais*; Sixth Concert: *La Poule, Menuet, L'Enharmonique, L'Egyptienne*.

HAYDN SOCIETY HSL 99. 12-in. \$5.95.

Despite the frivolous-sounding subtitles appended to all the 20 movements on this disk, the music is quite exquisite, and supplies an important insight into the works

of a too-little-known composer. Each of the works repays repeated hearings, for its revelation of both the craftsmanship and the expressive powers of its composer. These are not "monumental edifices," in the 19th century symphonic sense, but as miniatures in abstract music they are masterpieces all the same.

The performances are beautifully proportioned, and the recording is "close to" and vibrant. D. R.

#### REVUELTAS, SILVESTRE

*Songs* — See Ives.

#### ROSSINI

*Il Cambio della Valigia*

Or, *L'Occasione fa il Ladro* (farce in one act; text by L. Prividalì): Gianna Russo (s), Berenice; Giuseppini Salvi (ms), Ernestine; Flavio Sacchi (t), Count Albert; Piero Besma (t), Don Eusebius; Nestore Catalani (b), Don Parmenio; Tito Dolciotti (bs), Martino. Chorus and Orchestra of the Societa del Quartetto, Rome; Giuseppe Morelli, cond.

PERIOD SPL 595. 12-in. \$5.95.

This is hardly best-grade Rossini, though not the worst either, but there is little about the performance here to make it an item worth searching the ends of the earth to acquire. As with other recordings in this Rome-Period series, the singing and playing is not bad enough to be really disqualifying, but it is certainly not, with its chippy soprano and buffo-till-I-die basses and baritones and wavery tenors, anything to enchant anyone. People engaged in collecting all of Rossini will want it anyway. Others needn't bother. Recording: so-so, with bad surfaces on review copy. J. H., JR.

#### SCHUBERT

*Quartet No. 14, in D Minor, "Death and the Maiden"*

Vienna Philharmonic Quartet.  
TELEFUNKEN LGX 66016. 12-in. 35 min. \$5.95.

That such a mechanical mastery without sensibility could come from Schubert's Vienna is an accomplishment of sorts. Acoustical environment has made the strings so wooden as to preclude any ambiguous opinion about this record. C. G. B.

#### SCHUBERT

*Die Schöne Müllerin* (2 Versions)

Dietrich Fischer-Dieskau, baritone, and Gerald Moore, piano.  
HIS MASTER'S VOICE ALP 1036-7. Two 12-in. 1 hr. 5 min. \$13.90.

Petre Munteanu, tenor, and Franz Holetschek, piano.  
WESTMINSTER WL 5291. 12-in. 1 hr. 2 min. \$5.95.

The three editions already issued are either disappointingly sung or poor in reproduction. The two new ones are notably better musical products. Interpretation and reproduction will not shame the sponsors. The latter factor is not a determinant between them: in both cases voice and piano are registered with easy clarity, and while the Westminster sound

is crisper, the HMV more cushioned, one cannot ascribe a definite superiority to either.

The differences in editing and cost will of course be noticed at once. Four sides for the one, two for the other; 14 dollars against six. Also, Westminster presents a separate booklet with the text printed in German and English, while HMV gives



Howard Hanson: *MacDowell's Indian Suite emerges sincere, dignified and adroit.*

the translation only, sprawling over the backs of the two envelopes. Finally, one of those gaieties of editorial inspiration has prompted HMV to isolate two songs that insistently cry to be together, "Die liebe Farbe" and "Die böse Farbe," one ending Side 3 and the other introducing Side 4.

Thus all the accoutrements of presentation favor Westminster, but HMV has a better "Schöne Müllerin."

That is, if one does not mind having several courses of the cycle well larded with ham. It has always been moot how much is palatable in cantatas like this, and especially in this cantata where the singer declares his personal distress, narrates an autobiography. — At any rate, Mr. Fischer-Dieskau, a lied-singer of impressive and proved abilities, has not stunted ham in an intense Teutonic way. How we will accept it depends on the degree of our cosmopolitanism. To the whimpering selfpity of the verses Schubert gave a musical response far beyond selfpity's deserts, but in the fevered air of early romanticism, Schubert unquestionably felt in the words things we cannot feel now. The baritone, indulging his three registers without embarrassment, has tried to bring us back to the days when people uttered heroic abstractions and in words exalted their lusts and crudities, calling them something other. So if we enter the romantic mood evoked by Mr. F-D and believe in it temporarily we have a large experience of emotion through music. If we balk at entering, we have 15 of the 20 songs in beautiful expression and five we must think overwrought. We have invariably from Mr. Gerald Moore, the pianist, a commentary of studied, knowing mastery.

Mr. Holetschek, at the piano for the Westminster tenor, is an able player, hardly at the level of Gerald Moore here. Mr. Munteanu's tenor has been commended here, and is not depreciated now. In the "Schöne Müllerin" he does not reach Mr. F-D's heights, nor does he disturb us by melodrama as the baritone does on occasion. But the M projection is often angular,

rigid; and his accent brings smiles: his singing is more straightforward and presumably in better taste but less moving at its heights than F-D's at *its*. Mr. Moore makes the difference.

It seems very likely that RCA Victor will issue its own pressing of the HMV performance in the near future. C. G. B.

#### SCHUBERT

*Sonata for Piano and Arpeggione (Cello), in A Minor*  
†Mendelssohn: *Sonata for Violoncello and Piano, No. 2, in D, Op. 58*

Claude Helffer (pf), Roger Albin (vo).  
TELEFUNKEN LGX 66015. 12-in. 18, 24 min. \$5.95.

The performance of the Arpeggione Sonata is sedate and we have better. The sedate Mendelssohn Sonata is sedately played and harms no one. It is hard to be enthusiastic when the players do not seem to be. Smooth sound, little bite. C. G. B.

#### SCHUBERT

*Symphony No. 8, in B Minor, Unfinished*  
†Tchaikovsky: *Romeo and Juliet*

Chicago Symphony Orchestra, Antal Dorati, cond.  
MERCURY 50037. 12-in. 23, 18 min. \$5.95.

It is possible to lose enthusiasm for the Unfinished Symphony after listening to nearly 20 recordings of it, but Mr. Dorati's effort is a good one, dramatic and lyrical, with strong contrasts and outspoken brass, assuredly what the design specifies. Schubert's contrasts are trifling in comparison with the alternating trysts and Armageddons of Tchaikovsky's crazed and arousing *Romeo and Juliet*, and the orchestra makes a fine spree of its brasses, drums and cymbals, not neglecting the composer's very individual writing for woodwinds. A strange coupling but a good record, with a great dynamic range and some thunderous climaxes. The brass timbre is excellent, as it is on most of the Mercury "Olympian" series. The bright acoustics do not appeal to everyone: this is not for playing in a small room or one sparsely furnished. C. G. B.

#### SCHUMANN

*Carnaval* — see Franck.

#### SCHUMANN

*Concerto for Piano and Orchestra, in A Minor, Op. 54; Konzertstück in G, Op. 92; Introduction and Allegro, in D Minor, Op. 134*

Joerg Demus; Vienna National Opera Orchestra, Artur Rodzinski, cond.  
WESTMINSTER WL 5310. 12-in. 31, 15, 13 min. \$5.95.

A year ago reproduction this good would have elicited the highest praise: now it seems only what we have a right to expect. One will find the pianist in good form in these concerted pieces, too, with the qualification that his impulsive spirits have not influenced Dr. Rodzinski, while the latter's decorum has from time to time influenced the pianist. Decorum is not what we expect from Dr. R, but his phrasing is neither pungent nor sweeping, in this

music that needs to be let go. — Perhaps we are beginning to expect too much. The disk is a good musical product, offering a first LP edition of the workmanlike *Konzertstück* as well as a version of the concerto far from the top. C. G. B.

#### SCHUMANN

*Concerto for Piano and Orchestra, in A Minor, Op. 54*  
*Kinderscenen, Op. 15*

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

VOX PL 8540. 12-in. 31, 18 min. \$5.95.

Vox's piano-sound is admirable in substance and cleanliness in the two works presented here. Mme. Novaes' playing of the *Scenes of Childhood* is charming with tenderness and sunny sentiment not overworked. The concerto is less successful, but this is in part because of an uncertainty of agreement between soloist and conductor, which makes one hurry when the other would linger, producing an artificial rubato and some confusion of mood in the two quick movements. The placement of the orchestral strings diminishes their importance and dilutes the rhapsody in centering attention too strongly on the soloist. Not bad, but disappointing after the overside. C. G. B.

#### SCHUMANN

*Fantasy in C Major, Op. 17*  
*Kinderscenen, Op. 15*

Clifford Curzon, piano.

LONDON LL-1009. 12-in. 29, 17 min. \$5.95.

At this late date, with nine LP versions of Schumann's Fantasy already on the market, along comes Clifford Curzon with a recording that easily outstrips them all—even the very good one by Joerg Demus on Westminster. Mr. Curzon's is the kind of performance that so revitalizes the music that the listener is left marveling at the miracle of Schumann's inspiration, wondering why anyone has ever referred to the work as long, diffuse, or repetitious. Greater praise than this for a performer I do not know.

After several playings it is possible to try to consider the performance itself, to observe how perfectly Mr. Curzon responds to the widely varied moods. Still, however noble, passionate, grand, or meditative the music, it is always allowed to sing, and this factor seems to unify the work, to keep it poised and floating in the air. The English pianist's tone, as reproduced by London, is ravishing, as beautiful as any I have heard in a long time. It sounds to me as if the coda at the end of the second movement comes from a tape other than that for the rest of the movement, but this was the only flaw—a trivial one—I could detect in the recording.

Mr. Curzon's way with the *Kinderscenen* likewise could not be improved upon. The performance may not be superior to Walter Gieseking's on Columbia, Guiomar

Novaes' on Vox, or Jacqueline Blancard's on Vanguard, but it is their equal musically and quite a bit better mechanically. A truly distinguished recording. R. F.

#### SHAPERO

*Symphony for Classical Orchestra*

Columbia Symphony Orchestra, Leonard Bernstein cond.

COLUMBIA ML 4889. 12-in. 45 min. \$5.95.

The jacket notes that come with this recording quote some fairly ancient magazine articles on and by Harold Shapero, but they tell us nothing whatsoever about his *Symphony for Classical Orchestra*. One would at least like to know when it was written: one trusts it was early in the composer's career, because it does not measure up to the estimate of his abilities one had derived from other works. It is tuneful, vigorous, entertaining, decidedly beholden to Copland and Stravinsky, and, while it goes down well on first exposure, it does not contain a single bar one wants to hear again. The performance seems to be flawless and the recording is magnificent. A. F.

#### SIBELIUS

*Concerto for Violin, in D Minor, Op. 47*

Ginette Neveu, violin; Philharmonia Orchestra, Walter Susskind, cond.

†Suk: *Four Pieces, Op. 17*

Ginette Neveu, violin; Jean Neveu, piano. ANGEL 35129. 12-in. 32, 16 min. \$5.95. factory sealed; \$4.95, thrift pack.

## Much Ado About the Shostakovich Tenth

UNASHAMEDLY to repeat an observation that appeared in this magazine not long ago, Shostakovich is acknowledged, by both his admirers and his detractors, to be the most popular symphonist of the present day, but his enormous reputation is based almost entirely upon two of his 10 symphonies—the first and the fifth. The second, third, and eighth have completely disappeared and the fourth has never been played or published; the sixth, seventh, and ninth linger in recordings, but are very seldom performed and do not remotely challenge the first and fifth so far as the interest of the public and the musical profession is concerned.

Comes now the tenth symphony of Shostakovich, completed last year. One suspects it is destined to join the company of the sixth, seventh, and ninth. In its general layout it is much like the fifth, but it lacks the freshness and thrust of that celebrated work.

It begins with a broad, epic, grandly sonorous slow movement. Next is a very short, dramatic scherzo, with little of the tuneful grotesquerie on which Shostakovich usually draws in movements of that kind; this is the most individual section of the four. An *Allegretto* serves mostly to separate the scherzo from the finale, which opens with a slow introduction and ends in the spirited, rambunctious, affirmative mood that is so essentially a part of the Shostakovich for-



SOVPHOTO

*Shostakovich family and noisy friend.*

mula. The music is, of course, magnificently made, but on the whole it says little that Shostakovich has not previously said elsewhere with more conviction and point. It is at its best, I think, in its plaintive, wistful, mysterious episodes, notably at the end of the first movement and the start of the fourth.

The Mravinsky is the better of the two performances available on these records. It is the more finely conceived, and it has more variety of pace and color. The Mitropoulos is by far the better recording in its reproduction of the total sound of the orchestra; it has great richness, depth, color, and dimension. The Mravinsky is comparatively flat and thin in its rendering of the complete orchestral tone,

but it does extraordinarily well with the sounds of the solo instruments.

Concert Hall's jacket claims, with italicized emphasis, that its recording is the only authorized one. Just what this means is anyone's guess, for it is, to say the least, difficult to imagine Columbia's issuing a record of anything without the publishers knowing about it. One thing is perfectly clear, however: Concert Hall did not expect to have the tenth symphony business all to itself. The publicity attending Mitropoulos' recent New York performance of this work (the first in the United States) and the fact that Columbia has rushed it onto disks only a few weeks thereafter, would seem to indicate that the New York Philharmonic and the recording companies are hoping for a repetition of the furor whipped up when Shostakovich's seventh symphony was introduced here during the war. If so, they are respectfully referred to the song about the old gray mare.

ALFRED FRANKENSTEIN

#### SHOSTAKOVICH

*Symphony No. 10, Opus 93*

New York Philharmonic-Symphony Orchestra, Dimitri Mitropoulos, cond.

COLUMBIA ML4959. 12-in. 48 min. \$5.95.

Leningrad Philharmonic Orchestra, Eugene Mravinsky, cond.

CONCERT HALL CHS 1313. 12-in. 46 min. \$5.95.



Left to us by the late Ginette Neveu: a vivid and musicianly Sibelius concerto.

Ginette Neveu, one of France's most talented postwar musicians, was tragically killed in an air crash in 1949, while on her way to start an American tour. We were given little opportunity to hear her in this country, either in concert, or on records, so that this memento of her work is doubly welcome. The difficulties of this concerto are well known to all violinists, but Miss Neveu makes little of them in a strong, fiery, but always musicianly performance, remarkable for a girl of 26. One might wish for a brighter sound, particularly from the orchestra, but the recording dates from 1945, and is reasonably good in view of its age. The Suk pieces, which, as I recall, were the only Neveu records to be issued here by Victor, are bright short works, which Neveu handles with ease and artistry. Here the recorded sound is a little cleaner, though the balance with the piano is not completely satisfactory. J. F. I.

#### STRAUSS, JOHANN

*Mr. Strauss Comes to Boston*

'S giebt nur ein' Kaiserstadt Polka; Bijouterie Quadrille; Pizzicato Polka; Tales from the Vienna Woods; Morgenblätter Waltz; Krenz Fidel Polka; Bonquet Quadrille; Freikugeln Polka; On the Beautiful Blue Danube; Jubilee Waltz.

Boston "Pops" Orchestra, Arthur Fiedler, cond.  
RCA VICTOR LM 1809. 12-in. 54 min. \$5.95.

Three Strauss rarities, the *Bijouterie*, *Krenz Fidel* and *Freikugeln* polkas, and the *Jubilee Waltz*, into which the composer worked a few bars of "The Star Spangled Banner" are the most interesting items in this collection of Straussiana, taken from the programs of a series of concerts the composer conducted when visiting Boston in 1872. The balance are all pretty well known numbers, and are available in more idiomatic performances than those offered here by Fiedler, who brings more Boston bounce than Vienna lift to the waltzes. Lloyd Morris has supplied some interesting liner notes concerning the International Musical Festival and Peace Jubilee of 1872. J. F. I.

#### STRAUSS, RICHARD

*Ein Heldenleben, Op. 40*

Chicago Symphony Orchestra, Fritz Reiner, cond.  
RCA VICTOR LM 1807. 12-in. 44 min. \$5.95.

"A Hero's Life" is the most daring, orchestrally and otherwise, of Strauss' tone-poems. With the loss of Clemens Krauss, Fritz Reiner probably must be recognized as the foremost exponent of the Bavarian's music, and in this his second recording of *Heldenleben*, he repeats the vivid exposition of its complexities that he achieved in the first, with aid from the engineers such as no *Heldenleben* ever had before. Bright, entire, forceful, timbre-true and withal velvety, this is one of the best of all recordings of the large symphony orchestra, seductive at low volume and overwhelming when played loud. C. G. B.

#### STRAUSS

*Also Sprach Zarathustra, Op. 30*  
*Salomé: Salomé's Dance*

Chicago Symphony Orchestra, Fritz Reiner, cond.  
RCA VICTOR LM 1806. 12-in. 32, 9 min. \$5.95.

March 6 of this year is a day to salute in retrospect. Then it was that RCA Victor commenced the recording of certain Strauss works by her best qualified conductor and uncovered an orchestral sound of great richness and detail, so cunningly engraved that it reproduces with magnificence on any kind of competent apparatus. With this record and *Ein Heldenleben*, issued concurrently, the company inaugurates a new standard for recorded orchestral polish—a polish that goes all the way through. Both *Zarathustra* and *Salomé's Dance*, in these perceptive, decisive, masculine and agile interpretations, receive their best phonographic dress, and one that will not be threadbare for years. C. G. B.

#### TAYLOR

*Through the Looking Glass*

Eastman Rochester Symphony Orchestra, Howard Hanson, cond.  
MERCURY MG 40008. 12-in. 25 min. \$5.95.

This work was done to death when it was new 30 years ago, but as revived by Hanson it turns out to be a much finer piece than one remembered. It achieves something that seems very difficult for American composers to accomplish—the creation of light entertainment-music in an erudite taste, with charm, fragrance and vivacity, and without cloying sentiment (or at least without much). The performance is another testimonial to Hanson's surpassing gifts as a conductor, and the recording is in keeping. A. F.

#### TCHAIKOVSKY

*Romeo and Juliet Overture-Fantasy*  
*Serenade for Strings, Op. 48*

The New Orchestral Society of Boston, Willis Page, cond.  
COOK/SOOT 1169. 12-in. 48 min. \$5.95.

If I had to describe this performance of *Romeo and Juliet* in one word, that word would certainly be "hectic." The series of explosive outbursts, the waywardness of the tempos adopted, both of which badly distort the line, made me wonder if there really was a conductor in charge, or whether the

orchestra had just taken matters into their own hands. The Serenade fares little better, being graceless and unfeeling, with little delicacy or charm to the orchestral playing. Sonically, I find this one of the least satisfactory of the Cook classical series. The strings seem, in general, to be poorly placed, yet at times they attack with so much energy that they might be on top of the mike. In the *Romeo*, there are passages of splendid drum sounds, but unfortunately, these almost completely blot out the rest of the orchestra. J. F. I.

#### TCHAIKOVSKY

*Romeo and Juliet*—See Schubert.

#### VERDI

*Baritone Arias*

*Un Ballo in Maschera: Eri tu, Falstaff: E sogno? Il Trovatore: Il balen. Rigoleto: Pari siamo; Cortigiani. Otello: Credo. La Traviata: Di Provenza. Don Carlo: Per me giunto; O Carlo ascolta.*

Robert Weede (b). The Concert Arts Orchestra; Nicholas Rescigno, cond.  
CAPITOL P-8279. 12-in. \$5.95.

This first LP concert by Robert Weede offers a rather belated opportunity to hear at some length an artist who is generally regarded by those who know his work well as one of the very finest of present-day dramatic baritones. His career has been a puzzling one, for his reputation has been largely earned the hard way—outside of New York, in single engagements and short seasons, without (aside from a few old Columbia 78s) the reciprocal stimulation of recordings. He has actually sung at the Metropolitan a good deal, but the company has always used him in special contexts and has persistently avoided granting him the kind of uncomplicated first-class status to which he has time after time demonstrated his right. No need to look for an explanation, for there is none—at least none adequate; perhaps it really is true that, even in the arts, some people are good and some are lucky. In any case, Capitol is to be congratulated, not for having "discovered" something that has been there all along, but for having at long last acquired the services of Mr. Weede. The aria performances as recorded here are characteristically strong in conception, forthright in ex-



Arthur Fiedler replays an 1872 Strauss program, adding a little Boston bounce.

ecution, well-shaped and stylistically right. The recording is exceptionally brilliant and illusive in sound, but it does seem to me that perhaps the engineers tended to place Mr. Weede too close to the microphone for reproduction of his voice in proper perspective. But this flaw is by no means disqualifying, and Nicholas Rescigno's accompaniments are clean, alert, and well-balanced. No texts, only fair notes. Recommended. J. H., JR.

**WALTON**

*Concerto for Viola and Orchestra* — See Hindemith

**WEBER**

*Kampf und Sieg (Battle and Victory)*

Lisbeth Schmidt-Glänzel (s), Eva Fleischer (a), Gert Lutze (t), Hans Krämer (bnc); Chorus and Orchestra of Radio Leipzig, Herbert Kegel, cond. URANIA 7126. 12-in. 33 min. \$5.95.

Belongs at the top in the reproduction of chorus and orchestra. This sound is immaculate, incisive, both sparkling and grave, the chorus robust but blastless. —The music is not much, except sporadically, though there is some interest in the military excitement. It is a jingo cantata, in heavy allegoric celebration of the culmination of the Prussian War of Liberation at Waterloo — anticipations stale musical journalism. Still, it is not a bore. Lively interpretation by chorus and orchestra, with some sad solo singing, all illuminated by glittering sonics. C. G. B.

**WEBER**

*Sonatas for Piano and Violin, Op. 10: No. 1, in F; No. 2, in G; No. 3, in D Minor; No. 4, in E Flat; No. 5, in A; No. 6, in C*

Carlo Bussotti, Ruggiero Ricci LONDON LL 1004. 12-in. 7, 8, 4, 5, 6, 8 min. \$5.95.

Although most of these adhere in one movement to the rudiments of sonata form, they are primarily colorful, impressionistic and lively vignettes, loaded with Weberian melody and forceful rhythms. They are in sum delightful and London earns praise for digging them up. Mr. Ricci plays them smartly, giving full value to their daring and rather insolent romanticism of 1810. Unfortunately, Mr. Bussotti's piano has been relegated to a position whence it cannot interfere with a demonstration of who is the star, giving us too much violin and very little piano-bass. C. G. B.

**HAYDN**

*Cello Concerto in D Major*

Ludwig Hölscher, cello; Berlin Philharmonic Orchestra, Clemens Krauss, cond. URANIA UR-RS 7-31. 12-in. 16:13, 24:15 min. \$3.50.

The surprise of this record turns out to be the warm, expansive performance of Haydn's Cello Concerto, under the late Clemens Krauss. Although I have never heard of the soloist, I must admit that his playing strikes me as ranking among the most accomplished and sensitive performances I have heard on the cello, in a long time. Combined with his technical adroitness, there is a wonderful sense of line, and an ingratiating tonal warmth. This performance alone is worth the price of the record.

For those who might be concerned over the controversy as to whether the concerto is actually by Haydn, or by Anton Kraft, I might quote the following statement made in 1951, by H. C. Robbins Landon: "The popular Cello Concerto . . . is actually by Haydn, and his own holograph manuscript is in private possession in Vienna today."

The reverse side of the record contains a competent performance of the Bach Concerto. D. R.

**COLLECTIONS AND MISCELLANY**

**BACH**

*Violin and Oboe Concerto, D Minor*

Marc Hendriks, violin; Hermann Töttcher, oboe; Chamber Orchestra, Radio Berlin, H. Koch, cond.

**CHRISTMAS ORGAN MUSIC**

Bach: Three chorale preludes from the *Orgelbüchlein* — "Vom Himmel hoch," "In dulci jubilo," "Lobt Gott, ihr Christen, al-

*Continued on page 76*

**Cook's Tour: on the Trail of the Restless Microphone**

EMORY COOK is hardly a stranger to these pages, and only the newest readers will need reminding that he is the originator of the "Sounds of Our Times" label and probably the dean of super-fi record makers. He loves sounds and traveling, and in these first 11 disks of "Road Recordings" he has indulged both loves, to our gain. Not all the records are perfect, of course. Tiroro, for instance, self-styled "best drummer in Haiti," may fascinate composer Henry Cowell, who wrote his record's jacketnotes, but for me he palls pretty quickly. (The recording was made in the hinterland, too, with spring-and-battery equipment, and the microphone misbehaved.) K. C. Douglas, the Mississippi guitarist, also fails to send me with his grim, conversational blues, though others may like him. John Hawley Cook, the upstate New York geologist in Story-

tellers No. 2, is fine when he sticks to his hobby — cave exploration — but less interesting in a rambling discussion of evolution. Square-dance enthusiasts will go wild over Al Brundage's calls and string-music, recorded at his square-dance school in exemplary fi. "Caribeana" makes much, charmingly, of the musical cosmopolitanism of our southern sea — a Spanish bagpiper; calypso; a Lebanese ud. The southern Mexican marimba band — six men playing a 23-foot instrument — is delightful below-the-border entertainment in highly convincing sound. Sterner stuff is the wild and woolly music of the Texas pianist Red Camp, who also sings in a bitter, ribald vein. Now we come to the cream of the Cook-pot: the carnival music-gadgets, the old sea-lore, the ocean-sounds. The ancient steam calliope (fed by compressed air here) is wonderfully, hilariously out of tune; the merry-go-round organ clunks and skirls with supernatural vigor. The old whaling and codfish captains of the Down East coast, recorded in their living rooms and over cribbage boards (Storytellers Nos. 1 and 3), are mines of anecdotes and strangely impressive: veritable Americana. Best-seller of the series will be the *Voice of the Sea*, which leads off forthrightly with a hair-raising reproduction of the *Queen Mary's* whistle, takes us to sea on a U. S. cruiser, and then along the coast to hear the surf beat from Mexico to the Bay of Fundy. You'll smell salt for a long time afterward. JOHN M. CONLY



*A bass-voiced Queen is star of Road Recordings' showpiece.*

**COOK "ROAD RECORDINGS"**

Includes: American Storytellers, Vols. 1, 2 & 3; K. C. Douglas (guitar); Caribeana; Tiroro (Haitian drummer); Camp Has a Ball (duplex); Square Dance (with Al Brundage); Marimba Band (duplex); Calliope and Carousel (duplex); Voice of the Sea (duplex). (Duplex records can be played on either regular LP or binaural machines.)

COOK/SOOT 5001-5011. Eleven 12-in. \$5.95, apiece.





# building your record library

number fifteen

Despite my observations on the devious art of Record Giftmanship (see page 43), the Christmas LP's I really like to give — and keep — suit the occasion just as much as a greeting card and convey my warmest Yuletide sentiments even better. And not all need be so narrowly seasonal as to be playable but once a year. There's plenty of festive music as lovable in June as in December, and that includes carols — provided they're done with a sense of style and respect for history. (In the summertime, you'll find, carols can sound refreshingly new and cool, listened to purely *as music*.)

For the traditional noels, I like small cheerful groups without pose or pretensions: The Randolph Singers are such a one and their two amiable volumes for Westminster (5100 & 5200) are made doubly useful by the inclusion of printed words and music. Teutonic, brassy and hi-fi are the Deutschmeister Kapelle's band carols, also on Westminster, and the company is going a step further this year with sonic manipulations by audio-stunters Arthur Ferrante and Louis Teicher in a disk winningly entitled *Christmas Hi-Fivories*. I may be old-fashioned, but as incidental music for Christmas morning I'd prefer Vanguard's Music Box of Christmas Carols (428), which alternates singing by the Welsh Chorale with tinkling music boxes, well reproduced. The classic in this department, one of Emory Cook's early Sounds of Our Times productions, offers 20 antique and crystal-clear music box selections in a fastidious recording.

Full-blown carol transcriptions by contemporaries are apt to be disappointing. This year Columbia brings us Percy Faith in audio-matic technicolor while Westminster contributes *Christmas Around the World*, a collection by the same Marie-Joseph Canteloube whose *Songs of the Auvergne* are models of musical integrity and arranging skill. I can't say as much for these: Luxurious commercial harmonies prevail, though singers and orchestra emerge light and airy.

A genuine phonographic masterpiece is to be found well off the beaten path of carols. Rare and beautiful are the English Medieval Carols performed *a capella* by the New York Pro Musica Antiqua, under Noah Greenberg — music as direct and powerful and glowing as a 14th Century tapestry. The singing is both animated and reverent as befits noels that treat the nativity in the most human and personal terms: "Marvel not Joseph, on Mary mild; Forsake her not tho' she be with child. . . Joseph thou shalt her maid and mother find, Her Son Redeemptor of all mankind. . ." Technically, too, this is an impressive achievement (Esoteric 521).

The ancient and austere grandeur of Gregorian Christmas Music echoes from the walls of a Romanesque abbey on Angel's 35116, a memorable disk that captures faithfully the spirit, as well as the singing, of monks at the Grand Scholasticat at Chevilly, France. By comparison the St. Paul's Choir of London, also on Angel, make a stuffy and Victorian impression that reminds me of a rather damp Christmas I once spent with maiden aunts in England. The beef-and-kidney singers sing carols on only one side of their two-record album; the rest is anthems, madrigals, motets, all very churchy. (Let it be said that Angel's luxury packages are often so well designed that just the covers themselves would make attractive presents. Looks may have nothing to do with content, but they have the effect of making the records seem twice as good. Other companies, please copy.)

One set of Christmas pieces listed here on strictly musical grounds is the Christmas Tree (or *Weinachtsbaum*) Suite composed by the aging Abbé Liszt as a present for his granddaughter Daniela von Bülow. With deft and simple strokes the old master painted miniatures of Christmas scenes; included among the carols is the most intriguing harmonization of *Adeste Fidelis* I've ever heard. Unfortunately, recording of this gem offers a Hobson's choice. Ilona Kabos' lacklustre and badly cut version is endowed with some of the Bartok Studio's cleanest piano sound (BRS 910). Alfred Brendel's more satisfying performance of the whole thing suffers from tinny, wow-plagued reproduction (SPA 26). A sort of modern

## FRED GRUNFELD TRACKS THE CHRISTMAS SPIRIT THROUGH THE GROOVES



*Weinachtsbaum* occupies part of another Bartok release — Bela Bartok's arrangements of 20 Romanian Carols played by Tibor Kozma (BRS 918).

Three new Messiah albums are out in time for traditional Yuletide listening, and there's no doubt in my mind that Sir Malcolm Sargent walks off with the honors (Angel 3510). Neither the erratic Scherchen, on Westminster, nor the plodding Sir Adrian Boult, on London, comes near matching Sargent's deeply-felt performance with Huddersfield's experienced Handelians and the Liverpool Philharmonic. Only the old Beecham set (Victor LCT 6401, complete on four disks whereas the Sargent is cut to fit on three), can compare with it. In the last analysis Beecham's is the most sensitive version, the measuring stick; Sargent's the most listenable, with full-range and spacious sound. A single disk of Beecham *Messiah* Highlights (Victor LCT 1130) suggests an economical answer to a buyer's problem.

The Bach choice is wider and more varied. The so-called Christmas Oratorio, really a series of individual cantatas, is acceptably done under Ferdinand Grossman in a Vox album; the jubilant Magnificat in D finds able, though uneven interpreters in Ferdinand Leitner's performance on Decca; and the Bach Guild series contains three exultant cantatas on the nativity: No. 63, *Christians, Engrave Ye This Day*; No. 122, *The New-Born Child*; and No. 133, *I Rejoice In Thee*. Had I to confine myself to a single Bach issue, it would be the Christmas Organ Music played by Fritz Heitmann in a dedicated, unspectacular sort of way, on a new Telefunken release that includes seasonal works by Böhm, Walther and Buxtehude (LGX 6609). An earlier of Bach's not inconsiderable "forerunners" is represented by the powerful *Historia von der freudenand gradenreichen Geburt Gottes und Mariens Sohns*, the Christmas Story majestically recorded by the Cantata Singers, under Arthur Mendel (REB 3).

To my way of thinking only one score that's appeared since the Baroque is worthy of assuming a place alongside these polyphonic masterpieces. Like some splendid *crêche* rediscovered after a century in a dusty storehouse, *L'Enfance du Christ* of Berlioz has suddenly been revealed to us as a work of both subtlety and grand design. The Vox version (7120) and the Columbia (SL 199) both have their virtues. Cluytens, with Parisians, holds the reins taut and brings excitement, even terror, to the dramatic parts; Thomas Scherman, in a more expansive mood with the Little Orchestra, seems best in the pastoral sections. Since chorus and soloists are roughly on a par, superior engineering gives Columbia a real advantage.

There's always Hansel and Gretel for the holidays, of course. It might be cloying, but the new Angel production (3506) is genuinely sweet, a tug-at-the-heartstrings affair, a children's delight — *Kinder, Küche, Lebkuchen*, Schwarzkopf and Karajan, and one of the most brilliant opera recordings to date.

A *Ceremony of Carols* composed by Benjamin Britten on medieval texts is highly regarded by those who feel he succeeded in projecting the childlike innocence and joy of Christmas. The score strikes me as a wan and artificial thing, but I list it here because London has made an excellent recording with the Copenhagen Boys, conducted by the composer (LD 9102). Another Britisher has created what seems to me a truly modern classic for the season. What an exhilaration it is to hear Dylan Thomas' voice hop and skip, dance, tumble, jump and bound over the telling of his story, *A Child's Christmas in Wales* (Caedmon 1002), which takes place "Years and years ago when I was boy, when there were wolves in Wales, and birds the color of red-flannel petticoats wished past the harpshaped hills, when we sang and wallowed all night and day in caves that smelt like Sunday afternoon in damp front farmhouse parlors, and we chased with the jaw-bones of deacons the English and the bears; before the motor car, before the wheel, before the duchess-faced horse, when we rode the daft and happy hills bareback . . ." It goes on like that and it's a fine carol.



make it the best Christmas  
they've ever *heard*...

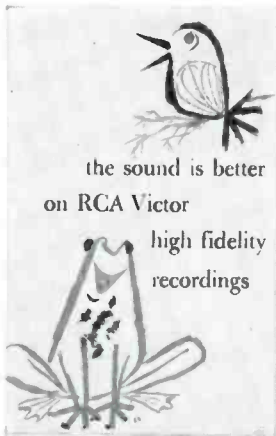


give **RCA VICTOR** records

*Free catalogs make your Christmas  
record shopping easy...and fast!*

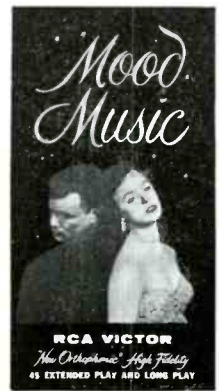
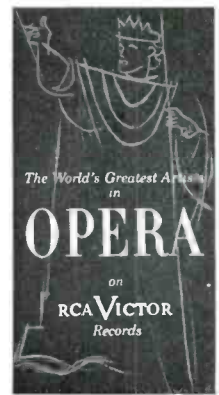
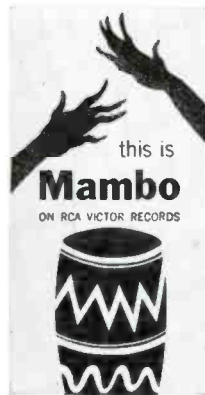
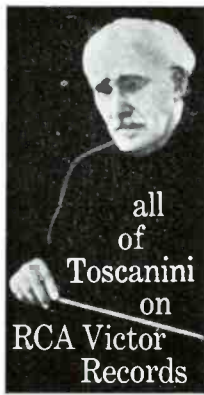
See your RCA Victor record dealer today—and get any one of the catalogs shown on the opposite page *absolutely free!* They'll help you select just the right music for every one of the special names on your Christmas shopping list. There's an RCA Victor catalog for every kind of music you want to give—from Howdy Doody to Toscanini...from Mambos to Operas! Choose the catalogs you'd like to have right from this page—and plan now to make it the best Christmas they've ever *heard*...with RCA Victor records featuring “New Orthophonic” High Fidelity sound.





**HIGH FIDELITY CATALOG**

Complete list of RCA Victor High Fidelity and "New Orthophonic" High Fidelity Recordings. Eighteen pages of Classical and Popular selections to choose from.



**MUSIC AMERICA  
LOVES BEST**

Complete RCA Victor catalog. Recordings are listed by composer, title and artist for quick and easy selection. Record speed, serial number and price information included.



*lzugleich*"; *Pastorale in F*; Canonic variations on "Vom Himmel hoch"; *Fantasia in G*. Georg Böhm: Variations on *Gelobet seist du, Jesu Christ*." Johann Gottfried Walther: Variations on "Lobt Gott, ihr Christen, allzugleich." Dietrich Buxtehude: *Fantasia on "Wei schön leuchtet der Morgenstern*." Fritz Heitmann, organ. TELEFUNKEN LGX 66009. 12-in. 46 min. \$5.95.

Most of this music does properly belong to the Christmas season, but it can be enjoyed all the year round, for the cheerfulness and splendor of the compositions and the tranquil beauty of the late Fritz Heitmann's playing will always be worth hearing.

Since Christmas represents such a joyful event in the liturgical year, the old Lutheran chorales celebrating the event were invariably in major keys, and they serve

as the basis for all but two of the works here. In fact, only portions of the Bach *Pastorale*—actually a four-part suite—resort to minor keys. The Böhm and Walther variations are simpler in style than Bach's, but are nonetheless delightful; the Buxtehude fantasia is properly full of fancy.

Heitmann, playing the organ of the Ernst Moritz Church, Berlin-Zehlendorf, uses relatively cool registrations—the sound is plain, almost homely at times—and it falls soothingly on the ear. The texture is correspondingly more transparent and the melodies more clearly outlined than in performances such as those of Finn Viderø, and the recorded sound has a comparable naturalness without being particularly hi-fi.

R. E.

#### CONTEMPORARY AMERICAN MUSIC FOR STRING ORCHESTRA

MGM String Orchestra. Izler Solomon, cond.

MGM E 3117. 12-in. \$4.85.

*Two Pieces for String Orchestra*, by Aaron Copland; *Three American Dances*, by Roger Goeb; *Music for Strings*, by Quincy Porter; *Rounds*, by David Diamond; and *The Hollow Men*, by Vincent Persichetti, this last with a declamatory solo trumpet in addition to the strings, after the well-known fashion of Copland's *Quiet City*. All five of these works make good listening, but the only important one is the Diamond, which is a small symphony in three movements and is a prime example of that composer's gift for vital rhythms, firm contrapuntal textures, and themes of an exceptionally gracious, telling character. Performances are good, and the recording is big and bold.

A. F.

## Six Indivisible, Who Helped Make Modernism Respectable

COMPOSERS, good composers, are individualists. "Schools" are formed by critics and historians, not by creative artists. It was Henri Collet who decided in 1920 that six young French composers and good friends were henceforth to be known as "Les Six," as there had previously been "The Five," in Czarist Russia. The six musicians protested at such easy classification, but profited from common notice. Under the benevolent guidance of the poet Jean Cocteau, they produced abundantly; they aroused scorn, delight, and envy; and they flourished. 84% of them (five out of six) flourish today, and Cocteau has explained why: "I must salute the *Groupe des Six* as an example of a free bond, of a solid block, formed of contrasts and of a single fidelity of heart."

These young people, drawing together in the middle of World War I, believed in themselves, in each other, and in the spirit of the new century. They were determined: art was not to be another war casualty. They were successful, incredibly: after some 35 years, dispersion, and another world war, all six could meet again in Paris, for a gala concert in their honor, in November, 1953. Angel Records brilliantly recorded the program in the few days following, under Georges Tzipine's competent baton. We have the splendid result today, in an album which deserves some sort of "prix" for its imagination, attractiveness, and value.

You are greeted by a delightfully fanciful drawing by Cocteau; a booklet full of fine and unusual photos, an informative article by the critic René Dumesnil, another by Georges Auric, still another by Cocteau. You discover that the last is a welcome translation of Cocteau's spoken introduction, recorded as the first item on the two disks, in the most beautiful of languages. You look for detailed notes on the pieces chosen, for the story of Auric's ballet, the text of Poulenc's cantata; there, and there only, are you disappointed; but you make shift with the brief comments offered. For you have the music to come, six works as fascinating as you could wish. (Angel's note-less thrift package, always questionable except for standard

works, would be exasperating for such a release as this.)

One of *Les Six* is a lady, Germaine Tailleferre (born 1892); French courtesy demands that her *Overture* come first on these disks. Effervescent, skillful, witty and pert, the short piece of 1935 is solid and not at all ladylike. The *Prelude, Fugue, and Postlude* by Arthur Honegger (also 1892), written in 1931, is a knotty, tonally elusive work which grows on acquaintance. There is a prodigality of emotion here which is not easy to absorb; one needs, furthermore, some familiarity with Valéry's "Amphion" for which it was composed. The playing is acceptable, and so is the recording except for what sounds like an unsuccessful tape-splice leading into the *Fugue*.

On the reverse you find the cantata "Sécheresses" (Drought) by Francis Poulenc (1889), composed in 1937 to French poems by Edward James. This is powerful stuff by one of the great eclectics of our time; macabre wit (no clowning here!), intense lyrical impulse, a sure hand for choral and instrumental sound infuse this work. The performance is vital and sonorous, but it does not suffer from over-rehearsal. On the same side is the solo cantata "Spring at the Bottom of the Sea," on a Cocteau poem, by Louis Durey (1888). He is the only one who officially withdrew from *Les Six*, in 1921, and largely retired from music; yet he remained a friend. His piece of 1920 is utterly entrancing, transparent and sensitive, like a Mahler *Lied* in a French setting. Denise Duval sings it sympathet-

ically, though her voice is too big.

On the second disk, the Symphonic Suite from the ballet "Phèdre" by Georges Auric (1899). This must be tremendously effective as stage music, with its dramatic impact of brass explosions and color splashes. As music merely to listen to it gives trouble, partially because of its frequent closeness to the popular idiom. As Auric (best known here for his "Moulin Rouge" music) himself said in a recent interview, this piece of 1950 was "a turning point in my style. . . I attempted a complete renewal of myself." One feels this stylistic inconsistency, the striving for a seriousness and breadth perhaps not quite genuine. Finally, the Second Symphony (1944) by Darius Milhaud (born 1892). A gorgeous work, this, free and natural, brimming over with the composer's joy in polytonal and polyphonic tapestries, pastoral themes for the flutes, colors that sear and soothe.

All these are LP firsts, a gold-mine of discovery, and thanks to Angel for tapping it. The history of the *Groupe des Six* is an intrinsic part of our new music; these are a few of the important rivers which flow into the ocean called twentieth-century style. "Modernism" has become more stable with their help; maturity which is not static has been attained, the promise largely fulfilled. KLAUS GEORGE ROY

#### LE GROUPE DES SIX

Jean Cocteau: Spoken Introduction. (5½ min.)

Germaine Tailleferre: *Overture* (4¼ min.)  
Arthur Honegger: *Prelude, Fugue, and Postlude* (12½ min.)

Francis Poulenc: *Sécheresses* (17 min.)  
Chorale Elizabeth Brasseur and Conservatoire Orchestra

Louis Durey: *Le Printemps au Fond de la Mer* (6½ min.)

Denise Duval, soprano; with Wind Instruments of the Conservatoire Orch.  
Georges Auric: *Phèdre*, Symphonic Suite (19½ min.)

Darius Milhaud: *Symphony No. 2* (24 min.)  
L'Orchestre de la Société des Concerts du Conservatoire, Georges Tzipine, cond.  
ANGEL ANG. 35117-35118. Two 12-in. \$11.90, or \$9.90 thrift pack.



Seated: Cocteau; standing: Milhaud, Auric, Honegger, Tailleferre Poulenc and Durey.

FAURE  
*Pavane, Op. 50*

FRANCK  
*Psyché — Symphonic Poem*

RAVEL  
*La Valse*

Detroit Symphony Orchestra, Paul Paray, cond.  
MERCURY MG 50029. 12-in. \$5.95.

Once again, Paray reveals his mastery at interpreting modern French music. The Fauré emerges as the essence of beauty and simplicity, while Ravel's *La Valse*, infused with new life, is made to rise to thrilling dramatic heights. Only three purely orchestral movements of Franck's *Psyché* are included on this disk, whereas Eduard van Beinum and the Concertgebouw Orchestra of Amsterdam play four on their excellent London record. It would be nice if someone would record the entire six movements of *Psyché*, complete with chorus. As usual, the Mercury engineers have done a splendid job of capturing the Detroit orchestra on a disk of wide tonal and dynamic range. P. A.

#### MOI, J'AIME LES HOMMES

*Quand le bâtiment va; Pour les jolis yeux de Suzie; Et bailler, et dormir; Les trois p'tites pommes; Leon; Fleur de Tyrol; Y'en a, y'en a pas; Moi, j'aime les hommes.*

Annie Cordy. Jacques-Henry Rys Orchestra, Raymond Legrand orchestra.  
ANGEL 64006. 10-in. 24 min. \$3.95.

Miss Cordy, a pert and vivacious soubrette, has such an infectious quality in her voice, and such a saucy way of selling her numbers, that it is difficult to tell if the songs are as good as she makes them sound. Most of them would seem to come from the musical comedy stage, though not all are of French derivation. "*Fleur de Tyrol*," as its title implies, stems from Austria, while "*Et bailler, et dormir*" allegedly comes from America, where it was known (?) as "I'm gonna sleep with one eye open." We are likely to hear a good deal more from Miss Cordy. J. F. I.

#### MUSIC FOR BRASSES — 17th Century

Claudio Monteverdi, Hermann Schein, Anthony Holborne, Johann Pezel, Adriano Banchieri.

Wilfred Roberts, trumpet; Albert Richman, French horn; Carmine Fornarotto, trumpet; Daniel Repole, trombone; Richard Hixson, brass trombone.  
MONOGRAM 817. 10-in. 26:25 min. \$3.85.

Some of the music comes from Monteverdi's opera *Orfeo*; some of it is taken from the same composer's later books of madrigals, in which he began to employ instrumental introductions. The other works are separate dances and fantasias. Besides having historic importance, the music makes good listening, and the performers play with verve, precision, good tone and a fine sense of the music's rhythmic possibilities. Although my copy had some surface noise, the recording itself is good. D. R.



*Lovely singing from the superbly trained Obernkirchen children—and a mystery too.*

#### THE OBERNKIRCHEN CHILDREN'S CHOIR SINGS

*The Happy Wanderer*, and other songs  
Edith Moller, conductor.  
ANGEL ANG-64008 10-in. \$3.95.

This is indeed lovely singing by a children's choir. The voices are fresh and pure, and the conductor has the good sense never to force them beyond their range. Moreover, their pitch, ensemble and diction leave nothing to be desired, and the children are obviously trained to respond to every last interpretative demand of their understanding conductor. The recording too, is excellent.

Most of the music, of course, is of the simple, folk variety, consisting of many repetitions of the same melody. The one selection of the eight that contains a greater degree of sophistication is Orlando di Lasso's madrigal "*Matona mia cara*," sung here in German. Curiously, the conductor takes it *four* times slower than I have ever heard it sung, thus making what is actually a humorous work take on the quality of a serious motet! There is, however, something even more mystifying than that, in this particular work. Although the chorus is described as containing only seven boys, the lowest part in this work is sung by what, to my ears, sounds like a group of full grown men. They sing beautifully indeed; but somehow, it strikes me as not quite cricket to include a group of adults in what is billed as a children's choir. If, by any chance I am mistaken, and these actually are the seven boys, unassisted, then I advise the choir to hold on to these lads at any cost! D. R.

#### MUSIC FOR THE ORGAN

Robert Elmore: *Pavane*. Bach: *Patita in C Minor* (Variations on "O Gott, du frommer Gott"). Giambattista Martini: *Arsa con variazione*. Thomas Arne: *Flute Solo*. Joseph Hector Fiocco: *Adagio*. Karg-Elert: *Legend of the Mountain*. Ernest White, organ  
M. P. MOLLER, INC., Hagerstown, Md.  
12-in. 29 min. \$5.95.

The Möller company, manufacturers of organs, has followed Aeolian-Skinner in putting out an organ record to set forth the virtues of its instruments. Only one is on display here, a new organ built for the studio of the Church of Saint Mary the Virgin, New York, where Mr. White is musical director. It is an excellent instrument, with many colorful stops that blend well in combination, crisp

action, and clean texture. Even the prettiest stops never sound mushy or vague.

Mr. White's version of the Bach variations makes interesting comparison with Finn Viderø's for the Haydn Society, and I would not presume to say which is better. The former, a splendid musician and technician, employs more individualistic timbres, makes greater contrasts in tempo and touch between successive variations, builds the notable penultimate variation to a fine climax and then ends with a remarkably deft, non-anticlimactic performance of the last variation. Mr. Viderø's tempos are more restrained, his brilliant registrations more homogeneous, so that the whole gains in consistency but loses in color and variety.

The rest of the works on the disk, rather slim in playing time, seem chosen to show off the organ's adaptability to varying styles. The Martini, Fiocco, and Arne are agreeable eighteenth-century works—the first two written for cembalo, the other unknown to me—and Mr. White enhances them with fascinating tonal combinations without destroying their simplicity and purity of form. The organist introduces some interesting growly stops in Karg-Elert's post-romantic piece, and some appropriately lush ones in the *Pavane* of Robert Elmore, a 40-year-old Philadelphia organist and composer.

The acoustics seem a little hemmed in, which is understandable in a studio organ; when used full force the organ acquires much more resonance. The close-to recording, however, improves the clarity of the instrumental sound and of the music. There are no notes about the music, but the record jacket lists the organ's stops. R. E.

#### AN EVENING WITH ANDRES SEGOVIA

Frescobaldi: *Aria and Corrente*. Castelnuovo-Tedesco: *Capriccio Diabolico*. Ponce: *Six Preludes*. Rameau: *Minuet*. Tansman: *Cavatina* (Suite). Torroba: *Nocturno*. Andrés Segovia, guitar.  
DECCA DL 9733. 12-in. 44 min. \$5.85.

#### GUITAR RECITAL

Santorsola: *Concertino for Guitar and Orchestra; Praeludium à la Antiqua*. Sor: *Variations on a Theme of Mozart, Op. 9; Little Variations on a French Air*. Tarrega: *Recuerdos de la Alhambra*. Walker: *Variations on a Spanish Song*. Llobet: *Leonesa*. Ambrosius: *Suite No. 1*. Albéniz: *Granada*. Luise Walker, guitar. Vienna Symphony Orchestra; Paul Sacher, cond.  
EPIC LC 3055. 12-in. 55 min. \$5.95.

For his fourth Decca disk Mr. Segovia lavishes his great gifts on works of variable quality. The elegance and beauty of his style give status to indifferent music, adorning with exquisite coloration some plain music. There are no complaints about Mr. Segovia's transcriptions of the two baroque works by Frescobaldi and Rameau. The Six Preludes by Manuel Ponce (Mexican, 1886-1948), best of the other compositions, are short, concentrated, and very charming in their mixture of Mexican and Spanish flavors. The *Capriccio* by Mario Castelnuovo-Tedesco (Italian,

# Dialing Your Disks

Records are made with the treble range boosted to mask surface noise, and the bass range reduced in volume to conserve groove space and reduce distortion. When the records are played, therefore, treble must be

reduced and bass increased to restore the original balance. Control positions on equalizers are identified in different ways, but equivalent markings are listed at the top of each column in the table below. This table covers most of the records sold in America during the past few years, with the emphasis on LP. Some older LPs and 78s

required 800-cycle turnover; some foreign 78s are recorded with 300-cycle turnover and zero or 5-db treble boost. One-knob equalizers should be set for proper turnover, and the treble tone control used for further correction if required. In all cases, the proper settings of controls are those that sound best

| RECORD LABEL                 | TURNOVER  |   |                              | ROLLOFF AT 10KC.                            |                                    |
|------------------------------|-----------|---|------------------------------|---|------------------------------------|
|                              | 400       | 500   | 500 (MOD.)                   | 10.5-13.5 db                                | 16 db                              |
|                              | AES (old) | RIAA<br>RCA<br>ORTHO<br>NAB<br>NARTB<br>AES (new) | LP<br>COL<br>ORIG. LP<br>LON | AES<br>NARTB<br>RCA<br>ORTHO<br>RIAA<br>LON | NAB (old)<br>COL<br>LP<br>ORIG. LP |
| Allied                       |           | •   |                              | •   |                                    |
| Angel                        |           | •   |                              | •   |                                    |
| Atlantic* <sup>1</sup>       |           | •   |                              |   | •                                  |
| Amer. Rec. Soc.*             |           | •   |                              | •   |                                    |
| Bartok                       |           | •   |                              |   | •                                  |
| Blue Note Jazz*              | •         |   |                              | •   |                                    |
| Boston*                      |           |   | •                            |   | •                                  |
| Caedmon                      |           | •   |                              | •   |                                    |
| Canyon*                      | •         |   |                              | •   |                                    |
| Capitol*                     | •         |   |                              |   |                                    |
| Capitol-Cetra                | •         |   |                              | •   |                                    |
| Cetra-Soria                  |           |   | •                            |   | •                                  |
| Colosseum*                   |           |   | •                            |   | •                                  |
| Columbia*                    |           |   | •                            |   | •                                  |
| Concert Hall*                | •         |   |                              | •   |                                    |
| Contemporary*                | •         |   |                              | •   |                                    |
| Cook (SOOT) <sup>1</sup>     |           | •   |                              | •   |                                    |
| Decca*                       |           |   | •                            |   | •                                  |
| EMS*                         | •         |   |                              | •   |                                    |
| Elektra                      |           | •   |                              |   | •                                  |
| Epic*                        |           |   | •                            |   | •                                  |
| Esoteric                     |           | •   |                              | •   |                                    |
| Folkways (most)              |           | •   |                              |   | •                                  |
| Good-Time Jazz*              | •         |   |                              | •   |                                    |
| Haydn Soc.*                  |           |   | •                            |   | •                                  |
| L'Oiseau-Lyre*               |           |   | •                            | •   |                                    |
| London*                      |           |   | •                            | •   |                                    |
| Lyrichord, new* <sup>2</sup> |           | •   |                              |   | •                                  |
| Mercury*                     | •         |   |                              | •   |                                    |
| MGM                          |           | •   |                              | •   |                                    |
| Oceanic*                     |           | •   |                              |   | •                                  |
| Pacific Jazz                 |           | •   |                              | •   |                                    |
| Philharmonia*                | •         |   |                              | •   |                                    |
| Polymusic* <sup>1</sup>      |           | •   |                              |   | •                                  |
| RCA Victor                   |           | •   |                              | •   |                                    |
| Remington*                   |           | •   |                              |   | •                                  |
| Riverside                    |           | •   |                              | •   |                                    |
| Romany                       |           | •   |                              | •   |                                    |
| Savoy                        |           | •   |                              | •   |                                    |
| Tempo                        |           | •   |                              | •   |                                    |
| Urania, most*                |           | •   |                              |   | •                                  |
| Urania, some                 | •         |   |                              | •   |                                    |
| Vanguard*                    |           |   | •                            |   | •                                  |
| Bach Guild*                  |           |   | •                            |   | •                                  |
| Vox*                         |           |   | •                            |   | •                                  |
| Walden                       |           | •   |                              | •   |                                    |
| Westminster                  |           | •   |                              |   | •                                  |

\*Beginning sometime in 1954, records made from new masters require RIAA equalization for both bass and treble.  
<sup>1</sup>Binaural records produced on this label are recorded to NARTB standards on the outside band. On the inside band, NARTB is used for low frequencies but the treble is recorded flat, without pre-emphasis.  
<sup>2</sup>Some older releases used the old Columbia curve, others old AES.

Continued from page 77

1895; ) is not very diabolic, but it provides a delectably virtuosic workout for the guitarist. The five-section *Cavatina* of Alexandre Tansman (Polish, 1897- ), quite lush in sound and sophisticated in make-up, is much too long for its slight material. The short *Nocturno* of Frederico Moreno Torroba (Spanish, 1891- ) is in the Castilian idiom, which is less familiar than the Andalusian to most American listeners. Close-to recording that still leaves the guitar sounding mellow distinguishes the engineering.

Luise Walker, Viennese guitarist who studied with Mr. Segovia's teacher, Miguel Llobet, and now teaches herself at the State Academy in Vienna, offers more provocative material (as well as more playing time) on her disk. The major work is the *Concertino* of Guido Santorsola (Brazilian-born Italian, 1904- ), which shrewdly meshes the guitar and orchestra tones for some original effects. Formally simple, pleasantly modern-romantic in harmony, the *Concertino* is quite engaging. The composer's *Prelude* is an overlong study in the baroque manner.

Fernando Sor (Spanish, 1778-1839), considered by Mr. Segovia the "greatest guitar composer who ever lived," wrote over 400 works. The Mozart variations are happily inventive and amusing, those on a French air almost as delightful. Francisco Tarrega (Spanish, 1854-1909) developed the style and range of the classic guitar, eventually passing on his knowledge to Llobet. Tarrega is represented by a famous tremolo study, both tricky and fascinating. The serenade-like *Leonesa* of Llobet (Spanish, 1875-1938) is merely pleasant, as is the transcription of the well-known *Granada*. The four-part *Suite* by Hermann Ambrosius (German, 1897- ) is another neo-baroque exercise. Miss Walker's variations on an exercise in guitar techniques, with some Gypsy flavoring and piquant harmonies. Miss Walker's performances are expert, the sound almost too intimate—the tone is occasionally coarse, the instrument noisy. On the whole, though, worth investigating.

R. E.

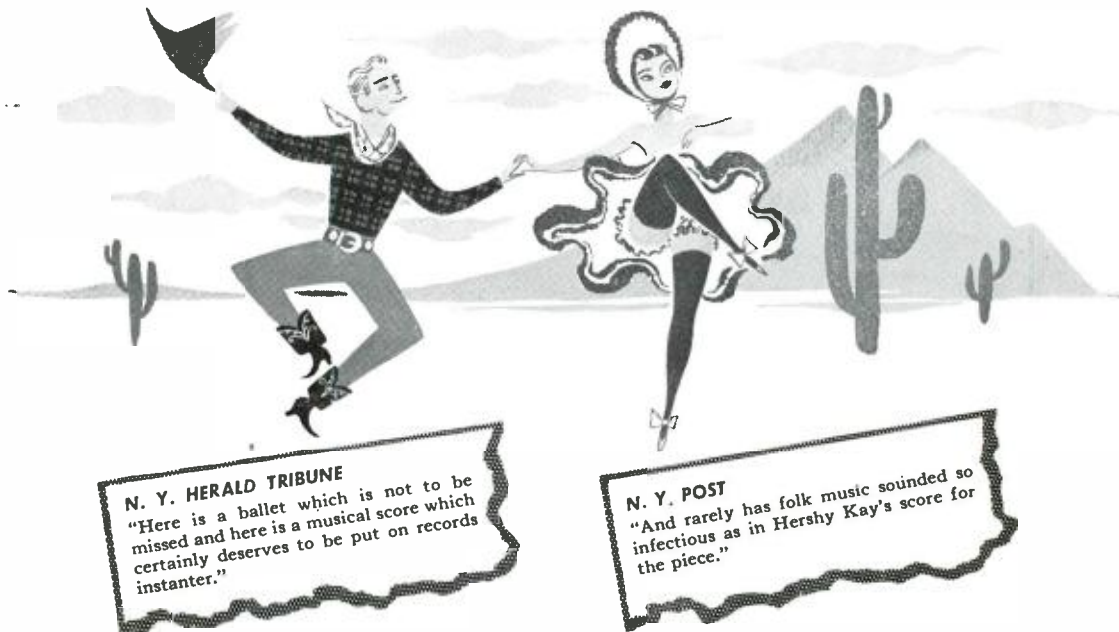
## RECORDER MUSIC OF THE EIGHTEENTH CENTURY

A. Scarlatti: *Quartettino*; Loelliet: *Sonata*; Bach: *Prelude to Cantata No. 152*; Telemann: *Trio Sonata and Quartet*.

LaNoue Davenport, recorder; Jesse Tryon, violin; Earl Schuster, oboe; Marjorie Neal, cello; Patricia Davenport, harpsichord. CLASSIC EDITIONS 1051. 12-in. 6, 9, 4, 12. 8 min. \$5.95.

Continued on page 80

They're talking about the "Western Symphony" ballet produced at the New York City Center



**N. Y. HERALD TRIBUNE**  
 "Here is a ballet which is not to be missed and here is a musical score which certainly deserves to be put on records instantler."

**N. Y. POST**  
 "And rarely has folk music sounded so infectious as in Hershy Kay's score for the piece."

## Them's Recordin' Words, Pardners!

and here it is . . . the debut of the N. Y. City Ballet Orchestra, *exclusively* on VOX

# "WESTERN SYMPHONY"

BY HERSHY KAY AND GEORGE BALANCHINE

and, on the same record **"FILLING STATION"** by Virgil Thomson and Lew Christensen  
 LEON BARZIN, conducting the New York City Ballet Orchestra  
 Choreographic Notes by George Balanchine

When "Western Symphony" was given its premiere performance at the New York City Center, the ballet theater hadn't seen or heard such enthusiastic "goings-on" in many a year. So, what could be a more fitting recording debut for the New York City Ballet Orchestra than the thunderously-approved "Western Symphony". And, on the same

vox record . . . the stunning "Filling Station" by Virgil Thomson and Lew Christensen, a work that, in itself, is representative of the origins of the New York Ballet.

Another distinguished first and exclusive vox Ultra High Fidelity recording. Look for it at your record store. **PL 9050**

MORE SUPERB NEW RELEASES FROM VOX

### NOVAES

#### CHOPIN:

ETUDES, OP. 10 (COMPLETE) & SCHERZO #1

Guimar Novaes, piano **PL 9070**

Whether you collect the works of Chopin or the brilliant performances of Novaes — or both — this record belongs in your collection!

### WÜHRER

**BRAHMS  
 SCHUMANN  
 LISZT**

} PAGANINI  
 VARIATIONS

Friedrich Wührer, piano

**PL 8850**

Two outstanding firsts: the first recording of Schumann's Paganini Variations — the first recording of the three famous pieces on one record!

for sound reasons—

**VOX**

Ultra High Fidelity · 236 West 55th Street, New York 19, N. Y.

These transmit an eager sense of pleasure, an informal feeling of participation in a game, as if some neighbors had dropped in to make music. It is light entertainment, easily assimilable, dressed in a clear and fuss-less sonic similitude. The use of a recorder — less ambiguously, when recording is being discussed, a fipple — in place of a flute may make listeners glow with a happy sense of authenticity which is not justified; for authenticity would require, with this *flute à bec* in prolongation of the player's nose, an archaic reversion of the other instruments to their condition contemporaneous with the fipple's heyday. Only in the case of the keyboard has this been done, and there is audible evidence to suggest that the harpsichord used here is one of

those instantaneous metamorphoses frequently effected by the most austere musical organizations — the New York Philharmonic, for example — in their search for authenticity: a piano archaized by the insertion of paper between hammers and strings.

C. G. B.

**ANNA RUSSELL'S GUIDE TO CONCERT AUDIENCES.**

COLUMBIA ML 4928. 12-in. 52 min. \$5.95.

That outrageously funny comedienne Anna Russell sallies forth, again, chins up, with "A Guide to Concert Audiences." It is a significant event for Anna Russell fans (and they are legion) and for all those gents who have had to don the

black tie and be dragged to a concert (and they are legion).

Miss Russell's guide, as she explains it on the disk, is not so much for "the natural born concert audiences who would gladly go without their dinner to go and listen to Schönberg," but for those who "have to go and sit through it." Her advice to the latter: "If you can't bear them, you must join them." You may still suffer, she adds, but you'll suffer easier if you have a slight clue as to what's going on.

As on her two previous Columbia Masterworks records, her latest is all-inclusive, with all material written, composed and arranged by Miss Russell. Like the others, it too was recorded at an actual New York concert and so is punctuated with gales of audience laughter.

She takes the listener by the hand and leads him down the various by-paths of the concert world. Here again are the various types of concert songs and concert singers — everything from the pure art song "which appeals to the tutored mind" to the folk songs and ballads that "stem from the uncouth vocal utterances of the people."

There is the German lieder version of "Night and Day" (*Nacht and Tag*), the same thing in the style very near and dear to the British — "the sexless style" — as arranged by Handel ("*Ob! Night Ob! Day*"). There is the Spanish Polite, "*Bagga Bagga Bone*," the Spanish Rude, "*Gnarda la bella tomato*," and "*La Danza*" by Spike Rossini.

Best of the lot: Two modern French love ballads, which she has classified by occupational groups. The first, or more formal style, concerns two lovers of highly respectable but dismal occupations (cook and garbage collector). The second, "*l'amour de la low life or chantoozey style*," concerns the highly interesting love life of people of questionable but fascinating occupations.

Anna's broad humor comes through admirably on the disk. Sample: "Everyone will tell you that vaudeville is dead. It isn't dead at all. It just went to England."

Explaining the French group, she notes, "There are no half measures in French." Nor are there any in La Russell's latest collection.

JOSEPH T. FOSTER

**SONG OF THE SYNAGOGUE**  
*Cantorial Chants*

Cantor Arthur Koret, tenor soloist; Sandra Diner Wrubel, soprano; Eleanor Tulin, contralto; Morris Tulin, tenor; John Rose, baritone. The Emanuel Synagogue Choir, Edward Gehrman, cond.

CLASSIC CE-1052. 12-in. 55:25 min. \$5.95.

A fine collection of Cantorial Chants, sung with complete authority, and with a fervor that captures the emotional implications of the music at all times. The accompaniments, both instrumental and vocal, are discreet and idiomatic. Cantor Arthur Koret, apart from his stylistic and emotional insight, has a very fine voice. Except that said voice is just a little too far from the microphone (for my taste, at least), the recording is good. D. R.

*Continued on page 82*

**URANIA OPERATIC MASTERPIECES**

| GERMAN     |  | ITALIAN    |   |
|------------|--|------------|---|
| GLUCK      | Orfeo ed Euridice<br>3 12" UURLP 223 \$18.50                 | BOITO      | Mefistofele<br>3 12" UURLP 230 \$18.50          |
| R. STRAUSS | Der Rosenkavalier<br>4 12" UURLP 201 \$25.25                 | DONIZETTI  | Lucia di Lammermoor<br>3 12" UURLP 232 \$18.50  |
| WAGNER     | Lohengrin<br>5 12" UURLP 225 \$30.25                         | DONIZETTI  | Don Pasquale<br>2 12" UURLP 228 \$11.90         |
| WAGNER     | Die Meistersinger<br>von Nürnberg<br>6 12" UURLP 206 \$35.70 | PONCHIELLI | La Gioconda<br>4 12" UURLP 229 \$23.80          |
| WAGNER     | Tannhäuser<br>4 12" UURLP 211 \$24.50                        | VERDI      | La Forza del Destino<br>3 12" UURLP 226 \$18.50 |
| WAGNER     | Tristan und Isolde<br>5 12" UURLP 202 \$30.25                | VERDI      | Otello<br>3 12" UURLP 216 \$17.85               |
| WEBER      | Der Freischütz<br>3 12" UURLP 403 \$14.55                    |            |   |

Featuring these outstanding European and Metropolitan Opera artists:

|                         |                  |
|-------------------------|------------------|
| Erna Berger             | Ludwig Suthaus   |
| Margarete Klose         | Kurt Böhme       |
| Tiana Lemnitz           | Ferdinand Frantz |
| Bernd Aldenhoff         | Gottlob Frick    |
| Rudolf Kempe, conductor |                  |

**CHRISTMAS GIFTS FOR THE HI-FI ENTHUSIAST**

1 12" Record each \$5.95

DVORÁK: Symphony No. 5 ("New World") and SMETANA: Wedding Scenes UURLP 7132  
 PROKOFIEFF: Symphony No. 4 in C Major, Op. 47 The Prodigal Son (Ballet) Op. 46 UURLP 7139  
 ELGAR: In the South and BRITTEN: Soirées Musicales UURLP 7136  
 PROKOFIEFF: Semyon Kotko, Op. 81a UURLP 7135

50-15,000

**URANIA RECORDS, INC.**  
40 E. 19th Street, New York, N. Y.



# GOLSCHMANN



## *Great Artists of Our Time*

on CAPITOL RECORDS  
in Full Dimensional Sound

**SIDNEY PALMER** — *Arkansas Gazette* "Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, has held the post since 1931. His tenure has been notable in its effect on the stature of the orchestra. Golschmann's vigorous, progressive personality has given the St. Louis orchestra a place in the front rank of the world's musical organizations."

**HERBERT KUPFERBERG**  
*New York Herald-Tribune*

"This is romantic, almost passionate music, in an intense, almost ecstatic performance, with the entire production enhanced by Capitol's rich sound."

SHOSTAKOVICH:  
Symphony No. 5 in D

**B. DOROFF**  
*Syracuse Post-Standard*

"Golschmann (occupies) a special niche as an interpreter of Tchaikovsky. Here, with the St. Louis Symphony Orchestra, he provides a superb version of the oft-recorded Romeo and Juliet... stunningly reproduced in Capitol's Full Dimensional Sound which captures brass and percussion with dazzling effect."

TCHAIKOVSKY:  
Romeo and Juliet • Francesca da Rimini



P-8268



P-8225



INCOMPARABLE HIGH FIDELITY IN FULL DIMENSIONAL SOUND

SPANISH KEYBOARD MUSIC

Mateo Alébniz: *Sonata in D*. Rafael Anglés: *Adagietto in B Flat*; *Sonata in F*; *Aria in D Minor*. Narciso Casanovas: *Sonata in F*. José Gallés: *Sonata in F Minor*; *Sonata in C Minor*. Freixanet: *Sonata in A*. Felipe Rodríguez: *Rondo in B Flat*. Cantallos: *Sonata in C Minor*. Blas Serrano: *Sonata in B Flat*. Hipolito Fernandez: *Sonata in C Minor*.  
Fernando Valenti, harpsichord.

WESTMINSTER WL 5312. 12-in. 40 min. \$5.95.

SPANISH KEYBOARD MUSIC OF THE 18TH CENTURY

Felix Antonio de Cabezon: *Diferencias sobre El Canto del Caballero*. Casanovas: *Sonata in F*. Albéniz: *Sonata in D*. Anglés: *Aria in D Minor*. Gallés: *Sonata in F Minor*. Freixanet: *Sonata in A*. Rodríguez:

*Sonata in F*. Antonio Soler: *Sonatas in D, G Minor, D Minor, F Sharp Minor, F Sharp*.

José Falgarona, piano.

VOX PL 8340. 12-in. 42 min. \$5.95.

About 25 years ago the Spanish composer and musicologist Joaquin Nin y Castellano assembled in two volumes 33 keyboard works by little-known Spanish composers of the eighteenth and early nineteenth centuries. Few of these works, with the exception of some of Antonio Soler's sonatas, made any headway in the concert halls, since they were overshadowed by the brilliance of the vast output of Domenico Scarlatti, predecessor of most of the composers involved. They are finally and fortunately entering the LP record repertoire: Felicja Blumenthal, pianist, recorded five in her London disk "Spanish and Portuguese Keyboard Music"; Mr. Valenti devoted

one disk to Soler's sonatas; and now we have two more collections — another from Mr. Valenti and one from the Spanish pianist José Falgarona.

Drawing from the same source, the three artists cover pretty much the same ground, and the interested buyer is advised to stick to the two Valenti disks. The music sounds better in the richly colorful harpsichord versions; Mr. Valenti's performances are rhythmically accurate and lively, even if his vigorous style sometimes palls, and Westminster continues to give him faithful engineering. Mr. Falgarona plays more delicately, but without the all-important rhythmic precision, Miss Blumenthal, however, is a graceful musical stylist and makes the most of the piano's coloristic resources, and her disk includes some fascinating Portuguese works of the same period.

The music is decidedly worth investigating, as a sort of follow-up of the Scarlatti era, with the discernable influence of that and other Italian composers and Haydn. It is also intrinsically valuable, full of charm and witty invention.

Two of the works on the two disks listed above lie outside the Nin collections: Mr. Falgarona plays a set of variations by de Cabezon, a sixteenth-century composer, whose music, interesting though it is, sounds as foreign to the rest of the music on the record as would a work by Falla. The Fernandez sonata on the Valenti disk also comes from another source, but at least it falls in the same era. Also the Gallés *Sonata in C Minor*, on the Valenti disk, is incorrectly listed as in B Flat Major.

R. E.

a new record by

# SUSAN REED

Elektra Records joins Susan Reed's thousands of admirers in welcoming her back after a 3 year absence. We are sure that you will agree that this is her very finest recording and has been well worth waiting for.

SUSAN REED *sings*  
OLD AIRS  
from Ireland Scotland  
and England

A magnificent full fidelity recording . . . now you can hear Susan Reed at her very best accompanying herself on Irish harp or zither. Includes such wonderful airs as "The Leprechaun" (Harp), "I Know My Love" (Harp), "Seventeen Come Sunday" (Harp), "Wraggle Taggle Gypsies" (Zither). An outstanding release you won't want to miss.

EKL-26 1-10" \$4.45

Other Elektra  
Recordings of Special Interest

Russian Folk Songs. Sung by Hillel Raveh with guitar accompaniments by Anatoly Malukoff. EKL-20

French Traditional Songs. Sung by Shep Ginandes with guitar. EKL-9

Turkish and Spanish Folksongs. Sung by Cynthia Gooding with guitar. EKL-6

All 10" long play . . . \$4.45

For new catalog write to:



RECORDS

361 Blecker Street • New York 14, N. Y.

TARTINI

*Concerto for Violin and Orchestra, in D Minor; Violin and Piano Sonata in G*

BACH

*Concerto for Violin and Orchestra, in G Minor*

HANDEL

*Sonata for Piano and Violin, No. 4, in D*

Joseph Szigeti, with the Columbia Symphony Orchestra, George Szell, cond., in the *Concertos*; with Carlo Bussotti, piano, in the *Sonatas*.

COLUMBIA ML 4891. 12-in. 13, 7, 12, 14 min. \$5.95.

The screech of Mr. Szigeti's weapon in the two *Concertos* vividly illustrates why many cannot endure him. The apologetic direction of Dr. Szell and the sodden sound of the orchestra contribute a fair share of humiliation. The beautiful, considered enunciation of Mr. Szigeti's musicality in the two *Sonatas* vividly illustrates why many think that he is the greatest of living violinists.

C. G. B.

WORLD WEARY: THE SONGS OF NOEL COWARD

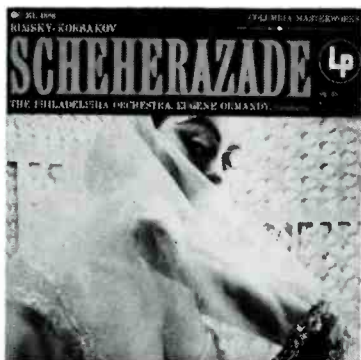
*Nina; I'll Follow My Secret Heart; Imagine the Duchess's Feelings; Poor Little Rich Girl; Something to Do with Spring; Parisian Pierrot; Where Are the Songs We Sung; A Room with a View; World Weary.*

Harry Noble, with Stuart Ross at the piano.

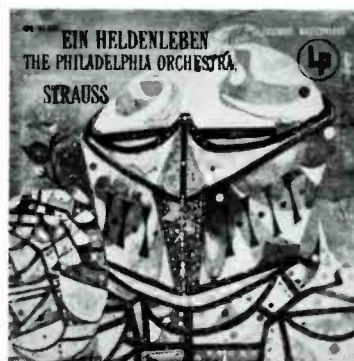
Continued on page 84

# High Fidelity Show Pieces

by the greatest high fidelity orchestra in the world



**SCHEHERAZADE** (Rimsky-Korsakov): At last—the definitive performance of this colorful work by the orchestra Olin Downes of the *New York Times* has described in his review of this season's Carnegie Hall opening as "unsurpassable . . . America's finest orchestra." **ML 4888.**



**EIN HELDENLEBEN** (Richard Strauss): Irving Kolodin in the *Saturday Review* calls the Philadelphia "surely the greatest orchestra in the world." Hear their triumphant hi-fi recording of this tour de force of orchestral acrobatics. **ML 4887.**



**GAÎTE PARISIENNE** (Offenbach) and **LES SYLPHIDES** (Chopin): "From now on the music lovers of the world must look to Philadelphia alone for standards," writes Virgil Thomson in the *New York Herald Tribune*. You'll know what this eminent critic means when you hear this fabulous pair of performances back to back for the first time on a single 12" "Lp" record. **ML 4895.**



**BOLERO** and **LA VALSE** (Ravel): Ravel's two most popular scores on one record for the first time. The remarkable virtuosity of the Philadelphia's first deskmen makes this one of their all-time greats. This is the kind of playing that produces what the *New York Herald Tribune* describes as "sheen and opalescence not to be equalled on either side of the sea." **AL 51.**

Exclusively on **COLUMBIA**  **RECORDS**

"Columbia," "LP," "Masterworks," Trade-Marks Reg. U. S. Pat. Off. Marks Registradas

HERITAGE H-0054 10-in. 32 min. \$4.00.

There are enough little-known Noel Coward songs on this record to make it genuinely interesting to admirers of the versatile Englishman. Noble has come up with a skillfully compounded mixture of numbers, old and new, popular and seldom heard, extracted from some of the scores of the 14 musicals Coward wrote for the London theaters between 1924 and 1945. There isn't a weak number in the bunch; where one may be lacking in melodic appeal this is invariably offset by the neatness of the Coward lyric.

The composer has recorded some of these songs himself, and obviously Noble has heard the records, for his approach to the songs bears a striking similarity to that of the composer. Here the resemblance ends, for the Coward voice is something of a liability, while Noble's is strong, clear and musical. Good support from Stuart Ross at the piano; very good sound throughout. J. F. I.

## THE BEST OF JAZZ

By John S. Wilson

### LES BROWN

Concert at the Palladium

CORAL CX-1 Two 12-in. 85 min.

*Montona Clipper; Caravan; Strange; Baby; Speak Low; Rain; Street of Dreams; Brown's Little Jug; I Let a Song Go Out of My Heart; Back in Your Own Backyard; Invitation; You're the Cream in My Coffee; Midnight Sun; Begin the Beguine; Happy Hooligan; I Would Do Anything for You; Laura; Jersey Bounce; From This Moment On; Crazy Legs; Flying Home; One O'Clock Jump; Cherokee; Sentimental Journey.*

The big dance band which plays largely in jazz terms, once a commonplace of popular entertainment, is now reduced

to an oddity. Probably the most strategically located such oddity is Les Brown's band which has been assured of a lush and steady income for years by its association with Bob Hope's radio and TV programs, a circumstance which has enabled Brown to hold together a particularly talented group of musicians. The recordings on these two disks were taken from broadcasts made while Brown's band was playing at the Palladium in Hollywood in September, 1953.

This is good big band jazz even by the terms of the period when this form of jazz flourished. The arrangements, mostly by Frank Comstock, are often fresh and probing and are played with polished assurance. There is, unfortunately, a sameness of tempo and a sameness of sound which tend to offset the gusto with which the material is attacked but whenever any of Brown's large store of able soloists take over, particularly alto sax-

*Continued on page 86*

## A Lot of Waller Goes A Little Way

THE charm that so many people found in the work of Fats Waller was a compound of many things. There was, for one thing, that infectious gaiety which managed to convey both impish innocence and blistering satire. There was his rough, shouting manner of singing which, despite its raucousness, could make the soggiest Tin Pan Alley omelet as light and airy as a superb soufflé. There was, underlying it all, his great talent as a jazz pianist who was equally at home in the striding rocking rent party manner of James P. Johnson or the gently lyrical evocation of a moody show tune.

Still another element of a Waller performance was his conversation—the imaginatively tangential asides before, after and in the midst of numbers and, to an even greater extent, his introductions to and comments on the pieces he was performing. A little—a very little—of this has been caught on some of Waller's records since he was too irrepressible to be cowed by the usual stilted studio demands for silence. But never before, so far as I know, has as much of the complete Waller been caught on disks as it has on these two 12-inch LPs.

The 38 numbers in the set were dug out of transcription files and, since they were frequently recorded in groups of three or four, Waller has an opportunity to act as his own edifying M.C. The mood is thus set for many of these performances as it has never been set before on records. Less than half of the selections call for the services of that driving little band with which he worked in his last years. Most of the rest are completely devoted to the Waller voice and piano, while a few are straightaway piano solos.

What Waller does on these recordings might well stand as a summation of his work. They exhibit almost all of

his many facets (Waller the organist is the missing element) and at a fairly high level of consistency. More than that, *how* Waller did these records is typical of the exuberant energy which always characterized his playing and singing: he recorded almost everything on these two LPs in a single day between performances at Loew's State in New York. This iron-man stunt was probably no special achievement for the man who, hurriedly turning out a score for *Connie's Hot Chocolates*, composed in less than two hours *Zonky*, which has become a standard among jazz pianists, *My Fate Is In Your Hands*, one of the hardier ballads, and a tune which is already as immortal as anything in the popular repertoire, *Honeysuckle Rose*.

In "Fats," he sings and plays, urges on his instrumentalists and mockingly asks for deliverance. In one series of

selections, he swings from a driving, pungent vocal-cum-band delivery of *Crazy 'Bout My Baby* to a delicately beautiful piano version of *Tea for Two* to a tongue-in-cheek crowing of *Believe It Beloved*. He offers two completely different versions of *Honeysuckle Rose*. He addresses himself quite seriously to some of his more notable compositions for piano—*Viper's Drag*, *Handful of Keys*, *Zonky*, *Alligator Crawl*. He has—there is no other word for it—a ball. And, for the most part, the listener does, too.

Qualifying factors for the listener are a noticeable thinning out of material toward the end of the second disk, suggesting that every last Waller groove from this source was being pressed into service. There is also uncommonly noticeable surface noise, quite evidently from the original recordings. But this can be as readily overlooked as it is effectively buried once Waller and his associates start whooping it up.

JOHN S. WILSON

### "FATS" WALLER

RCA VICTOR LPT-6001. Two 12-in. 91 min. \$8.95.

*Baby Brown; Viper's Drag; How Can You Face Me; Down Home Blues; Dinah; Handful of Keys; Solitude; Crazy 'Bout My Baby; Tea for Two; Believe It Beloved; Sweet Sue; Somebody Stole My Gal; Honeysuckle Rose; The Moon Is Low; The Shiek of Araby; B-Flat Blues; Honeysuckle Rose; Where Were You On the Night of June the 3rd; Clothes Line Ballet; Don't Let It Bother You; E-Flat Blues; Alligator Crawl; Zonky; Crazy 'Bout My Baby; The Spider and the Fly; After You've Gone; Tea for Two; You're the Top; Blue Turning Grey Over You; Russian Fantasy; Hallelujah; Do Me a Favor; California Here I Come; I've Got a Feelin' I'm Fallin'; My Fate Is in Your Hands; Ain't Misbehavin'; Poor Butterfly; St. Louis Blues.*



Waller at the Organ: The missing facet.

*Angel Records has the honor to announce*



*played by*  
**WALTER GIESEKING**

*A Luxurious Numbered Limited Edition*

*A publication unique in performance and presentation A milestone in the history of recording*

**Eleven 12" long play records**

**T**HE RECORDING IS SUPERB. It has been dedicated by Walter Giesecking to the forthcoming world-wide celebration of the 200th anniversary of the birth of Mozart.

Angel Records' publication of this Limited Edition of the master's piano music, played by a master, is designed as a rare Collector's Edition, to enrich the permanent library of home, school, college, conservatory.

The recordings were made during the past year in London, with meticulous engineers. They were pressed by skilled British craftsmen.

**Sixty-Three Works of Mozart**

**T**HE PACKAGING IS BEAUTIFUL. A royal blue moiré silk dustproof case, stamped in gold-leaf, protected by a transparent strong acetate "slip case", contains these precious recordings.

White-and-gold jackets, engraved and illustrated, enclose each record. Designed and printed in Paris, each jacket has a different cover and back, ornamented with engravings from the first edition of Mozart's works.

A handsome illustrated booklet includes an introduction written by Walter Giesecking himself and notes on the 63 works by the English critic, William Glock.

*This History-Making MOZART-GIESEKING De Luxe Limited Edition  
will be on sale December 1st, 1954*

**The Price is \$75.00**

Angel Album 3511K

**Each dealer has  
a limited supply.**

**Angel**  **Records**

**We suggest you  
reserve your set now.**

ophonist Ronnie Lang, trombonist Ray Sims or tenor saxophonist Dave Pell, the music has character and dimension. This is a thoroughly professional performance, with both the merits and drawbacks that the term implies. In view of the fact that the recordings were made during performances in a dance hall, the sound is remarkably faithful and uncluttered although there is the inevitable overdose of piercing shrieks from the crowd.

**BUDDY DE FRANCO**

The Progressive Mr. De Franco.

NORGRAN MG N-1006. 12-in. 35 min. \$4.85.

*Blues in the Closet; Monogram; Cable Car; I Wish I Knew; Gold Nugget; Sam; Love*

*Is For the Very Young; From Here to Eternity; Pyramid; Cornball; Punkin'.*

Buddy De Franco seems to be one of the lost souls of the current jazz scene. He is one of the most gifted jazzmen playing today, a master of his instrument and a creative artist of genuine skill. Yet he wanders in a sort of limbo, leaving little behind him but a series of rather disconnected stabs in various directions, some of which are excellent in themselves but apparently leading nowhere in terms of developing what should be a highly productive career.

On this disk, Norman Granz offers him in two guises. On one side of this LP, he is a soloist with rhythm accompaniment. On the other, he leads a big dance band which plods its way through

some heavy-handed arrangements.

The solo side is almost literally that and, while it is ridiculous to expect any jazz musician to improvise by himself intelligently and creatively (and at an almost unvarying tempo) for a quarter of an hour, De Franco almost pulls it off. Take any one of the four bands into which this side is divided and you hear an excellent virtuoso job by De Franco (a superb job on *I Wish I Knew*). But to take them all at once, as is apt to be the case, is unfair to both De Franco and the listener. There is fine jazz by an excellent jazz musician on this disk but its manner of presentation demands tolerance and understanding from the listener.

**BARNEY KESSEL, Vol. 2**

CONTEMPORARY C 2514. 10-in. 26 min. \$3.00.

Barney Kessel, guitar; Bob Cooper, oboe and tenor saxophone; Claude Williamson, piano; Monty Budwig, bass; Shelly Manne, drums.

*Barney's Blues; A Foggy Day in London; Prelude to a Kiss; 64 Bars on Wilshire; Speak Low; Love Is Here to Stay; How Long Has This Been Going On; On a Slow Boat to China.*

Barney Kessel's first LP for Contemporary was notable both for Kessel's particularly intelligent guitar work and for his use of Bud Shank on flute to brighten the usual guitar-and-rhythm quartet. This second LP is an eminently worth-while companion piece in which Shank has been replaced by his dueting partner, oboist Bob Cooper.

Kessel reaffirms the notion that he is one of the most interesting guitarists working today. There is a sense of balance in his work which not only steers him clear of the blaring grotesqueries that characterize much current guitar work but keeps him aware of the need for pacing, depth and fullness in a performance. While he has plenty of opportunity to shine on his own in this set (*Foggy Day* and *Love Is Here to Stay* are entirely his), sideman Cooper and his oboe are showcased twice — *Prelude to a Kiss* and *How Long Has This Been Going On* — and there are two fast numbers and two slow numbers which are, in essence, group improvisations. This disk glitters with unhackneyed ideas expressed with unusual taste and impeccable musicianship. The recording is exceptionally good — not only is there clarity, depth and a proper brilliance, but also a balance which might be studied by other engineers who record small jazz groups of this type. This is one of the rare occasions when the drums have been brought into proper perspective — they're doing their proper job but without stepping on everybody else's toes.

**LENNIE NIEHAUS, VOL. 1: The Quintet**

CONTEMPORARY C 2513. 10-in. 24 min. \$3.00.

Lennie Niehaus, alto saxophone; Jack Montrose, tenor saxophone; Bob Gordon, baritone saxophone; Monty Budwig, bass; Shelly Manne, drums.  
*You Stepped Out of a Dream; I'll Take Ro-*

# Give Them the Key to the Wonderland of Good Music

**MUSIC FOR YOUNG LISTENERS**

... a unique combination of important works by famous composers on A-V Recorded Tapes, and delightfully written books which recount the stories behind the selections ... a most fascinating introduction to good music for anyone from eight to eighty. The books, by that outstanding authority on music Miss Lillian Baldwin, give the biographies of the composers and explain the significance of their music. Coordinated with each of the three books in this series are A-V Recorded Tapes of complete performances by outstanding artists. They are of such high fidelity that the ear will be trained to appreciate the finest.

**Start on the road to a richer life through good music with this Special Christmas Package from the first section:**

The Green Book and Tape #1 for only **\$9.95**  
additional tapes to complete the section \$7.95 each.



7 1/2 ips —  
5" reels,  
double track



**Also available:**  
The Green Section, 4 tapes and 1 book . . . . \$30.00  
The Crimson Section, 6 tapes and 1 book . . . \$46.00  
The Blue Section, 4 tapes and 1 book . . . . \$30.00  
Complete Series . . . . . Reg. \$106.00  
Special Price (until Dec. 31, 1954) . . . NOW \$79.00

Ask to hear A-V Recorded Tapes of Music for Christmas.

**SEE AND HEAR THE MUSIC FOR YOUNG LISTENERS SERIES AT YOUR FAVORITE TAPE RECORDER DEALER. Or for the name of the dealer nearest you, write**



**A-V TAPE LIBRARIES, INC.**

Dept. H-11, 730 Fifth Avenue, New York 19, N. Y.

*mance; Day by Day; Bottoms Up; I Remember You; Whose Blues; Prime Rib; Inside Out.*

The trip up the jazz ladder seems to be an incredibly fast one these days. Time was when it took a musician many years of experience and trial and error before he emerged, if he ever did, as a polished jazzman. Not lately, though. A couple of years ago, Chet Baker made the jump seemingly from nowhere to full-fledged stardom with Gerry Mulligan's Quartet. Now here is young (25) Lennie Niehaus who started his professional jazz career when he was discharged from the Army last June and within a month of his discharge taped this LP which establishes him as one of the most brilliant alto men around.

Niehaus comes in a direct line from the original cool altoist, Charlie Parker. He plays with great virtuosity and enormous rhythmic feeling. Intellectually, however, his work is on a different level than Parker's so that his playing is often both more calculated or thoughtful and at the same time more relaxed. He appears to be essentially a thinking musician who has absorbed some of the more important assets of the instinctive musician.

He has written the originals on this disk and arranged the standards and while the collection represents a creditable job of writing, there are times when Niehaus the writer has to be rescued by the brilliance of Niehaus the saxophonist. The accompanying group gives him close and helpful support. The recording is up to Contemporary's usual high standard although there are times when that old bugaboo of small group recording balance, the drum, shoulders its way too far toward the front of the picture.

#### DJANGO REINHARDT MEMORIAL, Vol. II

PERIOD SPL 1101. 10-in. 23 min. \$4.00.

*Fantasia; Blues en mineur; Manoir de mes Rêves; Babik; Swing 39; Mélodie au crépuscule; Féerie; Dinette.*

Django Reinhardt is one of those rare jazz musicians whose performances maintain a high standard of consistency no matter what obstacles are thrown in his way. On this Period LP he must contend with recording that is, in general, hollow and diffuse and, in some instances, so muffled and badly surfaced as to suggest a dubbing job. Despite this, when Reinhardt has something to play—and three-quarters of the time on this disk, he does—his brilliant and imaginative fingerwork comes gleaming through muddy recording, noisy surfaces or whatever devils are opposed to him.

These numbers show Reinhardt well past his Quintette of the Hot Club of France days. The distance—in style if not in time—can be measured by the presence of a drum solo (!) on *Fantasia*. Hubert Rostaing's very Goodmanlike clarinet has replaced Stephane Grapelly's violin and there are moments when Rostaing actually challenges Reinhardt for attention. There can be little doubt that the Goodman-small-group feeling which is apparent in *Féerie* is due largely to Rostaing. A good mixture of tempos for Reinhardt's guitar

is offered, even including a jet-speed showoff piece, *Babik*. He is at his best, however, in a brightly swinging *Swing 39* and with the charmingly melodic *Dinette* and at his exceptional best on *Manoir de mes Rêves*, a slow, moody thing in which he develops a magnificently soaring and moving solo.

#### BUD SHANK AND THREE TROMBONES

PACIFIC JAZZ PJP-14. 10-in. 26 min. \$3.85.

Bud Shank, alto saxophone; Bob Cooper, tenor saxophone; Bob Enevoldsen, Stu Williamson, Maynard Ferguson, valve trombones; Claude Williamson, piano; Joe Mondragon, bass; Shelly Manne, drums. *Valve in Head; Cool Fool; Little Girl Blue; Mobile; Wailing Vessel; Baby's Birthday Party; You Don't Know What Love Is; Sing Something Simple.*

Judging by the frequency of his appearances on various recent jazz LPs, Bud Shank must rarely get outside of a recording studio. After associating himself with oboes, Spanish guitars, French horns and the plain, garden variety of jazz instrumentation, Shank now pitches his alto saxophone in with three valve trombones. If the idea of this association was to produce a new new sound, chalk it off as no cigar, for the trombones and Shank rarely work in ensemble and when they do nothing spectacularly aural occurs. In fact, the one moment when the assemblage of trombones seems worth while is at the opening of *Wailing Vessel* when they emit such a startling bass blast that I was convinced my equipment was blowing up.

Otherwise the trombones (two of them played by men who are better known as trumpet players, Stu Williamson and



Renata Tebaldi



Mario Del Monaco



Hilde Gueden



Cesare Siepi

## "the dawn of a new era in operatic recording"

We inaugurated these words the moment we heard our new complete editions of *Salome* (LL-1038/9) and *Der Rosenkavalier* (LL-22). Response from critic and public has been such to prove that we have not been overstating the case.

Soon to be shipped to your favorite dealer are the following complete recordings of these well-loved operas:

#### MANON LESCAUT (Giacomo Puccini)

Renata Tebaldi as Manon  
Mario del Monaco as Des Grieux  
Fernando Corena as Geronte  
Santa Cecilia Orchestra and Chorus  
Conductor: Francesco Molinari-Pradelli

#### OTELLO (Giuseppe Verdi)

Mario del Monaco as Otello  
Renata Tebaldi as Desdemona  
Aldo Protti as Iago  
Fernando Corena as Lodovico  
Santa Cecilia Orchestra and Chorus  
Conductor: Alberto Erede

#### RIGOLETTO (Giuseppe Verdi)

Mario del Monaco as Duke of Mantua  
Hilde Gueden as Gilda  
Aldo Protti as Rigoletto  
Cesare Siepi as Sparafucile  
Giulietta Simionato as Maddalena  
Fernando Corena as Monterone  
Santa Cecilia Orchestra and Chorus  
Conductor: Alberto Erede

#### LA TRAVIATA (Giuseppe Verdi)

Renata Tebaldi as Violetta  
Gianni Poggi as Alfredo  
Aldo Protti as Germont  
Santa Cecilia Orchestra and Chorus  
Conductor: Francesco Molinari-Pradelli



Giulietta Simionato



Fernando Corena



Aldo Protti



Gianni Poggi

**LONDON**  
RECORDS



**HIGH FIDELITY LP**  
**MAIL ORDER SERVICE**

**NEW RELEASES**  
**RECOMMENDED BY OMEGA**

- SOUNDS OF FREQUENCY** (Prepared by Peter Bartok) For checking your audio equipment; the finest yet—Folkways X100 \$6.95, postage paid
- BEETHOVEN OVERTURES** Carliolan, King Stephen, Namensfeier, Prometheus, Ruins of Athens, Consecration of the House—Hermann Scherchen, Vienna State Opera Orch.—Westminster 5335 \$5.95, postage paid
- MUSIC BOXES OF LONG AGO**—10" Cook 1012 \$4.00, postage paid
- REGINALD FOORT plays POPS** (Highest-Fi Organ)—10" Cook 1057 \$4.00, postage paid
- CARILLON MUSIC**—Singing Tower of Lurey, Charles T. Chapman—McIntosh 102 \$5.95, postage paid
- SYMPHONY NO. 10** (Shostakovich) Dimitri Mitropoulos, New York Philharmonic—Columbia "Hi-Fi Plus" \$5.95, postage paid
- DYNAMIC DIXIE**—Mugsy Spanier and George Wettling—Spectrhone 5401 \$5.95, postage paid
- WATER MUSIC**, complete (Handel) Hewitt Orchestra, Maurice Hewitt Haydn Society 107 \$5.95, postage paid
- COMPLETE ORCHESTRAL MUSIC OF BRAHMS** Four Symphonies, Academic Festival, Tragic, Haydn Variations, Hungarian Dances—Bruno Walter, New York Philharmonic—Columbia SL 200 (4-12" LP's) \$23.80, postage paid
- COMPLETE PIANO WORKS OF MOZART** Walter Gieseking—Angel/Boxed Set (11-12" LP's) \$75.00, postage paid . . . plus OMEGA offers you with Angel's "packaged in Paris" set a FREE GIFT of Alfred Einstein's book, MOZART published by Oxford.
- VOICE OF THE STORM** (See High-Fidelity, October Issue) Cook 5012 \$4.80
- RCA VICTOR**—Hearing Is Believing 12" 58 minutes \$1.00, postage paid
- We specialize in fast service on the WESTMINSTER - LABORATORY SERIES, COOK - ROAD SERIES RECORDINGS, and all unusual test and demonstration LP's.

**ORDER ANY LP**  
**ANY LABEL FROM OMEGA**

**HI-FI LP BUYERS**  
**CHOOSE OMEGA BECAUSE . . .**

- ✓ Each record personally inspected and guaranteed never played!
- ✓ Each record shipped in a plastic container (polyethylene).
- ✓ Records shipped POSTAGE FREE anywhere in the U.S.A.
- ✓ Fastest service anywhere in the world.

**FREE**

Reg. \$1.00 LP Record Cleaning Cloth, chemically treated to remove static electricity and prolong record and needles.

- FREE with any record order . . . Or, without order, send 25c to cover postage and handling.
- OMEGA CATALOG 3 Free on request
- OMEGA CATALOG 2 (limited quantity still available)
- Special catalogs of ORGAN, BAND, JAZZ AND HI-FI TEST LP's available.

**omega**  
**ELECTRONICS**

7511 SANTA MONICA BLVD.  
LOS ANGELES 46, CALIF.  
520 FIFTH AVENUE, N. Y. 36, N. Y.

Maynard Ferguson) perform the accompanying functions normal to the showcasing of a soloist. The arrangements and originals provided by Bob Cooper are not particularly inspired or inspiring but Shank dresses them up with some of his beautifully developed solos. Both Shank and the ensemble swing provocatively on *Valve in Head* and the previously mentioned *Wailing Vessel* and Shank gives lengthy, slow ballad performances on *Little Girl Blue* and *You Don't Know What Love Is*. The group has been recorded with admirable depth and balance.

**Reissues**

Some notable features of recent reissues on LP:

The relaxed and, in retrospect, classic two-beat style of Bob Crosby's Bob Cats is heard again on such fine works as *Do You Ever Think of Me*, *Jazz Me Blues*, *The Big Noise from Winnetka*, *Big Foot Jump* and others—*Bob Crosby's Bob Cats*, 12-in., Decca DL 8061.

Earl Hines' electric piano version of *Body and Soul*, his 1929 solo on *Glad Rag Doll*, his 1939 recording of *Rosetta* highlight *Earl Hines Piano Solos*, 10-in., "X" LVA 3023.

Tommy Ladnier on cornet and Jimmy O'Bryant, clarinet, mood it up behind the blues singing of Ma Rainey and a less known but thoroughly stimulating singer, Edmonia Henderson—*Tommy Ladnier Plays the Blues*, 10-in., Riverside RLP 1044.

James P. Johnson, Willie the Lion Smith and Al Casey make the best of several opportunities and Frankie Newton blows one of his best recorded solos, *The Blues My Baby Gave to Me*, on *Mezzin' Around*, 12-in., Victor LJM 1006.

Some of Sidney Bechet's 1940 Victor releases, including *Wild Man Blues* and *Shake It and Break It* with Sidney De Paris as his trumpet foil, make up *Sidney Bechet and His New Orleans Feet Warmers*, Vol. 1, 10-in., "X" LVA 3024.

Rough, gutty playing and mighty casual recording are the principal characteristics of 1947 radio broadcasts by Kid Ory, previously released on Circle, and some previously unreleased 1945 Bunk Johnson sides—*Bunk Johnson and Kid Ory*, 10-in., Riverside RLP 1047.

**THE MUSIC BETWEEN**


by Robert Kotlowitz

**ECHOES OF CHILDHOOD**

George Feyer, piano, and rhythm accompaniment.

VOX VX 710, 10-in. 27 min. \$3.15.

By far, the most successful of the Echoes series. Containing 40 songs you'll remember from childhood and on, it's played and recorded without affectation or undue sentiment. Mr. Feyer accomplishes this by paying strict attention to the melodic line, which is, in most of the songs, enchanting. There's no nonsense here and the results in every way are remarkably attractive.



**SACRED MUSIC**

**For Christmas Giving**

**J. S. BACH**  
**MASS IN B MINOR**  
Chorus & Orch. of Radio Berlin;  
F. Lehmann, cond.  
2 12" URLP 236 \$11.90

**DVOŘÁK**  
**STABAT MATER, Op. 58**  
Czech. Phil. Orch.; V. Talich, cond.  
2 12" URLP 234 \$11.90


**HAYDN**  
**THE CREATION**  
Chorus & Orch. of Radio Berlin;  
H. Koch, cond.  
2 12" URLP 235 \$11.90

**JANÁČEK**  
**SLAVONIC MASS**  
Brno Symph. Orch.; B. Bakala, cond.  
1 12" URLP 7072 \$5.95

---

**HOLIDAY SPECIAL**  
*Magnificent Performance*

**BEETHOVEN**  
**SYMPHONY No. 9**  
Famous Soloists  
Edith Loux, soprano;  
Diana Eustratie, contralto;  
Ludwig Sulhaus, tenor;  
Karl Paul, baritone  
Combined Choirs of the  
City of Leipzig  
Leipzig Philharmonic Orchestra  
Hermann Abendroth, conductor  
and  
**SYMPHONY NO. 1 in**  
**C MAJOR, OP. 21**  
Berlin Philharmonic Orch.;  
Arthur Rother, cond.  
2 12" URSP 101



**URANIA**  
**RECORDS, INC.**

40 E. 19th Street,  
New York, N. Y.



## INTERNATIONAL LOVE SONGS

Mario Braggiotti

LIBERTY LMS 1008. 10-in. 30 min.

*What is This Thing Called Love?*; *Torna a Surriento*; *Lili Marlene*; *Wien, Du Stadt Meiner Traume*; *Rhapsody on a Theme by Paganini*; *18th Variation*; *Danny Boy*; *Besame Mucho*; *Amor*; *Bailero*; *Parlez Moi D'Amour*; *Ich Liebe Dich*; *The Man I Love*.

Workmanlike interpretations of generally familiar tunes by one half of the old celebrated duo-piano team of Fray and Braggiotti. Sometimes Mr. Braggiotti is tempted to push a little too hard and when this happens — as it does with *What Is This Thing Called Love?* — the results are liable to be heavy-handed. Mostly, though, he's very much at home here with the material and the Liberty people have seen to it that he gets full and close engineering.

## LA TRAVIATA OPERA FOR ORCHESTRA

Andre Kostelanetz and his Orchestra.

COLUMBIA ML 4896. 12-in. 42 min. \$5.95.

I am one of those conventional and lazy creatures always to be found in the rear-guard of Art, and, like my fellow-Philistines, I prefer that opera be sung. On these terms, then, I would like to ask for a vigorous, rational answer to a question that is not a product of mere whim: What are the advantages of an Opera for Orchestra over an Opera for, you should pardon the expression, Voices? While waiting for the response, I will say that this particular Opera for Orchestra gives Verdi

probably the best recorded sound he has ever received, but it's a safe bet that people who like opera will sadly miss a soprano, tenor, and baritone in all the quick-tempoed tumult Mr. Kostelanetz manages to stir up here.

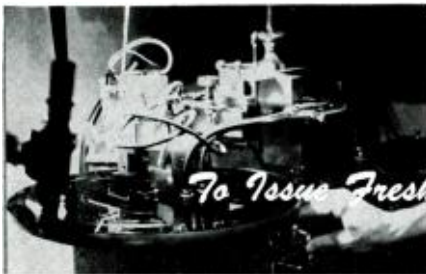
## LOVE FROM A CHORUS

The Male Chorus of the Robert Shaw Chorale, Robert Shaw Conducting.

RCA VICTOR LM 1815. 12-in. 45 min. \$5.95.

*Juanita*; *Aura Lee*; *Wait for the Wagon*; *Love's Old Sweet Song*; *When You and I Were Young*; *Maggie*; *Lorena*; *Sweet Genevieve*; *Li'l Liza Jane*; *Seeing Nellie Home*; *Grandfather's Clock*; *Bonnie Eloise*; *Stars of the Summer Night*; *Home, Sweet Home*; *Believe Me, If All Those Endearing Young Charms*; *Drink to Me Only With Thine Eyes*; *Good Night, Ladies*.

The Robert Shaw Chorale is a group that sings every song as though it were a classic. It's carefully-rehearsed, completely professional, and always at ease. But the songs in this new album are taken a little too seriously. They are not classics, and to treat them as though they were is to deprive them of a necessary overrune of roughhouse in some and tongue-in-cheek passion in others. Too often, the singing comes perilously close to boring perfection, or perhaps it's simpler than that — too bland. The group has been brilliantly recorded in Orthophonic splendor and it's only fair to add that the Chorus' diction is something to hear.



we Dare

To Issue Fresh, New Material

PEDAL HARPSICORD  
PACIFIC 231  
ZITHER-CIMBALOM  
Complete BACHIANAS BRASILEIRAS N. 5  
VOICE OF THE SEA (RR Duplex)

To Stack Up THE TRUTH vs. Pretty Words

Flowery words can't create fidelity. The TRUTH is ONLY in the listening! Making records for the BEST, not for average equipment — our strategy has always been to pioneer far ahead of the field in fidelity . . . then use fidelity as a musical tool instead of a fetish.

For instance, — everybody has a CARMEN. Compare our Intra. Act I #2064 with ANY other version, musically and technically — AND KNOW THE TRUTH.

"Mozart G minor . . . best available LP."—TIME  
"Seven Last Words . . . truly must be HEARD to be believed."—SATURDAY REVIEW

Send for catalog.

COOK LABORATORIES - 101 SECOND STREET - STAMFORD, CONN.



—and here is the "gift of gifts"—for you, for your hi-fi friends!

## WESTMINSTER LABORATORY SERIES: recording's greatest advance since the advent of microgroove

These are the only records made expressly for professional equipment—and that being so, they show any equipment to its maximum advantage! They are entirely free of distortion, either harmonic or intermodulatory. They have no echo, either pre- or post-, and no sound seepage between grooves. There is no reduction of high-frequency response, no groove "bridging." As American Record Guide says, "They are amazing for their clarity, their realism and their overall naturalness."

Each W-LAB record is packed in a dust-protective cover, comes with an engineering analysis by C. G. McProud, editor and publisher of *Audio Engineering*. For a genuine hi-fi thrill, Christmas Day and every day, buy and give W-LAB.

## W-LAB 7001

Glere: The Red Poppy (Ballet Suite)  
Orch. of the Vienna State Opera

## \*W-LAB 7002

Tchaikovsky: Capriccio Italien  
Rimsky-Korsakoff: Capriccio Espagnol  
London Symphony Orch.

Hermann Scherchen conducts both

\*A Nixa Recording

LISTEN—AND COMPARE!

Name Your Record...  
We'll Fill the Order!

**RECORDS**—complete listings available. We specialize in long playing high fidelity records for the discriminating collector. **ANY TITLE-ANY LABEL!** You'll get the best buys all year 'round at **MUSIC MASTERS**. Send for the value packed record listings today!

**RECORDS**—you can't miss when you buy at **MUSIC MASTERS**. You'll get fast and courteous service—special mailings that tell all about High Fidelity selections, and all the new record listings. Send your name, or your order (please include alternate selections) to **MUSIC MASTERS** immediately!

**RECORDS**—are brand new at **MUSIC MASTERS**. They're all factory fresh recordings—they've never been played before. Every record is inspected, dusted, cleaned and sealed in cellophane wrappers before being mailed. We are mail order specialists. Don't delay—send for our special lists today!

**HIGH FIDELITY**—Send for our **FREE Hi-Fi Equipment Catalog**. It contains equipment and special systems selected by **MUSIC MASTER** technicians. All the systems are pre-tested, pre-selected and matched for perfect tonal reproduction.

**MAIL ORDERS**—receive immediate attention. List the records you want, (with alternates) and send them to **MUSIC MASTERS** (include check or money order). Also include postal charges: East of Mississippi add 70c for first three records plus 10c for each additional record. West of Mississippi add 90c for first three records plus 10c for each additional record.

Complete Stock of Diamond Needles

**MUSIC  
MASTERS**

53 W. 47th Street  
New York, N. Y.

## WIENER BLUT HIGHLIGHTS

Johann Strauss

Irma Beilke, soprano; Traute Richter, soprano; Rita Streich, soprano; Klaus-G. Neumann, tenor; Fritz Hoppe, basso; Sebastian Hauser, tenor. Chorus and Orchestra of the Berlin Civic Opera, Hans Lenzer, conductor.  
URANIA URLP 7129. 12-in. 56 min. \$3.50.

This is an exceptionally generous selection from the Urania full-length recording of *Wiener Blut*. Quantity aside, it also conveys a true feeling of theatrical performance, as though the cast were not only used to singing the roles but acting them as well. Of the three leading sopranos, Miss Streich, who sings Pepi, is always in better control than Irma Beilke; Traute Richter, on her part, sings the role of the deceived wife as though she believes every word of it. The men are all adequate and most of the time very much *in* their roles. Even though there are no outstanding voices in the cast, this quality of conviction possessed and communicated by every member of the cast succeeds finally in making the recording a bright success. Urania's sound is satisfactory, if not notable in any respect.

## DATE FOR DANCING NO. 1

WESTMINSTER WL 3028. 10-in. \$3.95.

## IN THE CONTINENTAL MANNER Volume 1

WESTMINSTER WL 3017. 10-in. \$3.95.  
Herbert Seiter, piano, and rhythm group.



## Audiophile 78 RPM

microgroove issues are directed particularly to the critical audio "fan" who has good ears and good equipment.

Our 33 $\frac{1}{3}$  RPM issues have good commercial quality, enjoyable for their program content.

Descriptive folder available.

**AUDIOPHILE RECORDS INC.**  
*High Quality Recordings*  
SAUKVILLE, WISCONSIN

## IN THE CONTINENTAL MANNER Volume 2

WESTMINSTER WL 3018. 10-in. \$3.95.

## ORGAN BY MORGAN

Virginie Morgan, electric organ.

WESTMINSTER WL 3025. 10-in. \$3.95.

## ACCORDIANO

Gus Viseur, Loulou LeGrand, Jo Mouter.

WESTMINSTER WL 3026. 10-in. \$3.95.

## TANGOS NO. 1

WESTMINSTER WL 3024. 10-in. \$3.95.

## DANCE TO LATIN RHYTHMS NO. 1

WESTMINSTER WL 3021. 10-in. \$3.95.

## COCKTAIL HOUR NO. 1

WESTMINSTER WL 3023. 10-in. \$3.95.

## DANCE TO PARIS SWING. NO. 1

WESTMINSTER WL 3022. 10-in. \$3.95.

There is little in these Westminster light music recordings that has not been done better many times by American groups. *Date For Dancing No. 1* offers a few oom-pha fox trots in the best tradition of American hotel dance-bands, except that they're just not authentically innocuous enough; the rumba band, on the same record, suffers the same trouble. Herbert Seiter, on the *Continental Manner* recordings, plays the piano in a manner becoming almost synonymous with the "continental manner"; he tends to such cute tricks as occasionally inserting into his pleasant, tinkly playing an immediately recognizable classical theme, presumably to titillate the customers with the effect. *Organ By Morgan* is exactly what it says—a lady called Virginie Morgan at the electric organ, playing for all she's worth but creating little interest in the process. There's not much style, either, to *Paris Swing*, at least as it's presented here, nor to *Latin Rhythms*. *Tangos No. 1* is another matter altogether; it's a pleasure to hear the tango orchestras of Cahan-Colombo and Jaques Morino go to work uninhibitedly on a dance form that has never been much of a favorite in the U. S.

But for most Americans I'm afraid that the bulk of these recordings will have a diluted, ersatz quality. Certainly, they're harmless enough, but their nutrition value is negligible. Even the sound is not up to Westminster's strict standards; it's never really unsatisfactory but at moments it sounds built-up.

## CHILDREN'S RECORDS

By Sally McCaslin

Franz Liszt. His Story and His Music.

VOX VL 2630. 10-in. 33 $\frac{1}{3}$  rpm. \$4.00.

It was dinner time and the phonograph was playing this record. Allin Robinson, narrator, had described Liszt's childhood

on the Esterhazy estates where Papa Liszt was caretaker, how little Franz had given his first concert when only nine years old. Now he was talking about the composer's adult years.

"Franz Liszt," he said, "owned 365 neckties. . ."

The conversation at the dinner table went like this:

The ten year old: "365 neckties! Wow!"

The father: "Which is why he wasn't a better composer."

The ten year old: "Wasn't he a good composer?"

The mother: "He means that Liszt was so successful as a pianist he couldn't devote much time or energy to composing."

The six year old: "How many neckties do you own, Daddy?"

We draw a curtain over the pitiful answer. Our point is this sort of record does produce conversation. It is stimulating and educational for the whole family. One of Vox's series on great composers, it is not the best (Liszt was also too successful to arouse our sympathy); but it is good; and, like the others, produced with intelligence and care. When Robinson tells how Liszt had a piano taken to the station so that he could play while waiting for his train, we hear the sound of the piano gradually drowned by the real life sound of an approaching train. The Vox Symphony Orchestra plays selections from Liszt's compositions.

#### Diana and the Golden Apples.

CAPITOL KASF 3209. 45 rpm. \$1.10.

Someone had better get busy and form a "Society for the Protection of Fairy Tales." We suspect they are in for some bowdlerizing. Our fears are sparked by this record. Here, to music from Prokofeff's *Lieutenant Kijé*, we have the story of the Greek lass who agreed to be the wife of any man who could beat her in a race. She lost the race when she stopped to pick up the golden apples her suitor dropped as they ran. Capitol apparently feels that this is not a fit story for children. They have carefully rewritten it to explain that Diana was already very much in love with the man and therefore very glad that she lost the race. They also explain that the man was actually a faster runner than Diana but had to resort to the apple trick because he was slowed down by a wound in his leg. It all seems very silly to us and significant only in that it reflects the widespread American feeling that marriage for any but romantic reasons is tabu.

See why the fairy tales have to be changed? All those kings giving their daughters in marriage. And Horrors! We've just thought of something else: As I was going to St. Ives, I met a man with seven wives!

**Daniel Boone:** The Opening of the Wilderness.

**Sam Houston:** The Tallest Texan.  
ENRICHMENT RECORDS ERL 108. 10-in.  
33 1/2 rpm. \$3.95.

**The Winter at Valley Forge.**  
**Pocahontas and Captain John Smith.**

ENRICHMENT RECORDS ERL 107. 10-in.  
33 1/2 rpm. \$3.95.

The business of heroes is rather strange. So many of them are picked by chance and perpetuated out of proportion to their actual significance. Take Daniel Boone. We have no quarrel with his hero status. He is more interesting than most. But there must have been other men who pioneered with the same courage, suffered the same hardships, and whose names are unknown. Daniel Boone is a hero because we need one to illustrate that period in America's growth and to help shape our national consciousness. John Smith serves the same purpose. If Pocahontas had not saved his life, would America be any different?

One important thing about heroes is that they are the very best means of interesting children in history. This is also the important thing about these records. They are a fillip for the history class benefiting both students and teachers. The records are based on another fine project for children, Random House's Landmark books, each concerned with an outstanding person or event in America's past. They employ large dramatic casts, authentic sound effects and music.

Of the two records reviewed here, the Daniel Boone, Sam Houston record is the more successful. It is difficult to come up with anything new about George Washington; and Pocahontas, pleading for John Smith's life in lucid English, strained our credulity. However, when we heard it, we had just fought the battle of Boonesborough—ten days and nights worrying



#### WHAT IS HI-FI?

A journey behind the scenes with Kurt List, Westminster's musical director, describes high fidelity and the making of high fidelity records. Informative, interesting, of permanent value to every record buyer. For your free copy, send a card to:

**WESTMINSTER RECORDS  
DEPT. HF  
275 Seventh Ave., New York 1, N. Y.**

# FREE

Send No Money for  
Exclusive New Kind of Way  
To Protect Your Priceless  
**HI-FI RECORDS**

We will send you absolutely free and without obligation a sample of the amazing new Record-Saver which protects priceless recordings against dust, dirt, finger marks, jacket scratches, and accidental damage.

We make this offer to you so that you can discover this new development in record care . . . and get new pleasure and enjoyment from your recordings. Record-Savers also add hundreds of hours to the life of your costly stylus.

Record-Savers are a new kind of plastic jacket developed exclusively by us of Du Pont "Alathon." Record-Savers also ease handling and storage problems. Labels can be read without removing records from protective Record-Saver. Cannot be obtained in stores.

Write today for your free sample while supply lasts. Also ask for information on another exclusive—Kleen-Disk, a safe, thoroughly tested preparation which magically cleans valuable records, and removes static electricity in one application.

---MAIL TODAY---

**MARION PRODUCTS CO.—Dept. 5412HF  
6953 Murray Avenue  
Cincinnati 27, Ohio**

Please send me without cost or obligation my FREE Record-Saver. Also send FREE, information on Kleen-Disk, your safe, new preparation for record cleaning. It is agreed that no salesman will call.

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

## THESE ARE THE REASONS

why so many people are switching to THE MUSIC BOX'S unique Long Playing record mail order service:

- Every record guaranteed to be brand new, factory fresh and unplayed.
- Every record carefully inspected for visible imperfections, before mailing.
- Every record dusted, cleaned and enclosed in a cellophane envelope . . . to lessen possible damage from dust, while in transit.
- Every record carefully packed to reach you in perfect condition.
- Every order mailed to you POSTAGE FREE, anywhere in the U. S. A.
- Any LP record on any label. No substitutions made at any time . . . without your express approval.
- Fast, prompt and courteous service.
- Current Schwann LP catalog included in every package.
- THE MUSIC BOX is not a regular retail record store, but is devoted to mail order business exclusively. From picking to packing, all orders are handled, with the greatest care, by one person only.
- Inquiries, questions, or what have you on any matter relating to records cordially invited.
- All records sold at manufacturers' suggested list prices only. When ordering, simply list the records you want, with your check or money order to cover their cost . . . or, if you prefer your order will be shipped C. O. D. Sorry . . . no open accounts.

**The Music Box**

MAIN STREET  
GREAT BARRINGTON, MASS.

about our own scalp. We weren't in a mood to worry about John's.

Bongo and his Baboon Drum.

Sung by Burl Ives

DECCA K-132. 10-in. 78 rpm. \$1.14.

Look at the Little Kitty Kat.

Sung by Burl Ives

DECCA K-128. 10-in. 78 rpm. \$1.14.

Good old Burl! He's always welcome around here. These songs are particularly suited for children (from age two on up) because they are about animals and animals with *problems* at that. We like the Bongo one best. It features some rhythmic drumming and a resigned baboon. (He was the drum.)

Pedro in Argentina.

CHILDREN'S RECORD GUILD CRG-5035.

10-in. 78 rpm. \$1.19.

A collection of South American folk songs linked together by a skeletal story of life in Argentina. This is a typical offering of CRG. It's all very wholesome, but the songs, hamstrung by English words, are dull.

The Little Shoemaker.

Sung by Rosemary Clooney

COLUMBIA J 4-213. 45 rpm. 98¢.

We liked this better, the first time we heard it—about 1,000 times ago; but it's still a nice tune and presented well here. The children react as if they too had some of those "shoes that set my. . ." (a box of ear trumpets for anyone who can't finish the line).

The Little King of Yvetot.

YOUNG PEOPLE'S RECORDS. 10-in. 78 rpm. \$1.25.

This is a story-French folk song combination aimed at the two-to-six-year old's. It is moderately successful but we've come to expect better from YPR. The envelope blurb is interesting anyway. We quote: "The song lyrics for the record were written especially for Young People's Records by Leo Israel—which means

that the vocabulary and imagery are down to the level of young children." Anyone met this Mr. Israel?

A Child's Introduction to the Orchestra.

GOLDEN RECORDS. Eight 7-in. 78 rpm. \$3.95.

In our last column we wrote about records designed to acquaint the child with different musical instruments. This album dwarfs those previous ventures. It is an outstanding achievement, capable of becoming the standard work for acquainting the novice with the means and methods of symphonic music. Our chief accolade is for Alec Wilder, the composer; but Mitchell Miller, oboist and conductor of the orchestra, and the other musicians also give peak performances. Seven of the records are devoted to the individual instruments. Each side contains a song describing an instrument and then an orchestral arrangement featuring the instrument. The clear sweet melodies of some of these solos are delightful in or out of context. On the eighth record we hear the whole orchestra perform a miniature symphony. The theme is pointed out and the different movements explained to give the symphony unity.

The series comes in a cardboard carrying case, gay as an Easter egg; and there is also a little booklet with drawings and additional information.

Daddy's Report Card; Johnny Appleseed; Pig Polka; Songs from Walt Disney's Bambi.

LITTLE GOLDEN RECORDS. Four 6-in. 78 rpm. 25 cents.

These are a few of Little Golden Records' new titles. They have, along with other LGR's, two particular virtues. First: The music—Mitchell Miller and orchestra again—is professional and spirited. Second: they cost 25¢. We think it is important to produce such inexpensive records for children. Otherwise, the phonograph cannot compete with the television set because the average family cannot afford enough variety in records. What else, half as rewarding, can you buy for a quarter? Hang them on the Christmas tree. Disregarding content, they are barely more expensive than ornaments and they don't break.

NOW . . . THE HI-FI RECORD HIT OF THE AUDIO SHOWS!

REPLICA RECORDS presents  
ABSOLUTELY THE GREATEST DEMONSTRATION RECORDS

GLOCKENSPIELS, TRAPS AND  
PLENTY OF PIPES

Leon Berry at the Hub Skating Rink in Chicago. "stimulating contrast and full sound dimensions."  
Replica LP 33x501. 10-in. \$4.00.

THE LATIN SET

Bill Knaus plays Latin Americana a la Pipe Organ. "the magnificent theatre organ at its best."  
Replica LP 33x500. 10-in. \$4.00.

ARAGON ORGAN with HAL PEARL  
Hi-Fi favorites on the organ of the Aragon Ballroom in Chicago.  
Replica LP 33x502. 10-in. \$4.00.

GLOCKENSPIELS, TRAPS AND  
PLENTY OF PIPES VOL. II  
Volume I was so sensational, we just had to make volume II. "startling realism, crisp definition."  
Replica LP 33x503. 10-in. \$4.00.

WRITE FOR  
FREE CATALOGS

DAUNTLESS INTERNATIONAL

225 Lafayette Street  
New York 12, N. Y.

## The Magic Toy Shop.

DECCA K-119. 10-in. 78 rpm. \$1.14.

The rarefied atmosphere of the fairy tale suits the rarefied atmosphere of the ballet. In both the wicked are never really wicked. The good are good without a struggle. On this record, even without the dancers, we get a good idea of this happy blend. The story, from the Rossini-Respighi ballet *La Boutique Fantasque*, concerns a toy shop where for one magic night the toys all come to life. The little tin soldier, secretly in love with a princess doll, rescues her before she is run over by a toy electric train. A grouchy old teddybear gets his come-uppance. The clock strikes, and the toys, having worked out their frustrations, go happily back to being toys. The Royal Opera House Orchestra, Covent Garden, plays the music—sweet, riotous, or sad to fit the situation. Danny Kaye's narration, quiet and detached, adds to the pleasure. We watched some little girls listening to *The Magic Toy Shop*. They liked it so much they looked like children in a fairy tale—rapt, beautiful, for a moment, good without a struggle.

## What Is a Boy? What Is a Girl?

DECCA K-130. 10-in. 78 rpm. \$1.14.

This record embarrassed us, not by its sentimentality (we were braced for that), but because whoever wrote it really made a serious effort to pin down the essence of little girlness and little boyness. Of course he was doomed to failure. Children aren't that much alike and, if they were, our language isn't precise enough to describe them. Even so, most parents will like the record because it does show a nice feeling for children. And the children (little human beings) like hearing themselves talked about.

The record consists of two short essays with background music. Some of the observations are fairly perceptive. At least one little girl we know had the grace to blush at the line "little girls dislike snowsuits, vegetables, and staying in the front yard. . ."

The narrator is Jackie Gleason, the last person we would have thought of, which goes to show how perceptive we are:—He's very good.

If you missed Roland Gelatt's new column, "Music Makers," it's on page 53.

## AUDIO FIDELITY RECORDS

presents  
STUDIES IN HIGH FIDELITY SOUND  
MERRY GO ROUND MUSIC

High, medium and low frequency on a crazy carousel.  
AUDIO FIDELITY LP 901 10" \$4.00

## DRUMS OF THE CARIBBEAN

Mambos, Rhumbas, Voodoo. Vibrant presence.  
AUDIO FIDELITY LP 902 10" \$4.00

distributed by  
DAUNTLESS INTERNATIONAL

225 Lafayette St. New York 12, N. Y.



## Record Market



## THIS IS IT!

A device for cleaning both record and stylus without risk of damage to either. FREE your records of dust and grit by using this unique NO bristle brush, chemically treated for static, that operates with a "duster" action. Not a cloth to rub with. Not a liquid to spray. A spring-like motion of the brush, fans the dust from the grooves. A jet blast of air cleans the lint from the stylus. Begin now to enjoy better sound from your system by using this new HI-FI BRUSH-BLOWER.

only \$1.00 Postpaid  
(Makes an excellent Christmas Gift)  
HIGH FIDELITY SALES  
Hi-Fi Bldg. Burlington, North Carolina Box 1676

## HI-FI RECORD CENTER

Selected • Inspected • Guaranteed  
Factory-Fresh • Unplayed  
LP Records • Plastic Jacketed  
Free Packing & Shipping

FREE — Famous Duotone Electrowipe  
with \$10 order.

Catalog 25c or Free with Order

4710 Caroline, Houston 4, Texas

## STATICLOTH

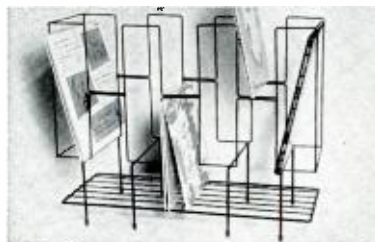
saves your records

Prevent slow ruin of precious HI-FI and LP records from dust and ground-in grit attracted by static charges. Play the clean groove, hear music at its best. STATICLOTH cleans, lubricates and destroys static. Ask for it, ONLY 49c at your record dealer.

## STATICLOTH

Record Cleaning Cloth

Interelectronics Corporation  
2432 Grand Concourse, N. Y.



## WROUGHT IRON RECORD RACK

Holds 200 LP's. Black finish with rubber tips. Size 19½" high, 25" long, 9½" deep. Sturdy construction. Ten separate sections allow for ideal storage of music by style, composer, artist. Several racks may be placed side by side to form a complete library of records. Please remit with order. Satisfaction Guaranteed or Money Refunded. Shipped Express Collect. **\$9.95**

LESLIE CREATIONS, 2116 Robbins St., Dept. 209, Phila. 49 Pa.

Hear FREE AUDITIONS  
of exclusive pre-recorded  
SWAIN-A-FONIC  
MUSIKON TAPES

## YOUR DEALERS

Send for FREE CATALOG  
of 40 half-hour programs at  
\$6.85 and \$9.85 each.

Write Dept. HF-12

HACKSWAIN  
STUDIOS  
P.O. BOX 2384 • SARASOTA • FLORIDA



MUSIC FOR THE ORGAN — VOL. II  
A Demonstration Record illustrating the  
Fabulous Dynamic and Frequency Range  
of the Incomparable Möller Organ

Preludes, Fugues and Chorales

Dandrieu, Karg-Elert, Pachelbel,  
Schroeder, Bach and Kirnberger  
Ernest White, Edward Linzel; Organists

Möller LP E5 12" \$5.95

distributed by

DAUNTLESS INTERNATIONAL  
225 Lafayette St. New York 12, N. Y.  
A b & c production

## CHICAGO'S

Hi-Fi Record  
Headquarters

101 labels—featuring  
Audiophile and Cook

## DUBLIN'S

203 W. Wacker Dr., Chicago 6, Ill.

FOLK  
MUSIC  
SAMPLER!



ELEKTRA issues a special High Fidelity 10" Long Playing record featuring selections from twelve of our folk releases.

Each Folk Music Sampler is pressed on pure vinyl, triple inspected and carefully packaged in a dust-free plastic envelope, which in turn is protected by a hard jacket.

This unique Elektra release is specially priced at \$2.00 (postpaid) and is available only from:

ELEKTRA RECORDS  
361 Bleeker St., N. Y. C., N. Y.

# Widest choice of advanced ideas

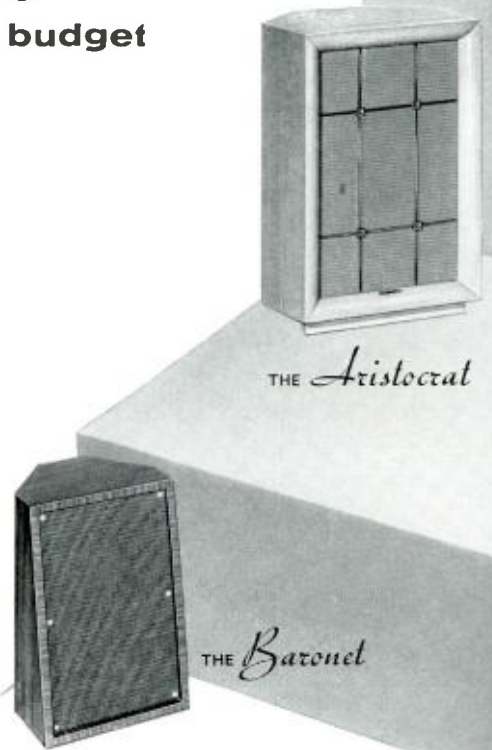
## FOR UTMOST HIGH-FIDELITY PLEASURE

the **ONLY** complete line – makes it easy  
to suit your space, your decor, your budget

In so many ways, *Electro-Voice* makes certain you derive maximum enjoyment from high fidelity. Utilizing the Klipsch horn-loading principle, new E-V concepts bring you a remarkable series of compact, folded-horn corner enclosures and multiple-way speaker systems. Each enclosure is skillfully engineered to achieve the most extended bass range possible and to enhance the highs, smoothly, efficiently—to give you music as you want to hear it. Each is designed for proper room placement and room coverage—and styled to complement any interior decor.

With the matching E-V 2-way, 3-way or 4-way speaker system of your choice, you achieve the ultimate in listening pleasure. For here, the audio spectrum is divided into 2, 3 or 4 reproducing elements—each designed for top efficiency and cleanliness within its own frequency range—from the lowest bass to the highest audible frequencies, with accurate musical balance.

In the complete E-V line, you have the widest choice. You can select a complete, integrated system or start modestly on the E-V step-by-step building-block plan. You can select an enclosure, individual components or separate utility system for building-in arrangements. Whichever you choose, no finer investment can be made for more gracious living.



KLIPSCH-LICENSED

# *Electro-Voice*<sup>®</sup> HIGH-FIDELITY

**The PATRICIAN IV.** Incomparable 4-way system—acclaimed by critics the finest reproducer of all. Divides audio spectrum in 4 sections, each specifically designed for utmost efficiency and distortion-free fidelity. Completely wired and installed in elegant custom-crafted folded horn corner cabinet of selected woods in hand-rubbed finish. Has three level controls for adjusting mid-bass, presence and brilliance to balance room acoustics. 62 in. high, 40 in. wide, 29 in. deep. Mahogany or Blonde. Audiophile Net, \$772.50

**Model 103C-115 PATRICIAN Utility System.** Provides interior working assemblies of the Patrician 4-way speaker system without the outer decorative housing—ready to assemble with common tools and operate. Audiophile Net, \$528.00

**The GEORGIAN.** Magnificent 4-way speaker system. Completely wired and installed in handsome custom-crafted folded horn corner cabinet. Divides the audio spectrum properly into four sections, each designed for its particular range, to assure remarkable purity of tone. Has vital presence and brilliance controls to balance room acoustics. 53 in. high, 34 in. wide, 36 in. deep. Mahogany. Audiophile Net, \$495.00  
Blonde. Audiophile Net, \$515.00

**Model 105-106 GEORGIAN Utility System.** Complete 4-way speaker system ready to assemble and operate. Includes all parts of the Georgian except the outer decorative housing. No cutting or fitting required. Audiophile Net, \$295.20

**The REGENCY.** Low-boy style folded horn enclosure with built-in corner. Designed for E-V or other 15" speaker or E-V 2- or 3-way speaker system without modification. Can be used in corner or against flat wall. Selected veneers 29 $\frac{1}{2}$  in. high, 33 $\frac{1}{2}$  in. wide, 19 in. deep. Enclosure only. Mahogany. Audiophile Net, \$120.00  
Blonde. Audiophile Net, \$129.00

**REGENCY II.** Complete 2-way system. Consists of Model 114A separate 2-way system, wired and installed in Regency enclosure. Mahogany. Audiophile Net, \$310.20  
Blonde. Audiophile Net, \$319.20

**REGENCY III.** Complete 3-way system. Consists of Model 114B separate 3-way system wired and installed in Regency enclosure. Mahogany. Audiophile Net, \$355.20  
Blonde. Audiophile Net, \$364.20

**The SKYLARK.** Compact, efficient 3-way 8" speaker system completely wired and installed in functional design folded horn enclosure for bookcase or table use. 14 in. high, 33 in. wide, 10 $\frac{3}{4}$  in. deep (11 $\frac{3}{4}$  in. high with decorative foot-mounts removed).

Mahogany. Audiophile Net, \$89.70  
Blonde. Audiophile Net, \$92.70

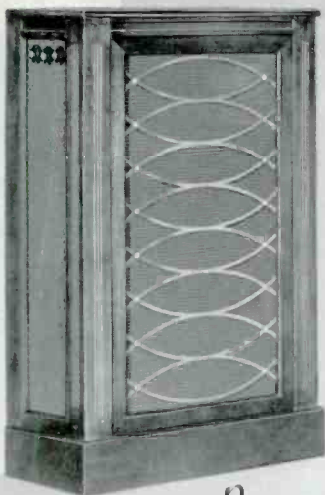
**The BARONET.** Folded horn corner enclosure for E-V or other 8 in. speaker. Extends bass range down to 35 cps at phenomenal efficiency. Small size permits use anywhere. Hand-rubbed hardwood veneers. Graceful sloping front. 22 $\frac{1}{2}$  in. high, 14 $\frac{1}{2}$  in. wide, 13 $\frac{3}{4}$  in. deep. Enclosure only.

Mahogany. Audiophile Net, \$39.00  
Blonde. Audiophile Net, \$41.40

COMPLETE LINE OF COMPONENTS, SEPARATE SYSTEMS, AND CONSTRUCTION DRAWINGS ALSO AVAILABLE



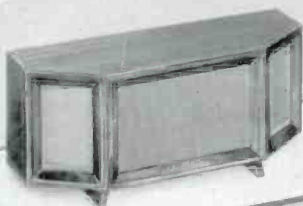
Research-Engineered  
High-Fidelity Loudspeaker Systems



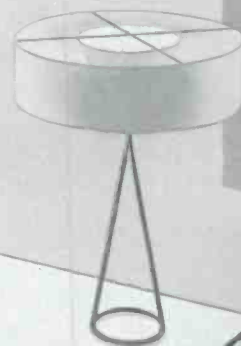
THE *Patrician*



THE *Georgian*



THE *Skylark*



THE *Regency*



# REPRODUCERS

The ARISTOCRAT. Folded-horn corner enclosure for E-V or any full-range 12 in. speaker or E-V separate 2- or 3-way speaker system, without modification. Provides unusually smooth reproduction down to 35 cps. Selected veneers. 29 $\frac{3}{8}$  in. high, 19 in. wide, 16 $\frac{1}{8}$  in. deep. Enclosure only.

Mahogany. Audiophile Net, \$66.00  
Blonde. Audiophile Net, \$72.00

ARISTOCRAT I. Complete 2-way system. Consists of Model 108 separate 2-way speaker system wired and installed in Aristocrat enclosure.

Mahogany. Audiophile Net, \$179.40  
Blonde. Audiophile Net, \$185.40

ARISTOCRAT IA. Complete 3-way system. Consists of Model 108A separate 3-way speaker system completely wired and installed in Aristocrat enclosure.

Mahogany. Audiophile Net, \$212.40  
Blonde. Audiophile Net, \$218.40

ARISTOCRAT II. Complete 2-way system. Consists of Model 111 deluxe separate 2-way speaker system completely wired and installed in Aristocrat enclosure.

Mahogany. Audiophile Net, \$235.20  
Blonde. Audiophile Net, \$241.20

ARISTOCRAT III. Complete 3-way system. Consists of Model 111A separate 3-way speaker system wired and installed in Aristocrat enclosure.

Mahogany. Audiophile Net, \$280.20  
Blonde. Audiophile Net, \$286.20

No Finer Choice than

# Electro-Voice®

ELECTRO-VOICE, INC. • BUCHANAN, MICH.

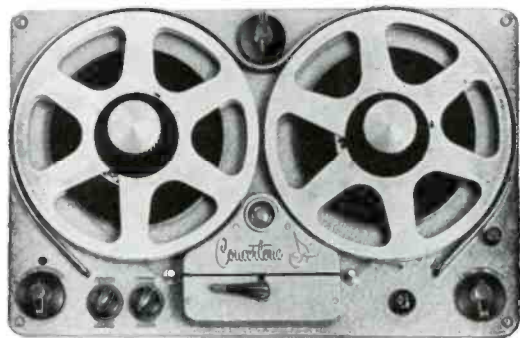
Export: 13 East 40th St., New York 16, N.Y., U.S.A. Cables: Arlab

SEE THEM . . . HEAR THEM AT YOUR ELECTRO-VOICE DISTRIBUTOR OR WRITE FOR INFORMATION

the professionals are adding

## CONCERTONE

for Christmas... ❄️



**BECAUSE** it completes the home audio system.

- it's the lowest priced tape recorder with *all* of the listening and operating qualities of costly professional models.
- up to 2 hours continuous recording.
- monitors from tape while recording.
- flawless tape motion—3 separate heavy duty motors; 2-speed direct drive—minimum wow and flutter.
- horizontal or vertical operation.

**BECAUSE** with Concertone; "... just like being there!"

**AND BECAUSE** until Christmas 1501 Concertone is priced at \$345, CARRYING CASE INCLUDED!

WRITE FOR BROCHURE NO. 4 D



### SPECIAL HOLIDAY GIFT OFFER:

Handsome carrying case (Model 505C, user's net \$47.50) free with any 1500 Series recorder. Models 1501 and 1503, Fair Traded at professional users' net (including case)—**\$345** Model 1502 (including case)—\$445.

SUPPLIES LIMITED. OFFER MAY BE WITHDRAWN AT ANY TIME WITHOUT NOTICE.



## Berlant & Concertone

4917 W. Jefferson Blvd., Los Angeles 16, Calif.

Manufacturers of Berlant studio recorders and accessories

THE FOLLOWING FRANCHISED DISTRIBUTORS ARE FEATURING THIS SPECIAL PROMOTION.

- |  |   |
|--|---|
| <b>BALTIMORE</b><br>Hi-Fi Shop, American Distrib. Co., 2 No. Howard St   | <b>MINNEAPOLIS</b><br>Paul A. Schmitt Music Co., 88 So. Tenth   |
| <b>BELLINGHAM, WASH.</b><br>Walkus Supply, 110 Grand Ave.  | <b>NASHVILLE</b><br>Nicholson's High Fidelity, 105 Eighth Ave. North  |
| <b>BEVERLY HILLS</b><br>T-111-O Communication Co., 407 Commercial St.  | <b>NEW YORK</b><br>Goody Audio Center, Inc., 235 W. 49th St.<br>Grand Central Radio, Inc., 124 E. 44th St.<br>Heins and Bolet, 68 Cortlandt St.<br>Leonard Radio, 69 Cortlandt St.<br>Perrett Camera Stores, Inc., 415 Lexington Ave.<br>Sonocratl Corp., 115-117 W. 45th St.<br>Terminal Radio Corp., 85 Cortlandt St. |
| <b>CANTON</b><br>Grosman Camera Center, 331 Cleveland Ave. No. W   | <b>OAKLAND</b><br>W. D. Brill Co., 10th & Jackson Streets   |
| <b>CHICAGO</b><br>RFD Arthur Hazel, Inc., 918 E. 55th St.<br>Voice and Vision, 53 E. Wallon Place  | <b>PHILADELPHIA, PA.</b><br>Radio Electric Service, Inc.<br>N. W. Cor. of 7th & Arch Sts.   |
| <b>CINCINNATI</b><br>Customcrafters Audio, Inc., 2259 Gilbert Ave.   | <b>PITTSBURGH</b><br>Radio Parts Co., 929 Liberty Ave.  |
| <b>CLEVELAND</b><br>Olson Radio Warehouse, 2020 Euclid Ave.<br>Pioneer Electronic Supply, 2115 Prospect  | <b>RENO</b><br>Art Rempel Sound Service, 460 Wells Ave.   |
| <b>COLUMBIA, S. C.</b><br>Dixie Radio Supply, 1628 Laurel St.  | <b>SAN DIEGO</b><br>Breier Sound Center, 3781 Fifth Ave.  |
| <b>DETROIT</b><br>T. L. A. Laboratories, 7422 Woodward Ave.  | <b>SAN FRANCISCO</b><br>High Fidelity Unlimited, 211 So. San Mateo Dr<br>San Francisco Radio Supply, 1282 Market St.  |
| <b>GLENDALE, CALIFORNIA</b><br>Glendale Recorders Co., 319 No. Central Ave.  | <b>SEATTLE</b><br>Seattle Radio Supply, Inc., 2117 Second Ave.<br>Western Electronic Supply Co., 717 Dexter Ave.  |
| <b>GRAND RAPIDS</b><br>Radio Parts, Inc., 542-548 So. Division   | <b>SPOKANE</b><br>20th Century Sales, Inc., 1021 W. First Ave.  |
| <b>HOUSTON</b><br>Wrye Co. Ltd., 7045 Welch<br>Audio Center, Inc., 1633 Westheimer   | <b>ST. LOUIS</b><br>Aeolian Co. of Missouri, 1004 Olive St.   |
| <b>JAMAICA, N. Y.</b><br>The Audio Exchange, Inc., 159-19 Hillside Ave   | <b>TORONTO, CANADA</b><br>Custom Sound and Vision, 390 Eglinton Ave. W.   |
| <b>JUNEAU, ALASKA</b><br>Alaska Radio Supply, Box 2538   | <b>TUCKAHOE, N. Y.</b><br>Boynston Studio, 10 Pennsylvania Ave  |
| <b>LOS ANGELES</b><br>Gateway to Music, 3089 Wilshire Blvd.<br>Los Angeles Portable Recorders, 521 No. L4 Cienega<br>Magnetic Recorders-Co., 7120 Melrose Ave. |   |



## TESTED IN THE HOME



*These reports may not be quoted or reproduced, in part or in whole, in any form whatsoever, without written permission from the publisher. Because of space limitations we normally attempt to report only on products of wide general interest. Thus, omission does not, per se, signify condemnation, although reports are seldom made on equipment that is obviously not reasonably high in fidelity. — Each report is sent to the manufacturer before publication; he is free to correct the specifications paragraph, to add a comment at the end, or to request that the report be deferred (pending changes in his product) or not published at all. He is not permitted, however, to amend or alter the report.*

### Angle-Genesee Junior Cabinets

**SPECIFICATIONS** (furnished by manufacturer): A line of small bass-reflex speaker enclosures and matching equipment cabinets, available finished or unfinished and in kit form. Material is  $\frac{3}{4}$ -in. lumber core plywood. **Dimensions:** all Junior cabinets are  $21\frac{1}{2}$  in. wide by  $18\frac{1}{2}$  deep by 34 high. **Equipment cabinets:** available finished or unfinished with doors (model 110D) or without doors (model 110W), and as a kit without doors (model 210S). Each has a chassis compartment 20 in. wide by  $15\frac{7}{8}$  deep by  $17\frac{3}{4}$  high, and a record player compartment with a shelf  $19\frac{3}{4}$  in. wide by 17 deep. Clearance above player board is  $7\frac{3}{8}$  in.; below top of board,  $4\frac{3}{8}$ ; board is on pull-out drawer. **Speaker enclosures:** model 130 is finished or unfinished assembled version, model 230S is unfinished kit. Total inside volume, exclusive of padding, is 6 cu. ft. Adjustable bass-reflex port has maximum opening 6 by 14 in. Cabinet is cut for 15-in. speaker; adaptor board (model 12-J) is available for 12-in. speaker. All equipment and speaker cabinets available in traditional or modern styling; standard modern-style finish is natural birch, standard traditional-style finish is natural mahogany. Special finishes are wheat, fruitwood, ebony and walnut. Finishing kits, for natural mahogany or walnut, contain all necessary materials except varnish. **Prices:** model 110D — finished, \$89.50; unfinished, \$74.50. Model 110W — finished, \$79.50; unfinished, \$64.50. Model 210S — \$47.70. Model 130 — finished, \$59.50; unfinished, \$49.50. Model 230S — \$35.70. Model 12-J adaptor — \$1.50. Finishing kit — \$4.95. **Manufacturer:** Angle-Genesee Corp., 107 Norris Drive, Rochester, New York.

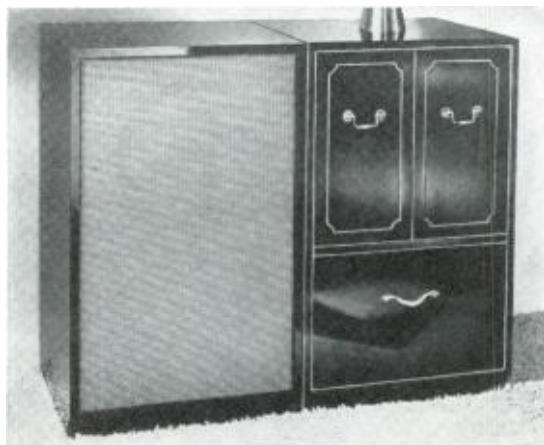
Angle-Genesee seems to be quite consistent in producing well-made and well-designed cabinets. Even the two "juniors" reported on here are heavy and sturdy throughout;  $\frac{3}{4}$ -in. solid-core veneer is used not only in the speaker cabinet but also in the equipment cabinet. Finish is clean and silky; styling gracious.

The speaker cabinet is a conventional bass-reflex design for 12 or 15-in. speakers. Port can be tuned from the inside; approval is due A-G for recognizing that if you're going to use a bass-reflex enclosure, precise adjustment of the size of the port is required for best results. Cabinet is lined; both front and back are removable. On the one sent to us for examination, the front was lightly and partly screwed in. For our money, we'd just as soon it had been firmly and completely screwed in, since it's easy enough to mount the speaker from the rear and screwing in the front

panel is just another operation. Four bolts are pre-mounted for attaching the speaker; suggestion to A-G: use bolts  $\frac{1}{4}$ -in. longer next time. The ones provided aren't (weren't) long enough for a heavy-framed British speaker.

The equipment cabinet exactly matches the speaker enclosure in style and size. A sliding drawer big and deep enough for a changer or transcription turntable and arm is at the bottom. Tuner, control unit, and so forth mount on a panel recessed behind the two doors. Equipment mounts on Angle-Genesee's clever and simple rail mounting system, giving complete flexibility and ease of installation. The record player drawer slides easily and smoothly! (Reason for exclamation point will become apparent in a moment.) — In summary, these are two fine cabinets.

An innovation for Angle-Genesee is the availability of kits. Both these cabinets may be had as precision-cut pieces of wood, smoothly sanded but unfinished, at a considerable saving to the purchaser. We put together the equipment cabinet; having had some previous experience with cabinet construction, no difficulty was encountered. We do urge the prospective kit assembler to proceed with great caution and to be absolutely certain he knows where



*Speaker and equipment cabinets in Angle-Genesee Junior line.*

every piece is going to fit before screwing and gluing things together. There are 33 pieces of wood in the equipment cabinet kit; some of them can be turned the wrong way around, with disastrous results. We also urge that big glue clamps be on hand. The wood is cut with great precision and the junction of the top with the sides can be made almost invisible if clamps are available. We didn't have any, and the joint on our cabinet is not invisible! We also suggest that the operation of mounting the drawer on its slides be left until you have had a good night's sleep and are fully imbued with calm but firm purpose. We probably don't know the trick, but we certainly had a deuce of a time with them! Even after a couple of hours of fussing and adjusting, and the final achievement of a drawer which went in and out with only a few bumps and groans, we never did come near the melted-butter smoothness of the finished A-G cabinet which stood tantalizingly at one side! However, the cabinet did look pretty good, and after a few friends got out their best compliments, we began to be proud of ourselves.

Then we started over. It seemed to us that with minor changes, we could solve a household problem: a medium-fi all-in-one-cabinet arrangement. We say "medium-fi" because we had to put the speaker in the same cabinet with the changer and other equipment; this is contrary to the rules of good hi-fi practice. So we cut the equipment panel to fit where the changer drawer normally went and mounted an 8-in. speaker thereon; then we closed in the top and back with heavily-padded scraps of wood. We left the bottom open so that we had sort of a base-reflex (as bass-reflex is so often misspelled!) enclosure; the cabinet sits up on a toe-in or whatever it's called that runs around the two sides and front, but is open at the bottom and back.

The changer drawer was mounted above the speaker; then we had a piece of panel left over which we mounted near the top for the control unit and amplifier. Aside from sliding drawer troubles, already discussed, the whole worked out very nicely and sound is surprisingly good. The household problem was well solved.

For those who are interested, the equipment installed was a Stromberg-Carlson 8-in. speaker, especially designed for small enclosures (and a nice unit, too); a Bogen turntable with G-E RPX-052 cartridge, and a Brociner Mark 12 amplifier. All the equipment was on hand for "Tested in the Home" reports; the household problem was the provision of record-playing facilities for the pianist in the family. It was essential to use a variable speed turntable so records could be "tuned" to match the pitch of the piano; the Bogen-Lenco was moderate in cost and worked out beautifully; high fidelity was not necessary, but relative compactness was. In a final installation, the control flexibility of the Mark 12 would not be required; we'd wind up with nothing more than an on-off switch and a volume control on the front panel, with a small fixed preamp and a power amplifier hidden out of sight.

We have congratulated Angle-Genesee for their cabinetry in previous reports in this section, and we're glad to be able to do so again. Fine products! — C. F.

## Audubon Bird Call

**SPECIFICATIONS** (furnished by manufacturer): a device for the production of variable high-frequency sounds, measuring 2 3/16 by 1 1/16 in., and consisting of a revolving pewter cylinder centered in a resinated and resonating hollow chamber. **Frequency response:**  $\pm 32$  db from 496 to 18,416 cycles per second. **IM distortion:** negligible. **Harmonic distortion:** none. **Power output:** variable between 0.0003 to 0.025 acoustic watts, measured according to established standards in an anechoic chamber 7 by 11 by 13 in. **Accessories:** a container of 1 gram of special high-viscosity resin is furnished with each unit in order to reestablish power output should it fall below specifications after much use. **Price:** \$1.50. **Manufacturer:** Roger W. Eddy, Newington 11, Conn.



During the past three weeks, we have thoroughly tested this equipment, both under home and free-field conditions. It may be stated unequivocally that it meets the high standards set for it in the specifications outlined above. It should find many users in the homes not only of high fidelity enthusiasts but of others also; if a microphone is available, its range of usefulness will be considerably extended.

Our home tests covered a variety of situations. In one, we connected a high-quality microphone through an amplifier to an oscilloscope, and were thus able to observe and study the waveforms produced by this unit. It was found that it created very sharp and abrupt wave-fronts, with extraordinarily rapid rates of decay. Having thus examined the basic wave shapes, we connected a series of high frequency loudspeakers which had been loaned to us for testing purposes. It was thus possible to compare original with reproduced sound. All but one speaker was summarily rejected as unable to handle the transient response required by the Audubon unit. The final speaker developed a ruptured diaphragm due to overloading.

During these tests, the family dog disappeared and was not seen again for three days, thus reassuring us as to the accuracy of the high-frequency claims made by the manufacturer.

Another home test involved the use of a tape recorder. We were obliged to operate at 15 ips because the frequency response at slower speeds was found to be inadequate. Very careful preparations were made for this test. The recorder output was monitored on an oscilloscope; since the recorder had both record and playback heads, it was possible to check both input and output and thus determine frequency response, distortion, and so forth. This in itself was found to be a most interesting and worth-while study.

Having satisfied ourselves that the basic equipment would stand the test, we prepared a continuous loop of tape. On this we recorded a series of high-frequency bursts, ranging in frequency from around 3,500 to 16,200 cycles and lasting from 18 to 78 milliseconds. We connected the output of the tape recorder through 116 ft. of line cord to a small speaker situated in the closet of our guest room. Shortly thereafter, some week-end visitors arrived. Two

*Continued on page 101*

# Why

the life of your precious records  
is prolonged with the

## MIRACORD XA-100

Record Changer

### The principle of the "Magic Wand"

Normal position: The record stack is resting on 3 resilient supports (A). Important: uniform horizontal position. No need for a stabilizing weight with this 3 point support.

1

Release: The downward-drawn pull rod (C) stretches the expanding spring (B) in three directions so that the stack of records is held firmly. At the same time the retracted spring supports release the bottom record, so that it can drop.

2

Record stack moves into place. The pull-rod is drawn up again by compression spring (D) the sprung supports are thereby extended again and receive the returning stack of records.

3

Final switching-off: The last record has dropped. The expansion spring thus has greater lift and by means of the wire-release (E) inside the pull-rod, effects the final switch-off.

4

The self-contained expansion mechanism of the "MAGIC WAND" controls the placement of the record on the turntable: the expansion spring stretching in three directions within the wall of the "MAGIC WAND" supports the stack of records firmly; the three resilient supports release the bottom record, perfectly horizontally; there is no friction between the released record and the record stack, so that scratches are never caused on the record surfaces.

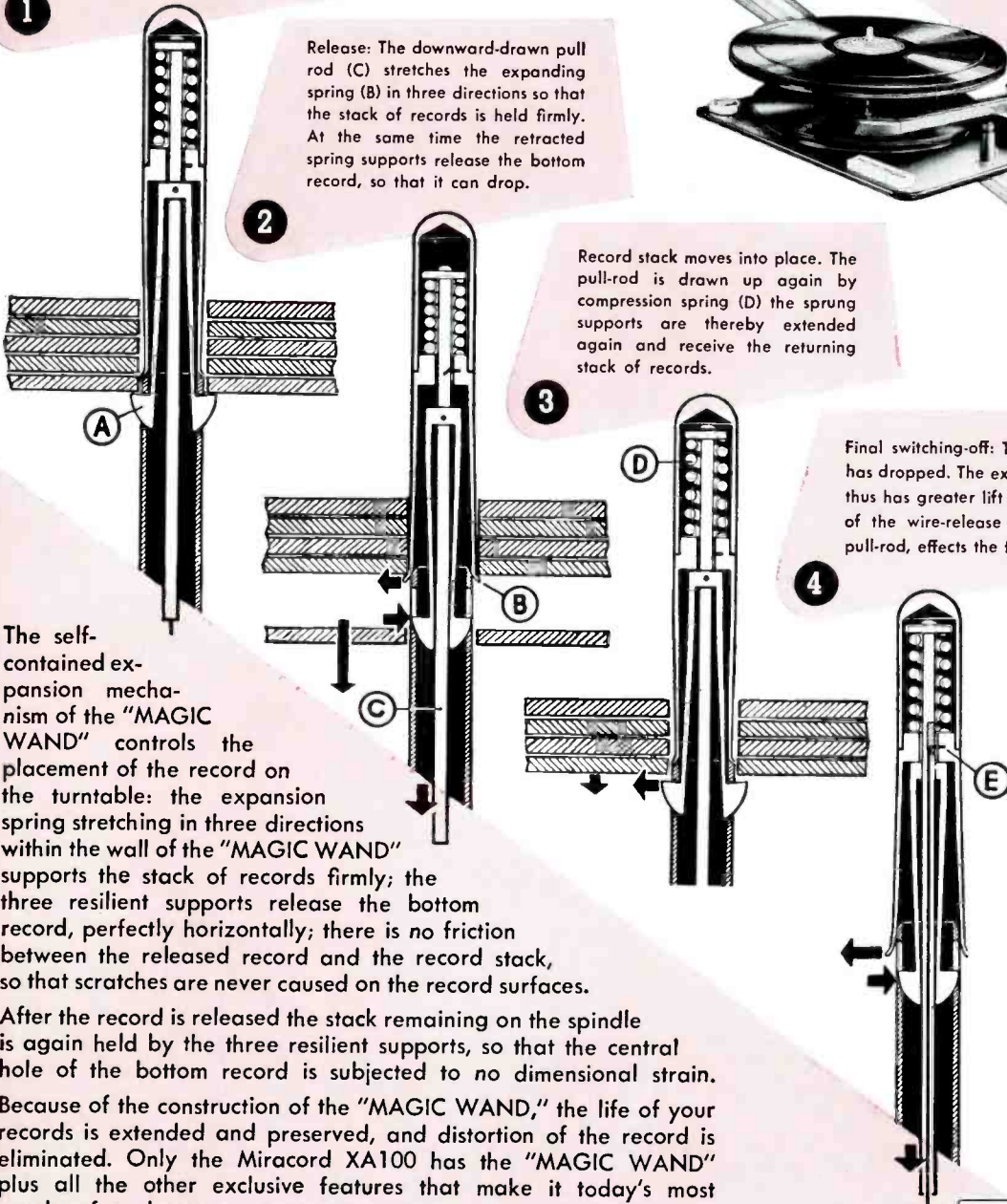
After the record is released the stack remaining on the spindle is again held by the three resilient supports, so that the central hole of the bottom record is subjected to no dimensional strain.

Because of the construction of the "MAGIC WAND," the life of your records is extended and preserved, and distortion of the record is eliminated. Only the Miracord XA100 has the "MAGIC WAND" plus all the other exclusive features that make it today's most sought after changer.

In designing the Miracord XA100 Record Changer particular attention was paid to the perfection of the spindle. Conventional spindles often caused the central hole of records to be dangerously enlarged, and sometimes "egg-shaped". This distortion results in irregular revolution of the record and consequent distortion of sound.

After exhaustive research the straight "MAGIC WAND" spindle was developed. This revolutionary spindle is used exclusively on the Miracord XA100 Record Changer.

The "MAGIC WAND" spindle positions the stack of records horizontally on three resilient supports. During a change of records, at no time is the load on any record greater than the weight of a single record.



## AUDIOGERSH CORPORATION

23 Park Place, New York 7, N. Y.

Exclusive distributors in the U.S. for Elac record players

**AUDIOGERSH CORPORATION**  
23 Park Place, New York 7, N. Y.  
Please send me descriptive literature.

Name .....

Address .....

City ..... Zone ..... State .....

INTRODUCING

# THE Solitaire



## New Integrated Audio Amplifier by craftsmen

Unquestionably, Craftsmen's new SOLITAIRE is today's perfect answer to integrated audio amplifier design. It combines an equalizer-preamplifier, a dual noise filter, and a 20-watt amplifier, with power sufficient to drive any speaker system perfectly. Its controls permit unequalled flexibility, yet retain operating ease. Its chassis is housed in handsome, leather-etched steel, a styling innovation.

Above all, the SOLITAIRE provides you with superior sound and more usable features per dollar — another engineering achievement from Craftsmen, at only \$113.50 net!

### Specifications

Power Output: 20 watts—Reserve for 40 watt peaks.  
Freq. Response:  $\pm$  1 db 10 cycles to 30 KC at 20 watts.  
Hum and Noise: -60 db on phono. -70 db on high channels.  
Distortion: Less than 0.1% 1M at normal listening levels, measured through the total audio system—not the power amplifier alone.  
Damping Factor: 12:1.  
Size: 4 x 14½ x 11½". Weight: 22 lbs.  
Inputs: (4) Phono, TV, Tuner, Tape.  
Output: Cathode follower for tape recorder.

Equalization: 6 useable positions—AES, LONDON, RIAA, LP, EUROPEAN, NAB.  
Bass Tone Control: 15 db boost and 13 db attenuation at 50 cycles.  
Treble Tone Control: 15 db boost and 13 db attenuation 10 KC.  
Loudness Control: Full Fletcher-Munson compensation with front panel level-set. Loudness contour continuously variable from full to none.  
Dual Filter System: Low cut filter, 3 positions: Flat, 40 cycles, 150 cycles, at 12 db per octave slope. High cut filter, 3 positions: flat, 6,500 cycles, 3,000 cycles, 12 db per octave slope.

For complete information send for bulletin 13.

World's Largest Exclusive Makers of High Fidelity Equipment

**The Radio Craftsmen Incorporated, Dept. F12**  
4403 N. Ravenswood Ave., Chicago 40, Illinois

## TESTED IN THE HOME

*Continued from page 98*

and one-half hours after they had retired, the tape recorder was started.

Early results indicated that the test, if it had been completed, would have shown significant results. Unfortunately, the subjects of our tests were obliged to depart much earlier than had been anticipated. We are looking forward to next summer when more guests are expected, though it probably will not be possible to work with the same subjects.

The free-field tests proved inconclusive. More than an hour of producing high-frequency bursts brought forth nothing more than three cats who apparently were as hopeful as we that our efforts to attract members of the avian group would be successful. It is understood, however, that others have had dramatic results from such experiments, and we must put down our failure to inadequate preparation.

We strongly recommend the Audubon Bird Call to almost anyone at any age. You do not need to be a high fidelity enthusiast or even have high fidelity equipment to enjoy its many potential applications. The hi-fi fan will, as we did, find many uses for it, both serious and frivolous. — C. F.

**MANUFACTURER'S COMMENT:** We knew we should have expended more effort to keep our product out of the hands of unscrupulous persons. "Ruptured diaphragm," indeed! As for the family dog disappearing for three days — our family dog disappears quite often, in fact he is gone most of the time, but we always assumed this was for reasons of his own, and not because of our birdcalls. However, we were pleased to learn that our birdcall can be used to rid a summer place of unwanted guests. This gives us an idea. Anyway, we strongly suspect that there is a skeptic at the helm of HIGH FIDELITY Magazine. We ask him to return to a patch of woods near Great Barrington. Sit quietly on a stump, Mr. Editor, and twist your birdcall once again. Be sure to leave your cats at home, locked up in your cellar. Listen and watch. Not only will you find this restful, but you will also attract birds.

## Bakers 300-K Triple-Cone Speaker

**SPECIFICATIONS** (furnished by manufacturer): A unified triple-cone 12-in. loudspeaker. One-piece cloth suspension, bakelized apex. **Impedance:** 15 ohms standard, others to order. **Frame:** aluminum casting. **Cone resonance:** 35 cycles. **Response:** 18 to 17,000 cycles. **Flux Density:** 15,000 lines per square centimeter. **Voice coil diam.:** 1½ in. **Rated power:** 15 watts. **Dimensions:** 14 1/8 in. overall diameter, 6¾ in. overall depth. **Weight:** 8 lb. **Price:** \$59.50. **Manufacturer:** Bakers "Selhurst" Radio, Croyden, England. **U. S. Distributor:** Gordon Agencies, 1506 North Western Avenue, Los Angeles 27, Calif.

If you like a mellow, smooth speaker, this is a fine unit. It gives a soft sound with surprisingly good bass for a 12-in. unit, yet the highs hold up very well. The proper type of cabinet will help it appreciably.

We tried it in a very small Klipsch-type enclosure and were not satisfied with the results; the bass dropped out.

Probably there was insufficient loading on the cone.

On the other hand, we put it into a fairly large corner



enclosure of side-ported design, in place of a much larger and three times more expensive coaxial 15-incher which we had been using, and were surprised at how well it did. A very crude frequency run showed the big speaker held down to 28 cycles before starting to slip off; the Bakers held to 29 cycles! Then, to be cruel, we put the Bakers into an inexpensive, 4 cu. ft. bass reflex of poor design (port not tunable, no interior padding, construction too light) and found the sound still good but bass lacking. There was a big hump around 120 cycles, then a droop, a small hump at about 75 cycles, where the speaker tried valiantly to get the best of the cabinet, and then nothing.

It should be noted that the cone resonance of the Bakers is well below normal (35 cycles is specified); therefore, cabinets designed for normal 12-inch speakers may need adjustment.

As we said, the speaker is sweet-sounding. It is not hard nor excessively brilliant; whether or not you like it will depend on how you like your sound. In our opinion, it's very pleasant to listen to, has good range and — properly enclosed — excellent bass. — C. F.

**MANUFACTURER'S COMMENT:** We wish to point out that any good enclosure of reflex or horn-loaded design, with a volume of 5 cubic feet or more, will give the 300-K the air loading it requires. It is axiomatic that "A loudspeaker is no better than its enclosure." We have obtained excellent results from such enclosures as: Jim Lansing, Electro-Voice, Fisher 50 Horn, Stephens, Altec Lansing and, of course, our own Bakers "Selhurst" sand-filled enclosure. Bakers "Selhurst" also offers a 9-in. and a 15-in. cloth-suspended speaker. All High Fidelity models are suspended by a seamless ring of cloth, especially woven to prevent stress and strain in any one direction, thus insuring a smooth ultralight cone suspension.

## Bogen B50-4X Turntable and Arm

**SPECIFICATIONS** (furnished by manufacturer): A 12-inch turntable and arm combination for records up to 16 in. diameter. Speed is continuously adjustable from 29 to 86 rpm, with three lock-in positions for the standard speeds. **Motor:** 4-pole heavy-duty; varies less than 1% in speed over line voltage range from 95 to 125 volts. **Turntable:** 11¾ in. diameter, rubber covered; weight 3¼ lb. **Wow:** less than .5%. **Arm:** die-cast with removable plug-in head; moving arm off rest and away from turntable starts motor; velocity trip mechanism shuts off motor automatically when record is finished. With pickup arm at rest, idler wheel is disengaged from drive member. **Cabinet dimensions:** minimum 15 in. wide, 11 7/8 deep; 2¾ above and 1 7/8 in. below motor board. **Weight:** 10 lb. 12 oz. **Prices:** model B50-4 (with crystal dual-play cartridge), \$42.00; model B50-4X (with G.E. RPX-050 dual-play magnetic cartridge), \$48.65. Model PB1 wooden base, \$3.30. **Distributor:** David Bogen, Inc., 29 Ninth Avenue, New York 14, N. Y.

There are a certain number of occasions when nothing will serve but a turntable with continuously-variable speed. Most common is the need to match the pitch of a record with a musical instrument, such as a piano. Variable speed is also essential if the player is to be used in countries or locations where the AC line frequency is not precisely 60 cycles per second.

Practically all turntables and changers have some provision for altering or adjusting the speed slightly to compensate for minor variations in line frequency or the effects of wear on idlers. The adjustment range is usually in the nature of plus or minus one or two rpm at the slower speeds. A few turntables provide a continuous range of

*Continued on page 104*



THE *thrilling* **NEW**

LABORATORY ENGINEERED BY

# McIntosh

featuring the exclusive patented\* **McIntosh Circuit**

Here is what the magnificent new McIntosh amplifier gives you for your dollars invested in listening pleasure: the unique McIntosh bifilar circuit (with Unity Coupling), not available on any other amplifier, to provide performance that delivers to your ears the natural peaks and overtones present in actual concert hall sound. You hear *all* the instruments, unmixed and undistorted.

Power, yes but power *plus* exceedingly low distortion for faithful reproduction of clean, pure living sound. Full orchestral force is handled with crystal clarity, yet the virtually unmeasurable hum level and low distortion assures breathtaking enjoyment of pianissimo passages as well.

For performance that really makes a difference enjoy the McIntosh, superbly crafted in the McIntosh tradition by *amplification specialists* to please the most exacting listener. Advertised performance money-back guaranteed by thorough laboratory tests on each unit.

*Consider this important feature:* You can listen to the McIntosh for hours, not just minutes, without listening fatigue. Lifetime pleasure and comfort are yours with a McIntosh-centered home music system. Save by getting your "replacement" amplifier first — the McIntosh 30 watt.

\* McIntosh Laboratory, Inc., introduced Unity Coupling to High Fidelity in U. S. Patents 2,477,074 (1949); also 2,545,788; 2,646,467; 2,654,058.

For a new miracle  
in sound make the  
McIntosh listening test.  
You can hear  
the difference.

Hear it at your dealer's . . .  
There's nothing like the **McIntosh**



# 30 WATT AMPLIFIER



Model MC-30  
\$143<sup>50</sup>

**GUARANTEED 1/2%  
MAX. INTERMODULATION  
DISTORTION!**

**UNITY COUPLING  
FOR PERFORMANCE  
PLUS!**

**99<sup>60</sup>/<sub>100</sub>%\***  
**PERFECT  
AMPLIFICATION**

**BEAUTIFULLY STYLED  
IN BLACK AND CHROME**

\* All but 0.000016 of power output is a perfect reproduction of input signals at 30 watts. (20-20,000 cycles)

*Compare these specifications*

POWER OUTPUT—30 watts continuous (60 watts peak). INTERMODULATION DISTORTION—guaranteed below 1/2% at full 60 watts peak output. HARMONIC DISTORTION—guaranteed less than 1/2% from 300 microwatts to 30 watts output, 20 to 20,000 cycles. FREQUENCY RESPONSE—within ± .1 db 20 to 30,000 cycles at 30 watts output, and within ± 1 db 10 to 100,000 cycles at 15 watts output. INPUT (.5 volt) .25 megohms for full output. NOISE and HUM LEVEL—85 db or more below rated output.

# McIntosh

**LABORATORY, INC.**

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

Send for **FREE** booklet  
"LOST  
INSTRUMENTS"  
32 page illustrated,  
non-technical discussion,  
explaining why the  
McIntosh Circuit  
produces purest  
High Fidelity Sound.

McIntosh Laboratory, Inc.  
322 Water St., Binghamton, N. Y.

Please send me **FREE** booklet  
"LOST INSTRUMENTS" and detailed literature.

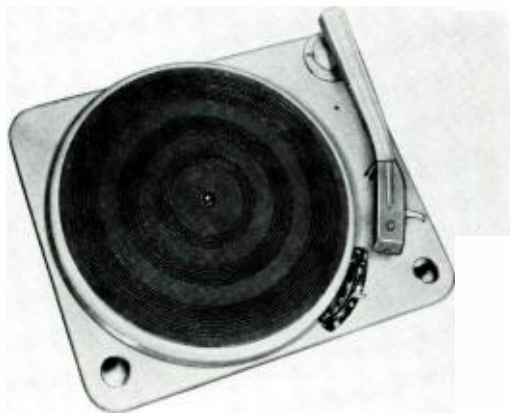
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

## TESTED IN THE HOME

*Continued from page 101*

adjustment from below 33 1/3 rpm to well over 80. The Bogen (made in Switzerland by Lenco) is in the latter class. For units in this class, it is moderately priced, quiet, and well-built. It should find application in many a home.

The motor shaft ends in a tapered cone on which a rubber-tired wheel rides. This wheel also makes contact with the underside of the turntable. As the speed lever is moved, the wheel moves up and down the pulley, thus changing the speed of rotation of the turntable. The wheel is interconnected with the pickup arm and on-off mechanism: when the arm is pulled away from the turntable edge, the motor is turned on and the wheel is brought into contact (and



*Bogen turntable is continuously variable in speed, includes arm.*

## Dubbings Test Tapes

**SPECIFICATIONS** (furnished by manufacturer): two pre-recorded tapes, D-110 at 7½ ips and D-111 at 15 ips, carrying program material with which to test the following recorder functions: wow and flutter, head alignment, frequency response, signal-to-noise ratio, maximum signal level, and tape speed. Complete instruction book included; voice instructions for using the tapes are recorded on the tapes along with test signals. **Prices:** D-110 (7½ ips, 5-in. reel) \$12.50; D-111 (15 ips, 7-in. reel) \$17.50. **Address:** Dubbings Co., Inc., 41-10 45th St., Long Island City 4, N. Y.

These tapes will be found very helpful in keeping tape equipment up to snuff. While most equipment is rugged and will take plenty of abuse before adjustment is necessary, an occasional check for head misalignment, timing accuracy, and frequency response is advisable.

With these tapes, some sort of an output measuring device is essential if any sort of accuracy is to be achieved. The Dubbings D-500 Test Level Indicator (see TITH report in January-February, 1954 issue of HIGH FIDELITY) will give a fairly good approximation; its incandescent bulbs light at 3 db intervals. We used a Heath AC voltmeter, which can be read within ½ db; any good AC voltmeter will serve.

Some of the tests on the tape have more significance than others. For example, timing is important (though hard to adjust on most recorders). Wow and flutter are

held there by spring tension) with the motor drive and turntable. When the cartridge reaches the lead-out grooves of the record, the motor snaps off and the wheel is released away from contact with turntable or drive shaft. This is an essential feature. The rubber tire is (and must be) shaped to a sharp-edged V; if left idle and in contact with anything, a flat would be created. It is likely that, in time, the rubber on this wheel will wear slightly. Normal wear can easily be compensated for by adjusting the speed control lever; if excessive use (or mishandling) produces uncompensatable wear, the wheel can be replaced quite simply. We ran the Bogen-Lenco for 46 hours but could detect no change in speed within this length of time.

Speed is adjusted by means of a lever on the chassis, which moves continuously over an arc. Three catches are provided, one each for 33 1/3, 45, and 78 rpm. The lever snaps into these catches automatically. The position of the catches is adjustable; once set for a given speed, a screw is tightened up to hold the catch in that position. Simple and neat arrangement.

To reduce vibration and rumble, the motor is mounted to the chassis by means of three springs. Rumble was definitely on the low side.

One suggestion we would make, however: put a condenser of about 0.01 mfd across the motor on-off switch; otherwise it will "plop" in the loudspeaker when it makes or breaks contacts. — C. F.

**MANUFACTURER'S COMMENT:** The suggestion made in your final paragraph has already been adopted. Units currently being shipped are equipped with a condenser across the contacts of the switch.

With respect to rumble, we'd like to mention another reason it is so low in the B50-4 and B50-4X: because the idler wheel operates in a vertical plane when it drives the turntable. Any irregularity in the drive system, which in rim drive mechanisms would cause horizontal motion and rumble, shows up in the B50-4 or B50-4X as minute vertical motion, to which most cartridges have little if any response.

hard to measure without laboratory equipment; *bad* wow or flutter will show up readily with the test tapes, but mild cases will be hard to determine even with a sensitive meter. Head alignment is, given a meter, easy and accurate. Signal-to-noise ratio can be determined with considerable accuracy, even without a meter.

However, when we come to frequency response, we run into trouble — and through no fault of the Dubbings Co. The subject was discussed at length in our editorial in the September issue and will not be gone into here except to state that since there is no agreement among manufacturers on playback equalization characteristics, the Dubbings Co. has to be arbitrary and present you with a series of test frequencies (from 30 to 7,500 or 15,000 cycles, by the way), which it considers approximately correct for most of the recorders now on the market.

Here, in brief, is what happens when you run the test tape 1) through a presumably professional recorder: at 50 cycles, down 3½ db; zero at 400; at 7,500, down 7½ db; 2) through a home unit with a continuous tone control (and after much fiddling with that tone control): down 2½ at 50, zero at 400, +2 at 7,500 with a +4 db hump between 2,000 and 5,000; and 3) through another home unit, tone control in "best" position: down 9 db at 50 cycles, zero at 400, down 10 db at 7,500 cycles. To which set of statistics we must say, so what? We don't know the charac-



teristic to which any given pre-recorded tape has been recorded. You can be fairly sure of this, however; if a given pre-recorded tape sounds good on machine No. 2, it will be only fair on No. 1 and poor on No. 3. — Furthermore, on the three machines used as examples above, frequency response over the complete record-and-playback cycle was quite good, which means that when you do your own recording, your results will be good — until you take your tapes around to a friend's house and try to play them back on a different make of recorder.

The primary value — for the time being — of the test frequency runs on the Dubbings tape is to check your own recorder's response periodically. Thus, if you get a certain series of results one time, and a different series three months later, something has deteriorated. A secondary value is as a rough check on the characteristics of a machine; after you have used the tapes for a while, you can tell approximately how much equalization has been incorporated into the playback phase. For instance, machine No. 3 gave us results which indicated that most of the equalization was put into the record phase, with help from a "balanced" mike and speaker characteristic; very little occurred in the playback phase — an overall situation which isn't healthy if hi-fi results are desired. It should be emphasized again, however, that this (or any other test tape) by itself cannot tell you what the overall record-playback response of your recorder is.

All in all, Dubbings has made a valiant and worth-while effort to help tape enthusiasts; our report, which may sound unduly critical, is intended to show up the playback equalization problem and to add fuel to the standards fire. — C. F.

**MANUFACTURER'S COMMENT:** As part of our duplicating services we have been asked, during the last year and a half, to make pre-recorded tapes that would sound best on most  $7\frac{1}{2}$  ips machines. As pointed out in HIGH FIDELITY's editorial, this was an obvious impossibility. Nevertheless we tried our best, and made a very thorough study of the matter. The Dubbings D-110  $7\frac{1}{2}$  ips frequency characteristic was the result. It was selected as the best compromise between signal to noise ratio and extended frequency response at  $7\frac{1}{2}$  ips. Many factors were considered, such as sound level spectrum distribution for recording requirements of different languages, music, and other types of sound; existing and proposed  $7\frac{1}{2}$  ips characteristics; manufacturers' ability to make even reasonably inexpensive equipment perform to this characteristic; ultimate ideal quality with technical advances; ease with which existing equipment could be converted to possible future characteristics.

We believe the D-110  $7\frac{1}{2}$  ips recording characteristic to be gaining rapid acceptance throughout the industry. Perhaps one reason is that it is definitely a compromise characteristic. It calls for less recording pre-emphasis than one prominent manufacturer's  $7\frac{1}{2}$  ips characteristic (causing less hardship to other tape recorder manufacturers). On the other hand, it calls for more recording pre-emphasis than most inexpensive tape recorders now use and also more than most European standards call for, permitting a better signal to noise ratio.

Many tape recorder manufacturers have asked for our special test tapes for final production line adjustment of their machines. Perhaps, therefore, we may yet get together on this  $7\frac{1}{2}$  ips standard and, as pointed out in your September editorial, all concerned will benefit from the resultant compatibility.

For our C-111 test tape we use, of course, the standard NARTB 15 ips recording characteristic adopted in June, 1953, which is now being used on most new professional machines and about which there seems to be little argument.

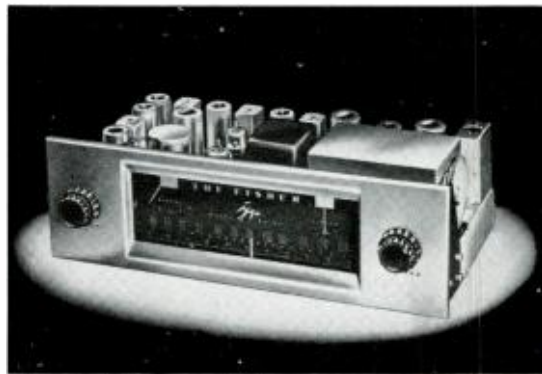
## Fisher FM-80 Tuner

**SPECIFICATIONS** (furnished by manufacturer): an exclusively FM tuner similar in design and performance to models 50-R and 70-RT, which incorporate FM and AM (plus phono equalization in the 70-RT). **Sensitivity:** full limiting on signals as low as 1 microvolt; 3 uv. for 20 db of quieting on 300-ohm antenna input. **Controls:** on front panel, Variable AFC combined with On-Off switch; Sensitivity; Station Selector. On back of chassis: Output Level Control. **Dimensions:**  $12\frac{3}{4}$  in. wide by 4 in. high by  $7\frac{3}{8}$  in. deep. **Meters:** two, one indicating signal strength, and the other tuning. **Price:** \$139.50. **Address:** Fisher Radio Corp., 21-25 44th Drive, Long Island City 1, N. Y.

The specifications on this tuner are generally the same as for the 50-R (see TITH report in HIGH FIDELITY, September-October 1953) and the 70-RT (see TITH section in the November, 1954 issue). An A-B comparison with the excellent 50-R (which we have been using for some time) indicates that the new FM-only unit has a very slight edge on the older ones in at least two respects: it is slightly more sensitive and it "discriminates" better. Specifically: we tuned in a very weak station; on the next channel was one of our strongest. The FM-80 pulled the station out of the soup just a hair better than the 50-R, and the strong station did not break over into the weaker channel at any time, whereas the 50-R slipped every now and then.

The tuning and signal strength meters are a real asset in fringe areas, particularly if you use (as we do) a rotator on your antenna. Variable AFC on the front panel is, we suppose, nice; we would probably have kept this control on the back of the chassis (as on the 50-R and 70-RT) for the sake of simplicity.

There is no volume control as such on the FM-80. There is an output level control on the rear of the chassis which fixes output level to the two output jacks. These are in parallel; one would normally be connected to a hi-fi control unit, the other to a tape recorder, second hi-fi system, or what have you. The sensitivity control on the front panel does *not* serve as a volume control; with tuners of extreme sensitivity, there is some danger that a strong signal will overload the tuner, causing distortion and loss of selectivity, so Fisher provides this sensitivity control



*Tuner has sensitivity and AFC controls, signal and tuning meters.*

which you adjust according to the strength of an incoming signal.

The front panel incorporates a logging scale which reads from zero to 100 (same as on the other two Fisher tuners). We consider this an almost essential convenience and have often wondered why more manufacturers do not adopt it in some form or another. Too many tuners show an FM tuning scale which has, for example, a big "94," a couple of dots, and a big "100." Since, even in our fringe location, we can tune with regularity more than 20 stations between 94 and 100 mc., any such sparse scale marking is next to useless in relocating stations. On the FM-80, 94 mc. is at 36 on the logging scale and 100 mc. is at 59½ (the indicator is narrow enough so you can read to halves

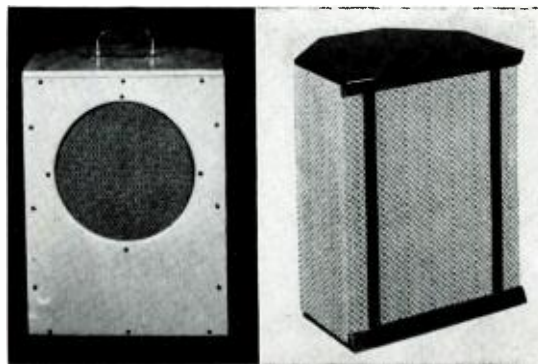
quite easily). That means you can return to a station every time without any fuss at all. Small feature, perhaps . . . but one for which we have said "thank you" hundreds of times. Add the important features of excellent sensitivity, simplicity of control, two meters, and fine all-around technical qualities and you have: a fine job! — C. F.

## G & H Rebel V Enclosure

**SPECIFICATIONS** (furnished by manufacturer): A very compact Klipsch-designed corner horn. **Size:** 20½ in. high, 15¼ in. wide across front panel, about 15 in. from corner to front panel. **Speakers handled:** 8 or 12-in., or both, or either plus one or two tweeters. **Weight:** 28 lb. **Prices:** finished, \$48.00; utility model, \$33.00. **Address:** G & H Wood Products Co., 75 North 11th St., Brooklyn 11, N. Y.

This is a baby in size but gives at least teen-age performance. Considering its very small size, it cannot be expected to match a full-blown adult speaker enclosure. Performance is superior to a bass-reflex of the same size; with a good 12-in. wide-range speaker (or a woofer-tweeter combination) this is likely to outperform many of the miniatures built around 8-in. and smaller speakers. A good 8-in. speaker, carefully housed or driving a long horn, can give surprising results but, generally speaking, the larger the speaker, the better the results — at least at the low end of the frequency spectrum.

However, a 12-in. speaker needs a large enclosure or some careful back-loading — which is what the Rebel V provides. We tried a number of different 12-in. speakers in the utility model (which we tested) and found that the speaker can make a considerable difference. Generally, it appears that a stiff-coned speaker, with a heavy magnet, will give superior reproduction. At least, a three-year old unit of this description gave sharper and truer bass than a soft-coned unit with cloth surround.



Two models of the Paul Klipsch-designed G&H Rebel V enclosure.

The cabinet does nothing to middles and highs; how good they are will depend on the speaker — which is as it should be. An edge can be given to the highs (depending on the basic speaker) by adding a tweeter, if desired; there is plenty of room for one. At the low end, the primary function of the cabinet is to help out with the back radiation, and to keep the radiation from the back of the cone from cancelling out that from the front. Best results will be achieved if the Rebel V can be housed snugly in a corner so that the walls can form part of the horn.

Of course, there is no substitute for a large cabinet; this unit does surprisingly well for its size, but in one test we switched the same speaker from the Rebel V to a big corner bass-reflex, which happens to do a lot for the low end of most speakers. The slip-point — where the loudness started its downward slide — came about an octave and a half lower in the big cabinet.

The unit supplied us had a carrying handle — which has given us all sorts of ideas about portable hi-fi. This speaker cabinet plus a record player and a compact amplifier would make a portable combination hard to beat. — C. F.

## Kral Rek-O-Kleen Brush

**SPECIFICATIONS** (furnished by manufacturer): a 3½-in. camel hair record brush mounted on a post of adjustable height, for use with 10 and 12-in. records. **Price:** \$4.95. **Address:** Kral Products, 1704 Walnut Street, Philadelphia 3, Penna.

Record brushes fall into two classes: those which attach to the pickup arm and clean a path just ahead of the



Brush sweeps while the record plays, then swings out of the way.

stylus, and those which mount or rest on the turntable base and sweep the entire record. The Kral Rek-O-Kleen belongs in the latter class. It's simple, easy to mount, easy to adjust (for height and size of record), and easy to use.

There are three sections to the mounting post so that height from turntable base to brush can be adjusted from below-base level to about 1¼ in. The sections of the post lock together with knurled screws. The post mounts on the turntable or changer base with an adhesive pad. In the illustration, the top section of the post carries the brush; the section below has two slots in it, on opposite sides, so that the brush arm fits down into the slots over the record in one position, away from it in the other. Thus it is easy to flip the brush out of the way when changing records. The brush itself slides on the arm, so that its position can be adjusted inward toward the center post of the turntable for 10-in. records.

We like this brush very much because a) it is so easy to move it out of the way when changing records and b) it returns to precisely the same spot each time; once adjusted, it stays adjusted. Good product! — C. F.

# The **ULTIMATE** amplifier

by EMORY COOK and GUS JOSE

*If the sentiments of Walter Mitty are sometimes yours, here's a golden opportunity to live dangerously for awhile — build this super amplifier, whose design is explained in a refreshing manner by the perpetrators.*

**D**URING most of 1954 appeared a phenomenon that some of us 20 years ago\* despaired of ever seeing. At last the hue and cry about new and amazing amplifier circuits seemed to be subsiding. Ever before, affairs were in a shocking state. Around every corner, and at the top of every pile of technical magazines, disillusionment lurked ready to leap out. Always there in black and white, sired and authored by impeccable, unimpeachable authorities, was a new feedback amplifier circuit whose characteristics put yours to shame. You just *had* to rebuild.

And then, those few blessed months of peace.

But now pilot lights in the eyes of circuit-designers and article-writers all over the world are beginning to burn again brightly. In the face of this threat, we decided that the moment had come in which to perpetrate our idea of the *Ultimate* amplifier — and this was with some assurance that it would not immediately be followed by the *Ultra-Ultimate*\*\*.

The secret about this whole business of amplifiers is that there is no secret. The facts are few and simple, when uncluttered by adjectives and technical mysticism. Feedback in itself is no panacea for a poor design. True, it helps to cover up the frequency-response of a cheap amplifier on the test bench, but a respectable job can't be done without a well-designed amplifier comprised of the best components. Only then is the addition of feedback impressive.

Years ago feedback was a will-o'-the-wisp circuit factor. If you could connect it around a single stage of amplification you were often surprised and content. Over two stages, feedback was quite an achievement; and the greater the number of stages enclosed in the feedback loop, the more effective it was.

Even today, feedback over three stages of *amplification* is still restricted principally to the tinkering specialist. Yet here is such a circuit wired up from production parts, — nothing special, just good blocking condensers, accurate resistors, and a fine output transformer.

There is a certain amplifier-design philosophy based upon the type of logic that assumes if 100 horsepower in a car is good, then 200 horsepower must be twice as good. If 20 db of feedback in an amplifier is a salubrious thing, then let us by all means have it ten times as healthy and use 40 db. Ah, yes. At this point the out-

put impedance has been reduced by the feedback to a quantity so insignificant that the copywriters are tempted to call it "zero." Whereupon the advertising manager, let us say, rushes around discovering reasons why zero impedance is good. Here is a chain of events that all hangs from the original badly-planned logic of the horsepower analogy, preposterous enough to be evident to all.

Well, there are two possible kinds of negative feedback: *current* and *voltage* feedback. An amplifier with large amounts of *voltage feedback only* will not care whether you connect the speaker or not. The same waveform and loudness will be presented at the output terminals — the same *voltage*. An amplifier with large amounts of *current feedback* (none such is manufactured) will care very much about whether or not something is connected across its output. If no speaker (load) is attached, its output voltage will rise to an astronomical figure in the effort to force *current* through the output load which isn't there. The one maintains constant voltage across, the other constant current through the speaker. A suitable combination of the two has many advantages.

Well, why not put them together in the same amplifier? No reason why not, except that it is a lot of design trouble. The well-proportioned combination of the two produces an amplifier having a *resistive* drive without a physical resistor being involved directly, reminiscent of triode performance but a lot more husky and predictable.

It wouldn't be necessary to engage in a pedantic discussion of current, voltage and resistive drive if only it were that our amplifiers were asked to drive resistors, or resistive loads. The sad truth is — and here is a popular misconception — loudspeakers are in fact a long, long way from being resistors, or even from presenting their rated impedance to the amplifier over very much of their working ranges. Although they may bear family resemblance to resistors here and there in the frequency scale, they become resistors in series with inductance at some places, in series with condensers at others.

We can all visualize the mechanics whereby a speaker diaphragm produces sound. The cone moves in and out. But it's a lot harder to move it at some frequencies than at others. Electrically this reflects back through the voice coil, and at these frequencies the speaker is reluctant to accept as much *current* in the coil as it would for the same voltage at some other frequency. Obviously, some current feedback is needed; in a case like this the

\*Oh, yes, high fidelity is 20 years old, at least. Remember Ben Olney's Stromberg karpinchoe-leather speaker, and labyrinth? Remember the Wright deCoster paracurve?

\*\*Try to say this out loud, quickly. This was our assurance.

zero-output-impedance amplifier continues to plod along, happily oblivious to any such minor nuances ("Voltage is the thing, you know," it says).

Not only is it a lot harder to move the cone at some frequencies than at others, but we also have a really touchy condition at the higher frequencies in which the cone eventually ceases to move as a body at all, and only the center portion operates. This is ignored also by the simple feedback amplifier; but the transition range (600 to 2,000 cycles) is even worse. At numbers of discrete frequencies in this range there is propagation of sound not only out into the air from the cone, but also along its surface, in the paper. Imagine a high-pitched percussive signal, such as the lovely sound of the *maracas*, fed from the amplifier into the voice coil, and thence to the apex region of the cone, progressing out to the edge of the cone (part of it, anyway), reflecting, returning via the apex to the voice coil once more and then encountering an amplifier with zero output impedance which is just sitting there stupidly short-circuiting the load.

The flag-wavers for zero-impedance damping carefully look the other way when the crossover network is mentioned. Most speakers today are 2 or 3-way systems, and in the dividing network there is an inductance (coil) between the woofer and the amplifier to keep out the highs. As far as electrical damping is concerned, this is just like Bill Tilden's nightmare; he was in the finals at Forest Hills when, to his horror and consternation, the racquet handle suddenly turned to rubber, and instead of gut strings there were elastic bands.

If your speaker resonance is 64 cycles (for the sake of argument), a zero-impedance drive will produce *some* effective damping at that frequency because the whole speaker is then resistive. But how about 68, 72, 80 or even 58½ cycles? They, too, are all *in the vicinity* of resonance, but the speaker will be very distinctly *not* resistive; current will not be in phase with voltage.

Only at, near or below the speaker's cone resonance (30 to 120 cycles, depending on construction) can "electrical damping" have any effect on speaker performance. The idea of electrical damping two, three or more octaves above resonance is preposterous on the face of it (just in case somebody should step down off a bicycle and ask you). The speaker cone is by then thoroughly inductive

and by the time the electrical signal resulting from a spurious motion of the cone has reached the amplifier, it is too late to do anything about it electrically anyway. It has already happened.

Any power engineer knows that you terminate a line in its characteristic impedance to prevent reflections (bad transient response); the same is true of speakers. An 8-ohm speaker system should be driven from an amplifier having roughly 8 ohms output impedance — *not* 0.8 ohms (voltage feedback), zero ohms (even more voltage feedback), or minus two ohms (the sinister and unstable combination of positive and negative feedback).

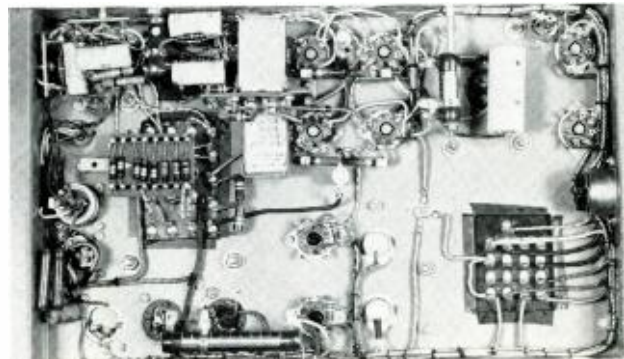
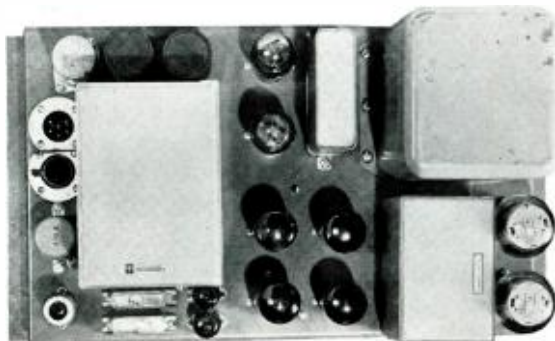
The cynic will say, oh, well, if you want to drive your blond mahogany bombshell with 8 ohms, then take a zero-output-impedance amplifier and put an 8-ohm resistor in series with the 8-ohm speaker, and connect the amplifier for 16 ohms output. Why bother with all this complication? Aside from the fact that he salts away half of his hard-earned 50-watt income in the tax bracket of the 8-ohm resistor, there are certain other shortcomings in this alarmingly sedentary approach. Resistors are not intelligent, but some amplifier circuits do have intelligence — of a sort. Then too, at the extreme high end, no "8-ohm" tweeter is actually 8 ohms; at bottom resonance no woofer resembles even remotely its impedance rating.

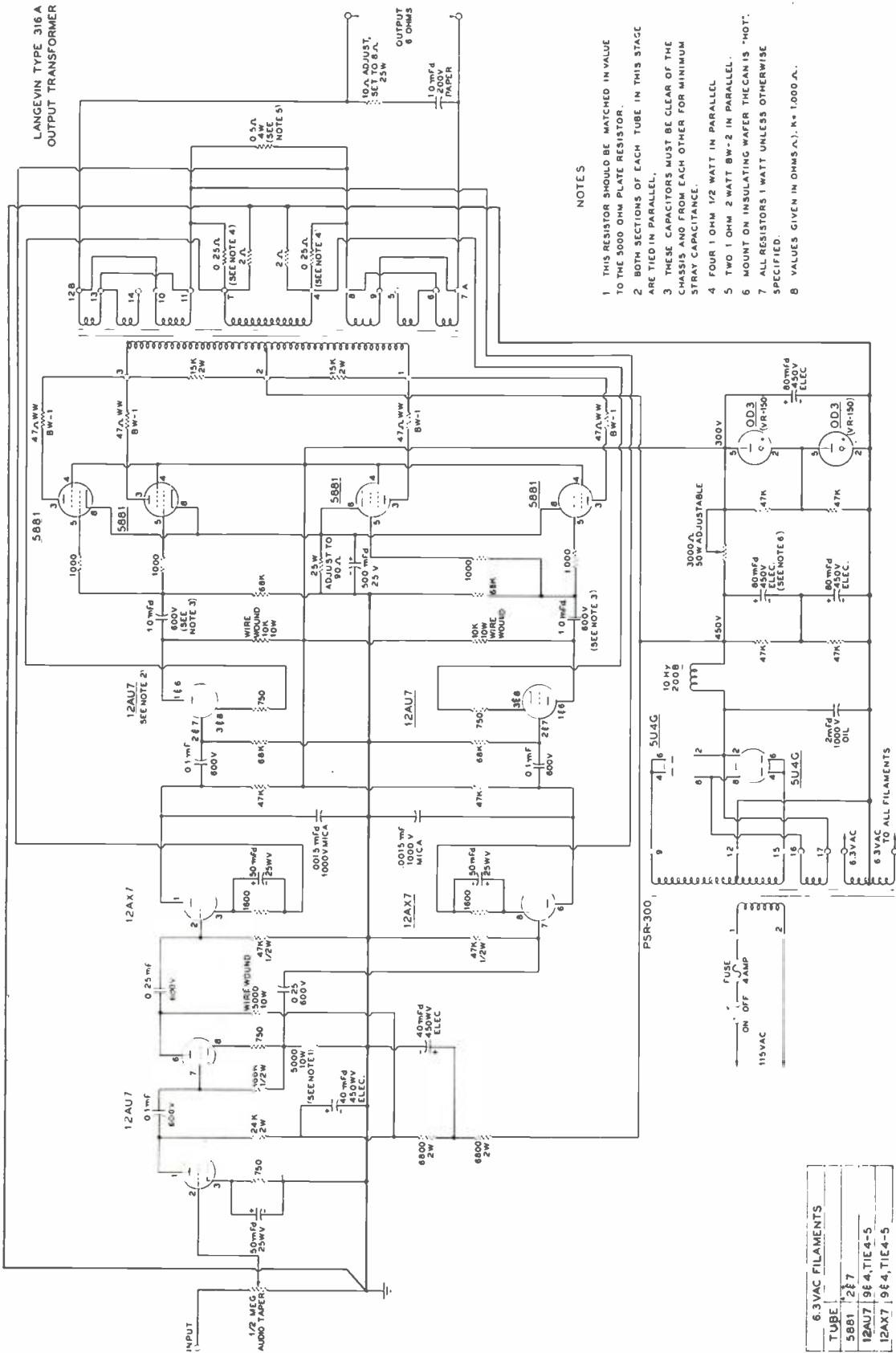
The current/voltage feedback amplifier with a bona-fide output impedance does *not* just deliver a drum beat, then turn its back on the result while the music continues.

If you don't believe that, all you have to do is build one, and then measure it. Measuring usually involves hanging a 50-watt 8-ohm resistor on the output of the amplifier where the speaker should be connected (most speakers resist the 50-watt treatment by folding up). Then, with a meter at the output, sweep the frequencies and look for variations in the metered output.

On that basis the Ultimate amplifier is down 3 db at 100,000 cycles ("oh yes, but maybe the *meter* was down instead!") and the oscillator only goes to 14 cycles, so we don't know what happens on the low end. The amplifier is better than the measuring equipment. But just substitute the speaker for the resistor ("*Ouch!* Please turn that volume down"), and the curve is *anything* but flat. Substitute a new and different speaker, and it's unflat in a new and different way. Again, this is because speakers

*Output transformer is near input stages. First two stages in schematic are not in these pictures; authors used input transformer.*





NOTES

- 1 THIS RESISTOR SHOULD BE MATCHED IN VALUE TO THE 5000 OHM PLATE RESISTOR.
- 2 BOTH SECTIONS OF EACH TUBE IN THIS STAGE ARE TIED IN PARALLEL.
- 3 THESE CAPACITORS MUST BE CLEAR OF THE CHASSIS AND FROM EACH OTHER FOR MINIMUM STRAY CAPACITANCE.
- 4 FOUR 1 OHM 1/2 WATT IN PARALLEL.
- 5 TWO 1 OHM 2 WATT BW-2 IN PARALLEL.
- 6 MOUNT ON INSULATING WAFER THE CAN IS "HOT".
- 7 ALL RESISTORS 1 WATT UNLESS OTHERWISE SPECIFIED.
- 8 VALUES GIVEN IN OHMS (Ω), K = 1000 Ω.

Complete diagram of the Ultimate amplifier. Authors caution that no changes whatever should be made in parts values or connections, and a ground connection to chassis should be made at only one place. Chassis drilling template will be supplied free on request; address: Cook Laboratories, 114 Manhattan Street, Stamford, Connecticut.

and crossover networks don't look like resistors to amplifiers.

Now, on to the Never-Never Land salt mines, to battle with dragon resistors and condensers. A strange thing about three-stage feedback — *one* of the three stages must be a lot "worse" than the other two in order to keep the whole circuit stable, so we have put two .0015-mfd. mica condensers at the output of the first stage in order to wreck it purposely. The remaining two stages (including output transformer) have to be so good that just the matter of the 1.0-mfd. blocking condensers can upset them. Those two condensers, if they are "bath-tubs" or metal-cased, must be insulated well off the metal chassis, and kept from each other. If paper condensers are used, they still must be suspended away from both the chassis and themselves.

Wiring of the last two stages including the output transformer must be short, direct and point-to-point, with no unnecessary length in any leads. In addition, a separate little feedback loop goes back over the last two stages, throwing about 4 db of gain down the drain to improve even further their phase characteristic.

The matter of the output transformer is pretty rigid. You have to use a coil with a tertiary winding, a split-secondary, and a specific turns ratio in order not to have to redesign the amplifier. The transformer must have a high degree of interleaving and other expensive characteristics. In order to avoid a shocking and unfortunate episode, it will be necessary to use exactly the same transformer, made by Langevin<sup>1</sup>, known as the type 316-A. Even with this transformer, 8 ohms is the only impedance level that can be used with the circuit, although it would be easy enough to design a new transformer for several

alternate impedances. Happily, 8 ohms is still pretty standard, so on we go.

The ½-ohm resistor in the output transformer (circuit diagram) senses the current flowing in the speaker voice coil by virtue of the fact that this current must also flow through it. This "current" information is relayed instantaneously back to the input of the amplifier, where something can be done about it, if necessary. Voltage feedback is picked off a tertiary winding (T<sub>4</sub>), and the two 2-ohm resistors are merely for the purpose of achieving a balanced ground for the push-pull feedback network. In a case like this, when it is necessary to put a resistor in series with an 8-ohm load to measure current, three-stage feedback is absolutely mandatory. With two-stage feedback such a large signal would be necessary, such a large value of resistor required, that a sensible fraction of the total output power would be wasted in accomplishing the idea; and what does it matter to conquer Rome if all that we conquer lies in ashes? The idea alone is insufficient; we must also have some power left over with which to drive the speaker. Thus the problem reduces to its essence, the design in practice of a stable three-stage feedback amplifier.

The circuit is basically 50 watts, Class A, although about five watts are wasted in the ½-ohm resistor that produces the current feedback. The output of any ordinary preamplifier (0.25 volt) will drive the amplifier to full output. There are roughly 30 db of feedback. 40 watts come out at 30 cycles with less than 0.25% intermodulation, and at 16 cycles, home of the drum-beat as well as the sensuous 32-foot organ tone, over 15 Honest John watts pour out of this big heavy output transformer. At normal volume levels it is probably impossible to measure the distortion with existing equipment, for it is in the residual area of the measuring instruments.

Making an amplifier by hand is like building a boat in the basement. It's cheaper and easier to buy a manufactured boat. Some people do it just for the fun of it, others get all involved, sell the house and move, leaving the remains behind for the new owner to dismantle and burn in the fireplace. But if you want a particularly special kind of design or quality, sometimes you can't find it in the catalog, and if you are adamant in your requirements you *have* to build it. For only a little more than \$100 worth of parts, this one can't be matched. The circuit, complete with power supply, fits nicely on a 10 by 17-in. chassis with the arrangement shown in the photographs. Make no mistakes in the wiring, or howls will come out; the numbers on the output transformer mean what they say. Adjust the variable 50-watt 3,000-ohm resistor in the power supply until the voltage regulator tubes light a pleasant blue (but not too brightly). *Adjust it only with the power turned off.*

Stand well back and brace yourself firmly in the corner of the room before turning the power switch on. Remember, there are 500 volts loose and rattling inside that chassis. No one, particularly not this magazine, will be responsible for damages incurred or loss of life.<sup>2</sup>

## PARTS LIST

|  |   |                         |
|--|---|-------------------------|
| <b>½ watt resistors</b>                                    | <b>1 watt resistors</b>                       | <b>2 watt resistors</b> |
| 1—100,000 ohm  | 4 68,000 ohm                                  | 1—24,000 ohm            |
| 2— 47,000 ohm  | 6 47,000 ohm                                  | 2—15,000 ohm            |
| 8— 1 ohm   | 2— 1,600 ohm                                  | 2— 6,800 ohm            |
|  | 4— 1,000 ohm                                  | 2— 1 ohm BW-2*          |
|  | 4— 750 ohm                                    |                         |
|  | 4— 47 ohm BW-1*                               |                         |
|  | 2— 2 ohm BW-1*                                |                         |
|  | <b>10-watt wire-wound resistors</b>           |                         |
| <b>*wire-wound</b>   | 2—10,000 ohm                                  |                         |
|  | 2— 5,000 ohm                                  |                         |
| <b>High-wattage resistors</b>                              | <b>Volume control</b>                         |                         |
| 1—100 ohm 25 watt adjustable set to 90 ohms.               | 500,000 ohm audio taper Ohmite.               |                         |
| 1—10 ohm 25 watt adjustable set to 8 ohms.                 | <b>Electrolytic condensers</b>                |                         |
| 1—3,000 ohm 50 watt adjustable set for VR tube brightness. | 3—50 mfd. 25 volt.                            |                         |
| <b>Transformers and chokes</b>                             | 1—500 mfd. 25 volt.                           |                         |
| 1—Langevin type 316A output transformer.                   | 4—40/40 mfd. 450 volt.                        |                         |
| 1 Chicago type PSR-300 or equivalent.                      | <b>High-voltage oil condenser</b>             |                         |
| 1—Langevin type 200-B choke or equivalent.                 | 1—2 mfd. 1,000 volt.                          |                         |
| <b>Tubes</b>   | <b>High-quality 600-volt paper condensers</b> |                         |
| 4—5881   | 3—0.1 mfd.                                    |                         |
| 2—5U4G or 5R4GY  | 2 0.25 mfd.                                   |                         |
| 3—12AU7  | 2—1.0 mfd.                                    |                         |
| 1—12AX7  | <b>200-volt paper condenser</b>               |                         |
| 2 OD3 (VR-150)   | 1—1.0 mfd.                                    |                         |
| <b>Hardware</b>  | <b>1,000-volt mica condensers</b>             |                         |
| 1—3AG fuse post.   | 2 .0015 mfd.                                  |                         |
| 1 4 amp. fuse.   |   |                         |
| 1—SPST toggle switch.                                      |   |                         |
| 8 octal sockets.   |   |                         |
| (natural bakelite or Mycalex)                              |   |                         |
| 4—9-pin miniature tube sockets.                            |   |                         |
| 1—10x17x3-in. heavy-duty chassis.                          |   |                         |
| A few standoff insulators.                                 |   |                         |
| Some Bakelite resistor mounting cards.                     |   |                         |
| Input and output connection facilities.                    |   |                         |
| AC cord and plug.  |   |                         |

<sup>1</sup>Langevin Mfg. Corp., 37 West 65th St., N. Y. 23, N. Y.  
<sup>2</sup>Amen ————— ED.



# HARVEY the House of Audio

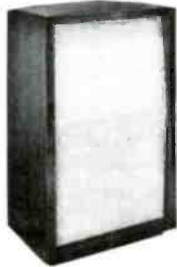


## The NEW LANSING Hartsfield Model 30085 LOUDSPEAKER SYSTEM

Includes some of the finest units ever incorporated in a system intended for home use—the Jim Lansing Theater Components. The Model 30 enclosure in which these components are used embodies a new and original folded horn design which fully loads the front of the low frequency unit. Bass response is clean and crisp, pure and well-defined.

The high frequency driver takes over above the 500-cycle cross-over frequency with smooth response through and above the audible range. The integral Koustical lens assembly evenly disperses these high frequencies, distributing them over a wide horizontal angle.

Complete with cross-over dividing network: Model D-30085M (Mahogany) \$726.00 Model D-30085B (Blonde) 735.00 Enclosure only Mahogany 309.00 Blonde 318.00



## LANSING FOLDED HORN CORNER CONSOLE

An ideal quality system for smaller quarters. A true exponential folded horn has been incorporated to provide effective rear loading for reinforced response to lowest frequencies. Above 150 cycles, the speaker cone acts as a direct radiator. Equipped with a Model 130A 15 inch low frequency unit, a Model 175DLH high frequency driver, horn, and Koustical lens assembly, together with a Model N1200

dividing network, this efficient two-way system provides sound reproduction for the utmost in listening enjoyment.

Height 39 1/2"; Depth 23" Model D-34001M (mahogany) \$361.50 Front Width 23 1/2" Model D-34001B (blonde) \$364.50 Shipping weight 135 lbs.



## New ELECTRO-SONIC Electrodynamic PHONO CARTRIDGE

Applying the principle of the D'Arsonval movement to cartridge design for the first time, Electro Sonic has succeeded in producing a unit with a flat response from 20 to 10,000 cycles, and extending, with some rise, to 20,000 cycles, depending upon record material. The ESL cartridge has no inherent resonances over the audio range. Its output is of extremely low impedance, assuring hum-free performance. High stylus provides good tracking compliance with as little as 3 grams vertical force, also minimizing record and stylus wear. Intermodulation distortion is well under 1%. A matching input transformer is required. The Model ESL-201 will permit this pickup cartridge to be used with any preamplifier designed for magnetic pickups. The Model ESL-211 is recommended where the ESL pickup is to replace a crystal cartridge. Equalization, however, will be required in the latter case.

PICKUP CARTRIDGE Model ESL-101 - Sapphire .003" (78 rpm) \$14.95 Model ESL-111 - Sapphire .001" (microgroove) 14.95 Model ESL-121 - Diamond .001" (microgroove) 29.95 INPUT TRANSFORMER (shielded) Model ESL-201 - Secondary: 50 or 200 ohms \$7.50 Model ESL-211 - Secondary: 90,000 ohms 6.25

HARVEY SHIPS EVERYWHERE. Use this handy coupon ▶

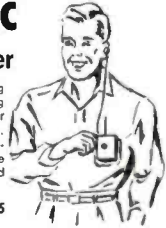
ESTABLISHED 1927 HARVEY RADIO COMPANY, INC. 103 W. 43rd Street, New York 36 • JU 2-1500

## The NEW FLORAC Vest Pocket FM Receiver



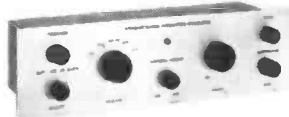
A novel miniature receiver weighing less than 5 ounces, and measuring only 3 x 2 1/4 x 3/4". Tuning selector covers entire FM band: 88 to 110 mc. Two tubes in multiplier circuit provides performance equal to 4 tube receiver. Uses 30 volt B battery and 1 1/2 A battery.

Complete with batteries & miniature earphone \$29.95



Write to HARVEY, Dept. H-12 for new High Fidelity Catalog

## The New CORONATION



## PREAMPLIFIER EQUALIZER CONSOLE

A new, unique circuit employing over 80db negative feedback. Frequency response extends from 5 to 200,000 cycles. Harmonic and intermodulation distortion are less than .02% and .05% respectively. Five inputs are provided for phono pickups, microphones, tuners, and other program sources, all operating through 5-position selector switch.

Separate crossover and rolloff controls each with four positions permits 16 different equalization adjustments. Independent, continuously variable bass and treble controls provide up to 20db boost and attenuation of 20 and 20,000 cycles. Two additional controls are provided for volume and for loudness contour. Power is obtained from main amplifier.

Complete with tubes \$79.50 Power Supply for self-powered operation 9.95

## The NEW CORONATION 100

### 40 Watt High Fidelity AMPLIFIER



Completely new negative feedback circuitry. Specifically designed for reproduction of complex wave shapes and transients.

Variable damping control insures optimum speaker performance. Frequency response - 5 to 200,000 cps. Power response within 1 db, 15-35,000 cps at 40 watts, 0.1 db, 7-80,000 cps at 15 watts. Distortion is negligible at normal listening levels; less than 0.05% harmonic, 0.25% IM at 30 watts. Output provided for furnishing power to preamp plus special outlet for use with New Electrostatic Tweeters. Employs push-pull KT66 output tubes. Dimensions: 4 3/4" wide, 15" long, 7 1/2" high.

Complete with all tubes \$99.50

## The NEW REK-O-KUT Rondine Jr. 2-Speed, 12 inch PRECISION TURNTABLE



Designed for the many who have found that they can fill all their music requirements with 33 1/3 and 45 rpm records. The exclusion of one speed permits lower cost without compromising quality. Employs floating idler principle used on all Rek-O-Kut Rondine turntables. Powered by 4-pole induction motor. Includes built-in retractable hub for 45 rpm records, permanently affixed strob disc, plus the many design and construction elements which have made the Rek-O-Kut name world-renowned in the field of sound reproduction.

Rondine Jr., Model L-34, with 4-pole induction motor \$49.95

HARVEY Radio Co., Inc., 103 W. 43rd St., New York 36

Please ship the following items:

I enclose  Check  Money Order including estimated shipping charges. Unused surplus will be refunded.

Name \_\_\_\_\_

Address \_\_\_\_\_

City or Town \_\_\_\_\_ State \_\_\_\_\_





# AUDIO FORUM



SIR:

My system consists mainly of a 15-in. coaxial speaker, a 20-watt amplifier and a Pickering cartridge. With the volume set midway I get overloading distortion in the higher ranges, yet beautiful results in the middle and lower ranges. I tried the treble control at zero and lower volume contours but the strain in the upper ranges is still noticeable, although to a lesser degree.

Do you think a separate tweeter with an input control would remedy this or does the fault lie elsewhere?

James Michlouch  
P. O. Box 665  
Monessen, Pa.

*The treble-trouble you speak of could be caused by many things, unfortunately. Here are some of them:*

*Cartridge not terminated properly in preamplifier input. The preamp input resistance should be 27,000 ohms.*

*Damping goo in Pickering has been displaced or has leaked out; requires factory reconditioning.*

*Weak preamplifier tube or off-value circuit element in preamplifier.*

*One side of push-pull amplifier circuit inoperative because of bad output tube or other circuit element.*

*Bad tweeter section in coaxial speaker.*

SIR:

I am the owner of a fairly good reproducing system that was partially selected and more or less completely put together and installed by my own hands. Incredibly, the result, both auditory and visual, has finally been grudgingly accepted if not entirely approved by my wife. However, there is one problem remaining.

I have the impression that my FM reception of recorded programs is in certain respects perhaps slightly superior to the results I get from the same recordings played on my own player. I can understand this but I am at present concerned only with the fact that from my own player certain peaks, although without apparent distortion, often urgently call for a drastic diminution in volume while over the air these identical peaks, although distinctly noticeable, seem natural and are quite

acceptable without volume cut, even to the extremely sensitive ears of my wife. I have conjectured that this could be simply the result of monitoring at the sending station, but unproductive theorizing seems to be of little help in the solution of this domestic crisis. Since I have been duly authorized to pursue this subject further even at the risk of further untidy and disgraceful tinkering, not to speak of the expected additional financial outlay (which any housewife knows can be put to much better use), I am appealing to you for the necessary help.

I have a record player with a GE cartridge and diamond stylus, 1953 vintage, all securely housed in a separate enclosure at considerable distance from the speaker system. The preamplifier is the built-in type contained in a tuner. Further, the tuner-preamplifier is sufficiently close to the player, and has been correctly adjusted and connected for a GE cartridge.

If you should find this situation of sufficient general interest, I should greatly appreciate discussion of it.

Otherwise, perhaps some kind reader will offer me some helpful advice.

H. H. Volan, M.D.  
Medical Arts Building  
Syracuse, N. Y.

*There are three possible causes that come to mind as the answer to your less-than-satisfactory record playing system. First (and most likely) is that the dynamic range is being reduced at the broadcasting station. This is done so that a higher average level of modulation can be held, thereby reducing the apparent level of any extraneous noises. But it isn't really necessary if the transmission system is in good condition, and the station is willing to take the risk of annoyance to listeners having minimum receiving equipment in order to better serve those with good receivers or tuners. Not many are so inclined, but a few are. A good example is WTIC-FM; its average modulation level is often so low that the volume control must be turned up considerably, but the full dynamic range of any program material is faithfully transmitted.*

*Another contributing factor may be the difference in volume at which you play*

*Continued on page 129*



## OWN THIS GREAT LIBRARY for complete authoritative analyses of all important AUDIO AMPLIFIERS

Only data of its kind available on hundreds of important audio amplifiers. Complete, uniform, detailed analysis of each unit, based on actual laboratory study of the equipment. Includes circuit diagrams, chassis photo views, parts data, full technical coverage. Available in four profusely illustrated volumes—absolutely indispensable to audiophiles, engineers and students.

**VOL. 5.** Covers 37 amplifiers, 12 preamplifiers and 14 tuners produced during 1952 and 1953. 352 pages. 8½ x 11".

ORDER AA-5. Only.....\$3.95

**VOL. 4.** Covers 75 amplifiers and tuners produced during 1951, 1952. 352 pages, 8½ x 11".

ORDER AA-4. Only.....\$3.95

**VOL. 3.** Covers 50 amplifiers and 22 tuners made during 1950. 352 pages, 8½ x 11".

ORDER AA-3. Only.....\$3.95

**VOL. 2.** Covers 104 amplifiers and 12 tuners produced in 1949. 368 pages, 8½ x 11".

ORDER AA-2. Only.....\$3.95

Own this complete library on Audio Amplifiers

### BEST-SELLER ON AUDIO!



### "The Recording and Reproduction of Sound"

Only complete reference on AUDIO! New second edition—over 800 pages. Chapters on sound wave behavior; recording methods; the decibel; phono reproducers; cutting styli; microphones; loudspeakers;

dividing networks; attenuators; mixers; amplifiers; tuners; home music systems—hundreds of other subjects. The great Audio book by Oliver Read—largest-selling in its field.

ORDER RR-2. Only.....\$7.95

### HOWARD W. SAMS & CO., INC.

Order from your Parts Jobber today, or write direct to Howard W. Sams & Co., Inc., 2213 East 46th St., Indianapolis 5, Ind.

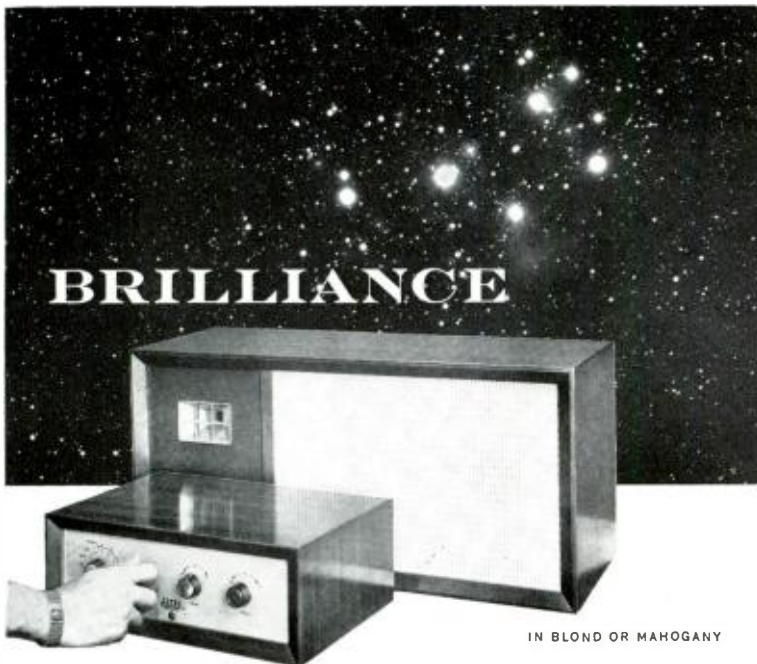
\$.....enclosed. Send following books:

AA-2(\$3.95)  AA-4(\$3.95)  RR-2(\$7.95)  
 AA-3(\$3.95)  AA-5(\$3.95)

Name.....

Address.....

City.....Zone...State.....



# THE Melodist

by ALTEC LANSING

In the few short weeks since this sensational high fidelity amplifier-loudspeaker combination first appeared it has won praise from musicians and engineers alike for its truly professional quality. The MELODIST is a brilliant performer, possessing remarkable quality in units so compact. A wide range of control satisfies the most discriminating ear. The MELODIST offers world-famous Altec Lansing quality at surprisingly moderate cost.

It is simple to install and as easy to operate as any record player. No technical knowledge is required. And its compact size and tasteful design blend with any decor, make it a gracious addition to any room.

#### A-339A Melodist Amplifier

Dimensions: 13 x 4 $\frac{1}{4}$  x 9 $\frac{1}{2}$   
 Range: 20—22,000 cps  
 Power: 10 watts, less than 2% t.h.d.  
 Impedance: 4, 8, 16 ohms  
 Inputs: 1 for mag. phono or mic.  
       2 for ceramic, crystal, tape or tuner  
 Volume: 3 individual volume adjustments  
 Loudness: compensated loudness control  
 Tone: Treble, 15 db boost or droop, 10,000 cps  
       Bass, 13 db boost or droop, 50 cps  
 Crossovers: European, LP, old RCA,  
       new AES (NARTB, RIAA, RCA  
       orthophonic)  
 Price: Only \$129.00

#### 700A Melodist Speaker

Dimensions: 22 $\frac{1}{2}$  x 11 $\frac{1}{2}$  x 10 $\frac{1}{2}$   
 Range: 90—22,000 cps  
 Power Capacity: 20 watts  
 Impedance: 8 ohms  
 Components: 10" bass speaker, high  
       frequency speaker, multicellular horn,  
       3000 cps dividing network  
 Price: Only \$99.00

Visit your dealer today.  
 Let the MELODIST introduce you to  
 new worlds of listening pleasure.

or his soft felt hat, you would swear he had just crashed 40. He has formidable energies: his wife, who actually *has* just crashed 40, plump and pretty and lively, must chase to keep up with him. He cheerfully runs two separate businesses — the band, which tours nearly half the year, and a café on an outlying avenue. "But my profession," Herrmann said, "my profession is to be an assayer of beautiful women. There was an American girl last year, so beautiful I stood on my chair to look at her." He stood on his chair to demonstrate.

Vienna's cafés are somehow both businesslike and homey, and Herrmann's is typical. It goes under the jawbreaking name of *Schwatachacherhof*, and the décor, angular but stuffed plush, full of mirrors and smoked glass, comes untouched from the day in 1920 when Herrmann first opened the doors. There are four wide plate-glass windows on the boulevard, room for a *kaffeeklatsch* of something more than a hundred, billiards and a kitchen behind, light meals served, excellent Wiener sausage mit sauerkraut. A radio sits prominently over the door to the kitchen, but there is no phonograph, and no music. The Kapelle sometimes plays next door, in a big open-air beer garden that the Schuberts could use tomorrow for a production of *The Student Prince*; but never in Herrmann's café. "The customers," Herrmann explained, "come here to read the newspapers. Music disturbs them. We turn on the radio sometimes when there is a soccer game. At home I have a phonograph, long-playing."

In addition to the band, the café and the beautiful women, Hermann loves his car, a new Volkswagen (very few Austrians can afford an automobile), and fishing for trout in the mountain streams. He enjoys the side angles of being a celebrity, such as the letter that came from America addressed, simply, to the Conductor of the Deutschmeister Kapelle, Vienna (its author wanted him to play Sousa marches). He likes to travel: in 1954 the band was on tour for 142 days, all through Austria, Switzerland, Germany and Sweden, and atop the tour the Herrmanns "took the little car on a pilgrimage to Rome." Musically speaking, Herrmann's business is nos-

**ALTEC FIDELITY IS HIGHEST FIDELITY**

**ALTEC**  
LANSING CORPORATION

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

talgia; but his nostalgia has zest in it. He is happy with the world as it is.

The Deutschmeister Regiment was disbanded, like the Empire itself, after the first war, and the members of its band went into other jobs. Some of them became professional musicians; but most, like Herrmann, set up in civilian life. Well over a hundred of them were in Vienna in those days, and they still looked on the young Kapellmeister as their leader. From his lair in the *Café Schwatachacherhof* he kept the band together as a social club and a semi-professional musical organization to enliven the Viennese scene. As the rest of the trappings of Imperial Vienna disappeared, the band became a diadem of remembrance. By the time of the second war it was one of the staples of Radio Vienna, usually playing an all-request program. No ceremonial occasion was complete without it. Today the band is more popular than ever, but not quite so good at marching, and not nearly so large. Scraping up every possible member, Herrmann found 34 musicians to play for Westminster in the recording studio below the Konzerthaus. On tour there are usually fewer than 30, and few of these are much under 65. But they can still play the winds.

"Most of them," Herrmann said, "are retired, and they can come to play whenever we have a contract. A few, two or three, still hold jobs; but when they took their jobs they insisted that their employers give them leave whenever the Kapelle plays. We do not rehearse often, because we play mostly the music we played as the Imperial band. But when we go into other countries we must learn new music, and sometimes I make new arrangements for band which the Kapelle must learn. The arrangements are published and sold by Doblinger's, here in Vienna. Last year, when we went to Heidelberg, we played for the American Army, and we learned *The Star Spangled Banner*. The commanding officer stayed all through our concert, and I invited him to the podium to lead *The Star Spangled Banner*. I gave him the drummer's cap to wear, and he kept the cap. He said I should come to America and he would give me a cap in return." Herrmann hopes to collect the hat: an American manager need only whistle, and the Kapelle would take ship for New York.

A pupil of Rosay, Herrmann studied violin at the Vienna Conservatory and

*Continued on page 116*

**"Tested in the Home"  
report available**



## Crestwood goes to the heart of sound

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

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

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

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



**Hi-Fi Crestwood 400's**  
Model 401 (Recorder) \$199.50  
(Frequency response: 30 to 15,000 cycles + or - 2db at 7½" per second tape-speed)  
Model 402 (Power Amplifier and Speaker) \$100.00  
**Crestwood Model 303**  
Tape Recorder \$199.50  
(Slightly higher in Denver and West.)

*Crestwood*  
BY DAYSTROM

**Daystrom Electric Corp.**  
Dept. 10 L,  
837 Main Street, Poughkeepsie, New York

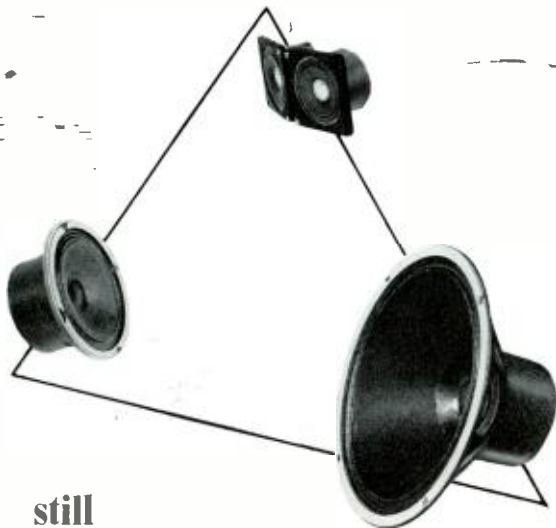
I am interested in:

- High Fidelity Magazine Report  
 Dealer's Address

Name \_\_\_\_\_

Street \_\_\_\_\_

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



still

## first choice

Each of  
the basic Bozak Speakers—  
Treble, Mid-Range and Bass—  
is designed for  
optimum performance in its range.

Together, in two- and three-way systems  
to suit the power of any good music system  
and the size of any listening room,  
the sum of their individual perfections  
is the flawless re-creation of sound  
with purity, listening ease and realism  
beyond comparison with any other  
speakers available today.

It was gratifying that, as in the past,  
scores of experienced listeners at the  
Chicago and New York Audio Fairs  
returned to our room time and again  
to assert that Bozak alone offers

*The Very Best in Sound*

**BOZAK**

THE R. T. BOZAK COMPANY

*Quality Loudspeakers*

PLANT AT: WEST POST ROAD • NORWALK, CONN.  
Export Office: Electronics Manufacturers' Export Co., Hicksville, N.Y.  
MAIL ADDRESS: P.O. BOX 966 • DARIEN, CONN.

## HELP WANTED

*Continued from page 117*

wide-range sensitive equipment. He answered by listing the parts of the phonograph he used. These were all what could be termed very low-fidelity equipment. And his answer was phrased in terms of obvious pride. All of which was as much as telling his readers that quality in the sound of a recording wasn't important. Now, if a man wants to be a two-dollar snob, he is entitled to be one, but he has no business passing judgment on recordings that you or I may wish to buy. (Neither does a \$1,000 snob.) The physical, sonic characteristics of a recording are *very* important to *many* record-buyers. Indeed, this is one of the main factors that distinguishes a record reviewer's task from all other forms of musical criticism.

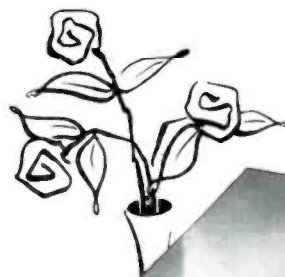
Some reviewers tend to catalog, in their own minds, all of certain companies' records as having certain typical sonic virtues or defects. Occasionally a particular record is described as embodying this or that "typical" sound. As with anything else, a comparison is of value only if one knows the thing being used for comparison. In cases like these, everyone but the informed enthusiast is left in ignorance.

There are pitfalls for audio-precisionist reviewers, too. Allowing that it is necessary, in each record review, or at least in those concerned with "serious music," to consider the technical quality of the recording, it still can be overdone. This happens when a reviewer narrows his sights to particular sonic qualities that might vary or vanish on other phonographs or in other rooms. How often has a minor adjustment in really sensitive equipment made a bad record sound better! Many differences exist in high-fidelity equipment, and hair-splitting in matters of recording quality may emerge as complete untruth under different conditions. However, what we do want to know is whether recording-quality measures up to certain minimum standards and, beyond that, if the recording is particularly lifelike in some respect.

In this regard, it would probably be well if a record reviewer could hear as many live performances as he can, as well as recordings on equipment differ-

*Continued on page 120*

# My Gift is Authentic High Fidelity



*Pleasure*



**Fidelis**

WITH TONE-O-MATIC

**brings music vibrantly alive**

When you first realize that *you* control the perfect—precise—balance of reproduction in your favorite records . . . that with tone-o-matic *you* decide how strong the high or low tones will be played—then, you understand the perfect gift V-M's "Fidelis" offers in authentic high fidelity pleasure.

*Within the acoustically correct cabinet, V-M has provided an audible range of 40 to 15,000 cps. Silently, gently, records of all three sizes and speeds are automatically changed to bring you their full tonal beauty. And, after the last record plays, Siesta Switch<sup>®</sup> shuts off even the amplifier, automatically.*

Choose either African Mahogany or Champagne blonde in lustrous hand-rubbed finish at the same price. \$149.50\* (Legs, black or brass finish, are optional.)

**24**  
MODELS  
TO CHOOSE FROM

**V-M**

the Voice  of Music

\*Slightly higher in the west.

UL Approved.



V-M MODEL 556 Portable High Fidelity Phonograph— with tone-o-matic Hi-Fi pleasure wherever you go! Your choice of rich brown or rose and gray leatherette case. \$119.95\*

• V-M CORPORATION, Benton Harbor 1, Michigan

Please send illustrated folder, "Bring Concert Halls Within Your Walls."

• NAME \_\_\_\_\_

• ADDRESS \_\_\_\_\_

• CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

WORLD'S LARGEST MANUFACTURER OF PHONOGRAPHS AND RECORD CHANGERS

The Sensation of Two Audio Fairs . . .



PERMOFLUX

Largo and Diminnette

2-WAY SPEAKER SYSTEMS

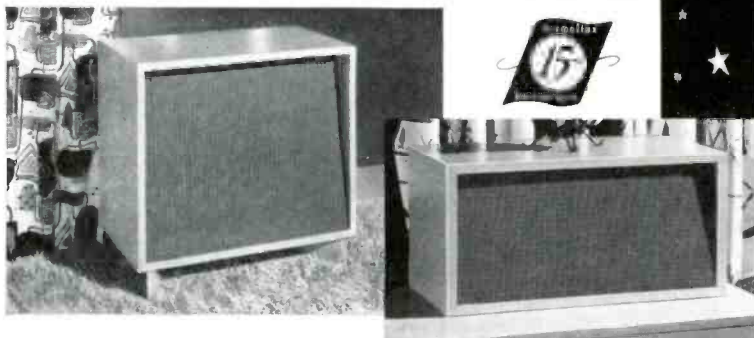


Now Available Under

HTP\*

Acclaimed at the Sight and Sound Exposition in Chicago and the Auditorama in New York, these amazing high-fidelity speaker systems are now available under HTP—an exclusive Permoflux insured plan that enables you to try a Largo or Diminnette in the quiet and comfort of your own home for 15 days. See your hi-fi dealer today!

\*EXCLUSIVE PERMOFLUX 15-DAY INSURED HOME TRIAL PLAN, INTRODUCED AT THE CHICAGO AND NEW YORK AUDIO FAIRS, OCT., 1954



THE LARGO

Outstanding wide-range speaker system at moderate cost. Uses the "Super Royal Eight" speaker and Super Tweeter. Unique new-type back-loading horn enclosure is matched, octave by octave, to speakers . . . assuring undistorted reproduction from 35-16,000 cps. In selected 3/4" Mahogany or Korina veneers. Exclusive: Special connection for headset extension cord. Size: 24" W, 23" H, 14" D. Impedance, 8 ohms.

Suggested Audiophile Net . . . \$99.75

THE DIMINNETTE

A marvel of compactness featuring "big-system" reproduction over the full audio range and low cost. Ideal for use in a bookcase or as extension speaker. With 2 "Royal 6" speakers and Super Tweeter. In Mahogany or Blonde finish 3/4" veneers. Size: 23 1/2" W, 11 1/2" H, 12" D. Impedance, 4-8 ohms.

Suggested Audiophile Net . . . \$49.50

As above, but with selected 3/4" Mahogany or Korina veneers.

Suggested Audiophile Net . . . \$64.50

HEARING IS BELIEVING! Try either system at home under HTP! Read what High-Fidelity Magazine says:

"It's best to try a speaker at home before buying."

—Audio Forum Dept., Oct. 1954 issue

FOR A LIMITED TIME ONLY: Every HTP participant will receive, absolutely FREE, the new Permoflux "Maestro" Speaker-Headset Control Box. See your Permoflux-authorized HTP dealer, or write for full details, to:

Permoflux CORPORATION

4916 West Grand Avenue • Chicago 39, Illinois

West Coast Plant • 4101 San Fernando Road • Glendale 4, California  
Canadian Licensees • Campbell Manufacturing Co., Ltd., Toronto, Canada

HELP WANTED

Continued from page 118

ent from his own, for it is well known that the ear will adjust to different sound conditions, and false standards may take shape in a man's mind if he doesn't vary his listening. When discussing recording quality, a reviewer is simply making comparison with live-performance sound, and it is not too much to expect that the latter should be fresh in his memory.

In all the foregoing, no reviewers have been named, nor have the publications in which their work appears. It would be unfair to single out one phase of a reviewer's work for criticism when, taken as a whole, his reviews may have been more informative and useful than those of others. Examples have been drawn from most publications in which worth-while reviews appear; this is no indictment of any single publication.

Yet, if any single publication of this kind were to be so attacked, it ought to be the one which is devoted to music reproduction but, as a matter of editorial policy, will not publish record reviews. Instead, it prefers to guide and form our taste by the publication of pre-selected programs. By this means the reader may, he is told, impress friends and family with his sense of what is good and appropriate. (What to do should an invited guest be a fellow-subscriber is not suggested.)

This approach is all wrong. My remarks written here carry with them the earnest hope that record reviews may become ever more valuable. Already they are very valuable indeed to those who will read them. For who can hope to keep up with the enormous production of records these days? The review is almost the only guide to people who love to select their own music. To the extent that individual reviewers are recognized, to the extent their work is read and words are heeded, to that extent we are all likely to have good records, well chosen.

A reviewer must often wonder if what he says ever carries any weight. He can tell him that his influence is great and growing. I could easily name two or three reviewers I have learned to trust, and at least one I will not. There must be very, very

Continued on page 122



## A Little Fellow with a 15 Watt Wallop

### BOGEN DB15G AMPLIFIER

Now you can own custom audio components which combine superb quality with a mechanical design so compact that they provide the solution to almost any installation problem. This DB15 amplifier, for instance, gives you a full 15 watts with distortion of less than 0.5% at full power. As for flexibility: the DB15 features a two-section record equalizer

allowing a choice of 20 combinations of low frequency compensation and high-frequency roll-off, separate continuously-variable tone controls, exclusive Bogen Loudness Contour Selector, separate equalized inputs, and tape recorder output jack. DB15G—Amplifier in Handsome Cage. Only 13½" x 9" x 6¼". No installation problems. \$99.00. DB15—Same unit without cage. 12¼" x 8¾" x 3¾". \$89.95.

### BOGEN R640G FM-AM TUNER



Perfect companion for high-performance amplifiers, this tuner is especially designed to avoid duplication of controls and to fit neatly into close quarters. Features high sensitivity (5 microvolts), high selectivity, negligible distortion and flat frequency response (within 1 db from 50 to 15,000 cycles on FM). A special, controllable AFC circuit prevents drift and simplifies tuning. R640G—Tuner in Cage. Matches DB15G. Only 13½" x 9" x 6¼". \$112.95. R640—Same tuner without cage. The ideal mate for DB20, DB15 or DB10A amplifiers when installed in cabinetry. 13¼" x 7¾" x 5½". \$105.50.

### BOGEN DB20 AMPLIFIER



The magnificent DB20 is rated the "Best Overall Quality" by a leading consumer organization as well as by thousands of audiophiles all over the world. The DB20 combines 20 watts of undistorted power with remarkable flexibility of control. Even at full rated output distortion is only 0.3%! Other features include the exclusive 5-position Loudness Contour Selector, a 10-position input selector—phono-equalizer, output jack for tape recorders, and extremely effective non-resonant separate tone controls. \$99.00.

**DB20DF.** The DB20 is now available with the new exclusive Bogen Variable Damping Factor. This built-in control provides cleaner bass response by reducing speaker distortion and "tuning out" resonant peaks. \$108.00.

### BOGEN DB10A AMPLIFIER



Here's Bogen's famous DB10A, priced to fit any budget. This compact marvel of tone delivers 10 watts of power at less than 3% distortion and has a flat frequency response (plus or minus 1 db)

from 30 to 18,000 cycles. In addition to a built-in phono pre-amplifier, the DB10A features a special tape recorder output jack and a 3-position equalizer for LP, 78, and Pop. \$54.45.

*Note: All prices slightly higher in the West.*

### SECOND PRINTING:

"Understanding High Fidelity" is fast becoming a standard manual of hi-fi theory and application. Clearly and concisely, this new enlarged 56 page edition presents invaluable practical information to help you get more out of any sound system. Send 25¢ for your copy.



**Bogen**  
HIGH FIDELITY  
BECAUSE IT SOUNDS BETTER

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

Send "Understanding High Fidelity" (25¢ enclosed) and free catalog.

Name \_\_\_\_\_

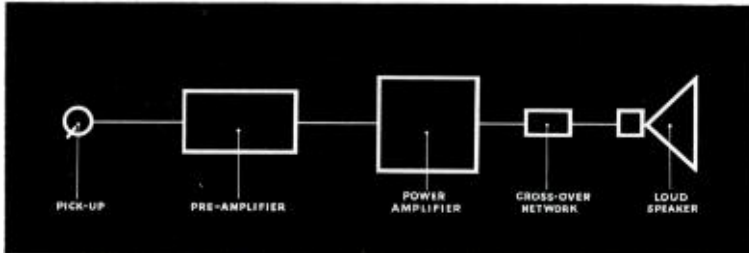
Address \_\_\_\_\_

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

Send free catalog only.

# TANNOY

*throughout!*



## All the elements of a complete High Fidelity sound system from the same manufacturer

The Tannoy organisation is the only single organisation on either side of the Atlantic which designs and makes every unit in a complete reproducing chain — from phono-cartridge to loudspeaker (and, when required, loudspeaker enclosure). Small wonder that the Tannoy Domestic Sound System, with every unit really matching the next, has given to 'high fidelity' the precise meaning it should have had all along.

**TANNOY "AUTOGRAPH" PRE-AMPLIFIER**  
*with four switched inputs, and switched correction for all major recording characteristics*

**TANNOY "AUTOGRAPH" PRE-AMPLIFIER**  
*with polished wood and metal enclosure for stand mounting*

\$110



**TANNOY HIGH-FIDELITY POWER AMPLIFIER**  
*The perfect complement to the Tannoy "Autograph" Pre-Amplifier*

\$150



**TANNOY DUAL CONCENTRIC HIGH FIDELITY SPEAKERS**

12" unit complete with crossover \$130

15" unit complete with crossover \$159

### TANNOY VARILUCTANCE TURN-OVER CARTRIDGE *with dual diamond styli.*

This, the Tannoy Organisation's latest contribution to the realistic transcription of recorded music, represents a technical advance of some magnitude. Several conventions have been ignored, among them the idea that if resonant peaks are kept well outside the audio spectrum they may safely be neglected. This cartridge has no uncontrolled resonances whatsoever. In addition, the lateral to vertical compliance ratio has had particular attention — and we have not scorned empiricism in arriving at the damping arrangements finally adopted. These factors, combined with very low effective dynamic mass permit a completely safe tracking weight of six grammes at all speeds. The turnover mechanism is simple and positive, and the styli assemblies are independent

\$65



**TANNOY**

(AMERICA) LTD.

Carnegie Hall, New York 19, N. Y.

**TANNOY**

(CANADA) LTD.

36 Wellington St. East, Toronto 1, Canada

## HELP WANTED

*Continued from page 122*

few music-lovers who can buy, or even listen to, every record put out, or who would if they could. The rest of us need good record reviews and will be guided by them. But I do mean good.

## TOSCANINI

*Continued from page 38*

method must be modified, and since there is no line giving unity to the performance, the only way that excitement can be produced is by acceleration and retardation for emphasis. In this way the composition becomes a series of episodes in sequence, and the form and the artistic unity of the work may be lost.

The defects of Furtwängler are those of taste and musical understanding, while the faults of a Toscanini come from characteristics desirable in the mean being carried to excess. His rhythmic accuracy is splendid, but at times he is metronomic, the music having mechanical precision but no feeling. His intensity is magnificent, but there are times when he is too intense and the music loses power and eloquence by being so hard driven that it cannot sing and reveal its content fully. Happily, Toscanini has a sound sense of the mean and it is usually observed.

Toscanini does not like to be called a great conductor. "I am no genius," he has been quoted as saying repeatedly. Rather than protest, let us take him at his word. I, for one, have had enough of genius conductors who feel free to tamper with the music of genius composers. Let us have honesty, dedication and musicianship.

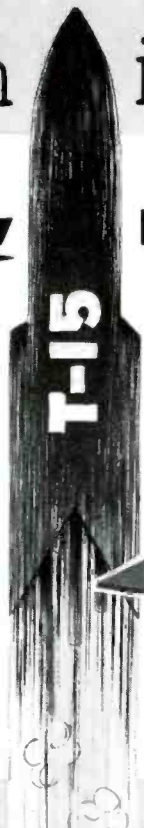
*A Note on Equipment:* — The phono-graph used in evaluating these records was built for me by EMG Hand-made Gramophones, London, and makes use of two speakers to provide a sense of nondirectional sound from a broad source. The pickup is the English Decca magenta head with an armature of my own design. The machine has been fitted with F. G. G. Davey's steep-cut, variable filter, and the amplifier has been adjusted to an RCA Victor New Orthophonic test record.

*Continued on page 124*



a new high in Hi-Fi!

**the new PRESTO T-15\* turntable**



\*Successor to the nationally-known, nationally-preferred PRESTO 15-G

**HI-FI FANS**

The new T-15 replaces your present record changer, giving you a new dimension in record reproduction with rumble-free performance, professional speed, accuracy, life-long, trouble-free service. Easy to install, easy to operate.

**BROADCASTERS, RECORDING STUDIOS**

Here is the perfect auxiliary turntable to use in studio or control room for music or sound effects. Professionally designed and constructed with speed accuracy comparable to much higher priced units.

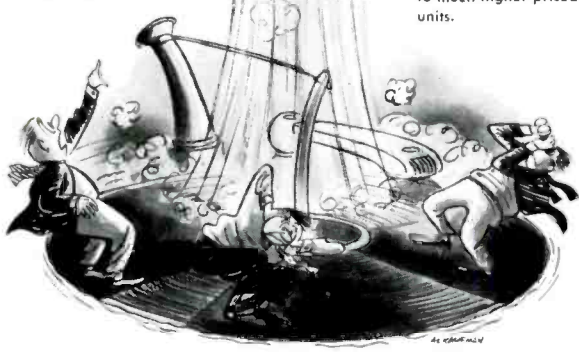
- Single lever control
- Three speeds
- Turntable diameter: 12"
- Speed accuracy: 0.25 %
- Noise level: 40 db below program level

**One Control Lever Does Everything . . .**

1. Engages or disengages idler wheel
2. Automatically switches motor off or on
3. Selects 3 speeds—33 1/3, 45, 78 r.p.m.

PRESTO builds professional equipment—for professionals only! And the new T-15 turntable is an outstanding combination of advanced design and engineering, built with the same precision characteristic of the entire PRESTO line. The rim-driven, constant-speed, heavy-weight T-15 virtually eliminates all turntable woes . . . gives you years of trouble-free service . . . and consistently true reproduction.

Designed by PRESTO to meet top engineering specifications, the new PRESTO T-15 is modestly priced at \$53.50.



**PRESTO** RECORDING CORPORATION  
PARAMUS, NEW JERSEY

Export Division: 25 Warren Street, New York 7, N. Y  
Canadian Division: Instantaneous Recording Service, 42 Lombard St., Toronto

WORLD'S LARGEST MANUFACTURER OF PRECISION RECORDING EQUIPMENT AND DISCS

Mail this coupon today!

PRESTO RECORDING CORPORATION, HIGH FIDELITY SALES DIV.  
PARAMUS, NEW JERSEY

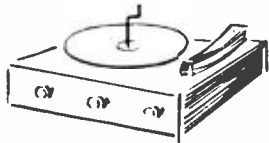
Please send me illustrative data and specifications on the new, improved Presto T-15 turntable.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
ZONE \_\_\_\_\_ STATE \_\_\_\_\_

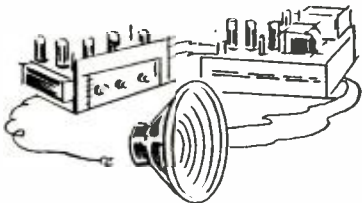
The Finest Recording...



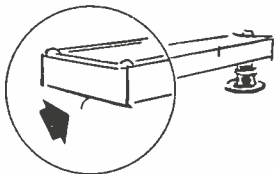
Played on the Finest Turntable...



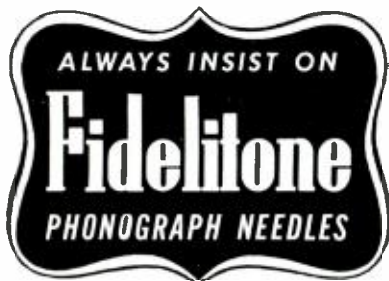
With the Finest Hookup...



...sounds **BAD** with  
a worn-out needle



REPLACE YOUR NEEDLE  
FREQUENTLY...and



at your Music Store

DIAMOND, JEWEL, AND  
PRECIOUS METAL TIPS



PERMO, Inc.  
CHICAGO 26

## TOSCANINI

Continued from page 122

*Acknowledgements:* — I would not have attempted this project without the cooperation of Walter Toscanini and Messrs. George R. Marek and Alan Kayes of RCA Victor. My sincere thanks go to them for their many kindnesses. In no sense, however, is this survey authorized by anyone, and the opinions expressed are entirely my own responsibility. (Turn to Record Section for Toscanini survey.)

## CASE HISTORIES

Continued from page 25

biography in the form of source materials and their musical analysis straight from a composer-author may prefer the arrangement of documents and letters in *The Bach Reader*, edited by Hans David and Arthur Mendel and published by Norton in 1945, and Paul Hindemith's monograph, *Johann Sebastian Bach*, published by Yale in 1952.

It may very well be too early for Bartók to be examined in true perspective, but for listeners concerned with the music of our own time, Halsey Stevens' *The Life and Music of Bela Bartók*, published by Oxford last year, is a scholarly and sensitive book.

It is only natural that Beethoven, bestriding as he does the threshold of musical romanticism, should have drawn the attention of many writers, and he and his music have been written about in almost every conceivable way, from almost every conceivable viewpoint. One of the most sensible and cleanly written to be had is John N. Burk's *The Life and Works of Beethoven*, originally published in 1943, but now available in a Modern Library edition. Documentation is provided by *The Letters, Journals, and Conversations of Beethoven*, edited by Michael Hamburger and published by Pantheon in 1952. There are other treatments too numerous to name, ranging from the clear, keen technical analysis of Donald F. Tovey's *Beethoven*, published by Oxford in 1945, through the subjective but scholarly ecstasy of George Grove's *Beethoven and His Nine Symphonies*, originally published in 1896 but still on the Oxford list, and the provocative but not very systematic hazardings of such

Continued on page 125

## FM-AM Portable

AC-DC and  
(American) Batteries



by TELEFUNKEN

NOW  
AVAILABLE . . .

# OPUS 55

**TS\*** Here is the TELEFUNKEN trouble-proof way . . . the 1955 way to put HIGH FIDELITY into your home.

Have you ever been at a loss for words to describe the magnificence of a wonder that you behold?

If you haven't you will be, once you hear TELEFUNKEN SOUND\*, and another amazing thing, you can retain your highs and lows even at a whisper. A masterpiece of craftsmanship!

FM (no drift), AM, short wave (that really works), input for phono, input and output for tape recorder, output for additional speakers, designed especially for American Market with English dial scale and the entire FM band. American tubes and parts interchangeable.

OTHER MODELS FROM \$84.95

Below a partial list of distinguished Telefunken dealers.

New York: Haynes-Griffin  
G. Schirmer  
Abercrombie & Fitch

Philadelphia:  
Witte Radio & Television Co.

Washington, D. C.:  
Campbell Music Co.

Chicago: Voice and Vision  
Marshall Field

Sole American Importers and Distributors  
for TELEFUNKEN Radios, Microphones,  
Tape Recorders and Tubes.

**AMERICAN ELITE, INC.**  
1775 Broadway, New York 19, N. Y.

Tel. No. Plaza 7-7491

Choice franchised territories available.

HIGH FIDELITY MAGAZINE

# A SPECIAL SERVICE FOR HIGH FIDELITY READERS

## FOR ADVERTISEMENTS IN THIS ISSUE ONLY

A simple and "one mailing" way of getting more detailed information on products or services advertised in this issue of HIGH FIDELITY.

Send COMPLETE postcard even if all four coupons are not used. However, each coupon used MUST be filled out completely. (Name and address on each coupon, please.)

*Please use ink or typewriter if at all possible.*

USE THIS SERVICE — EVERYTHING, EVEN THE POSTAGE, IS FREE. ANOTHER OF HIGH FIDELITY'S SPECIAL READER'S SERVICES.



**Use this SERVICE**



## BUSINESS REPLY CARD

FIRST CLASS PERMIT NO. 62, SEC. 34.9, P. L. & R., GREAT BARRINGTON, MASS.

### High Fidelity

POST OFFICE BOX 600

GREAT BARRINGTON, MASS.

12-4

**PLEASE SEND ME INFORMATION ON:**

Product (or Service).....  
Advertiser and Page Number.....  
My Address.....  
.....  
.....

HIGH FIDELITY  
A ● THE MAGAZINE FOR MUSIC LISTENERS

**PLEASE SEND ME INFORMATION ON:**

Product (or Service).....  
Advertiser and Page Number.....  
My Address.....  
.....  
.....

HIGH FIDELITY  
A ● THE MAGAZINE FOR MUSIC LISTENERS

**PLEASE SEND ME INFORMATION ON:**

Product (or Service).....  
Advertiser and Page Number.....  
My Address.....  
.....  
.....

HIGH FIDELITY  
A ● THE MAGAZINE FOR MUSIC LISTENERS

**PLEASE SEND ME INFORMATION ON:**

Product (or Service).....  
Advertiser and Page Number.....  
My Address.....  
.....  
.....

HIGH FIDELITY  
A ● THE MAGAZINE FOR MUSIC LISTENERS

**PLEASE SEND ME INFORMATION ON:**

Product (or Service).....  
Advertiser and Page Number.....  
My Address.....  
.....  
.....

HIGH FIDELITY  
A ● THE MAGAZINE FOR MUSIC LISTENERS

**PLEASE SEND ME INFORMATION ON:**

Product (or Service).....  
Advertiser and Page Number.....  
My Address.....  
.....  
.....

HIGH FIDELITY  
A ● THE MAGAZINE FOR MUSIC LISTENERS

**PLEASE SEND ME INFORMATION ON:**

Product (or Service).....  
Advertiser and Page Number.....  
My Address.....  
.....  
.....

HIGH FIDELITY  
A ● THE MAGAZINE FOR MUSIC LISTENERS

**PLEASE SEND ME INFORMATION ON:**

Product (or Service).....  
Advertiser and Page Number.....  
My Address.....  
.....  
.....

HIGH FIDELITY  
A ● THE MAGAZINE FOR MUSIC LISTENERS



# Christmas SUBSCRIPTION SERVICE PAGE

## High Fidelity

Great Barrington, Mass.

Please enter my subscription, starting with the next issue, at the **SPECIAL RATE** of 3 years for only \$13.50.

FOREIGN POSTAGE: \$1.00 per year outside the U. S. A., its possessions, and Canada.

- My remittance is enclosed.       I prefer two years for \$10.00.  
 Please send me your bill.       I prefer one year for \$6.00.
- This is a  new  renewal subscription.

NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

- Group subscriptions attached.       Send me the following back issues      Sorry, cannot bill single copies  
 @ \$1.00 each. 2 3 10 11 17 17  
 Gift subscriptions attached.      @ .50 each. 18 20 21 22 23



**BUSINESS REPLY CARD**  
 FIRST CLASS PERMIT NO. 62, SEC. 34.9, P. L. & R., GREAT BARRINGTON, MASS.

## High Fidelity

POST OFFICE BOX 600  
GREAT BARRINGTON, MASS.

12-4



**BUSINESS REPLY CARD**  
 FIRST CLASS PERMIT NO. 62, SEC. 34.9, P. L. & R., GREAT BARRINGTON, MASS.

## High Fidelity

POST OFFICE BOX 600  
GREAT BARRINGTON, MASS.

12-4

We renamed our subscription service page this issue, to help remind you that **HIGH FIDELITY** is the perfect gift. But—if you want it to be a Christmas gift—please hurry your order along so we can get the gift card out before December 25.

### GIFT SUBSCRIPTIONS

What could be a more appropriate gift than a subscription to **HIGH FIDELITY** Magazine? And—group rates apply! Each subscription you send us marked "gift" will be acknowledged with a special gift card, signed with your name. Just specify "Gift subscriptions-special group rate."

### REGULAR SUBSCRIPTION RATES

Three Years — Thirteen Dollars and Fifty Cents.  
Two Years — Ten Dollars.  
One Year — Six Dollars.

### BARGAIN GROUP SUBSCRIPTION RATES

(One Year Subscriptions Only)

Here's a real saving. Just get together a group of subscriptions and submit the list of new subscribers, all at one time. First subscription — Six Dollars. Second subscription — Five Dollars. Each additional subscription — Four Dollars. Send the list to our Circulation Department (and mark it **SPECIAL GROUP SUBSCRIPTION RATE**) with a check or money order in the appropriate amount.

### BACK COPIES

The following back copies are in stock:— Fall-1951 (No. 2), Winter-1951 (No. 3), May-June-1953 (No. 10), July-August-1953 (No. 11), September-October-1953 (No. 12), May-1954 (No. 17), June-1954 (No. 18), August-1954 (No. 20), September-1954 (No. 21), October-1954 (No. 22), November-1954 (No. 23). Just encircle, on the card to the left, the identification number of each issue you would like and enclose your check or money order. Sorry, we cannot bill single copies.

### LIFE SUBSCRIPTIONS

We're always pleased to welcome new members to our "lifers" club. The current rate is one hundred dollars.

volumes as J. W. N. Sullivan's *Beethoven: His Spiritual Development*, available in a paper-backed Mentor edition, to the popular-biography approach of Emil Ludwig's *Beethoven: Life of a Conqueror*, published by Putnam's in 1943.

Those interested in Berlioz and his music could do far worse than to acquire his own vital and articulate *Memoirs (1830-1865)*, edited by Ernest Newman and published by Knopf in 1948. And although the musical judgments are not especially sophisticated, Jacques Barzun's *Berlioz and the Romantic Century*, published by Little Brown in 1950, is a brilliantly written evocation of the man and his times. No one has so far given Bizet anywhere near so extended a treatment, but Winton Dean's *Bizet*, published in this country by Pellegrini and Cudahy in 1950, is one of the best of the generally reputable little volumes in the uniform series known as The Master Musicians, produced under the general editorship of Eric Blom.

A good many books have been written on various aspects of Brahms' life and music; almost all of them good as far as they go, but for most purposes

the best-rounded and most useful books are Karl Geiringer's *Brahms, His Life and Work*, of which the revised edition was published by Norton in 1946, and Walter Niemann's *Brahms*, published by Knopf in the same year. Somewhat similarly, there have been various books more or less inspired — some of them much less — by Chopin, but far and away the best general treatment of both the man and his milieu and the music itself is Herbert Weinstock's *Chopin*, published by Knopf in 1949.

In view of Debussy's stature and influence, the available literature on him is surprisingly lacking in weight. In the absence from the lists of the books by Leon Vallas and M. D. Calvacoressi, Maurice Dumesnil's *Claude Debussy*, published by Washburn in 1940, and Edward Lockspeiser's volume in the Master Musicians series are probably as good as any in English. In much the same way, Alec Robertson's Master Musicians *Dvorak* is worth while.

Of all secondary composers, Delius is about as well served as any, for Peter Warlock's *Frederick Delius*, reprinted by Oxford in 1952, and Eric Fenby's

*Continued on page 126*

**NOW!**  
GET BETTER  
HI-FI RESULTS  
at less  
cost!

512 pages  
203 illus.  
Price \$7.50

**HIGH FIDELITY  
TECHNIQUES**

By John H. Newitt  
Staff, Mass. Inst.  
of Technology

**CASH IN on  
HI-FI service  
and  
custom-building  
PROFITS!**

**THE BIG BOOK THAT  
Shows You How!**

Judging hi-fi equipment  
What to avoid  
Loudspeakers  
Bass-reflex  
Distortion  
Baffles  
Overhang  
Wooler-tweeters  
Sound-proofing  
Grillwork  
Output transformers  
Circuits  
Crossover frequencies  
Volume expansion  
Noise suppression  
Negative feedback  
Pre-Amps  
Equalizers  
F-M tuners  
Records  
Recording  
Avoiding chatter  
Turntables  
Pick-ups  
Design charts

Here, by one of the nation's leading experts, is the complete "know how" of high fidelity . . . from theory and circuits to commercial equipment; from methods and authentic technical data to home-building, custom building and service.

**HIGH FIDELITY TECHNIQUES** shows you what to do — how to do it — what mistakes to avoid — which methods and equipment should prove best for your particular purpose. Written especially for listeners, home and commercial installation builders, experimenters and service technicians, it is a complete, easy to understand guide to this vast new hobby that is sweeping the nation.

Whether you want to specialize in the work or simply build a high-fidelity installation for your own use, the book will guide you every step of the way; help you get better results at less cost; and give you a full understanding of the many different methods, components and equipment that are debated whenever hi-fi fans get together.

From beginning to end, **HIGH FIDELITY TECHNIQUES** is chock full of how-to-do-it building tips, ideas and service data of the most helpful sort. Read it 10 days FREE. You be the judge!

Building tips . . . and dozens of other subjects.

**10-DAY FREE EXAMINATION**

Dept. HF-124, RINEHART & CO., Inc.  
232 Madison Ave., New York 16, N. Y.

Send **HIGH FIDELITY TECHNIQUES** for 10-day FREE EXAMINATION. If I like book, I will then promptly send \$7.50 plus postage in full payment. Otherwise, will return book postpaid and owe you nothing!

Name .....

Address .....

City, Zone, State .....

**OUTSIDE U. S. A.—Cash only, price \$8.00. Money back if book is returned in 10 days.**

*At your favorite dealer . . .*

# LANG

## SPEAKER SYSTEM

25 cps to 17,000 cps using a three way system with crossovers at 200 and 5000 cps.

Lang designed "SONOCEL"\* bass system — pure clean fundamentals.

Exclusive mid range and high range drivers.

|                 |                   |
|-----------------|-------------------|
| 15-W            | 30-W              |
| 23" x 25" x 16" | 29" x 27" x 16"   |
| 15 watts        | 30 watts          |
| 4 ohms          | 8 ohms            |
| \$119.95 NET    | \$199.95 NET      |
|                 | Mahogany or Blond |

trademark\*



15-W

Gene Krupa, Ace Drummer and Musician:

*"I've been looking for this reproduction of sound for many years — truly great."*

Licensed under U. S. and Foreign Patents of Henry C. Lang

Write for additional information to:

**LANG & TAYLOR INC. 100 FELTON ST. WALTHAM, MASS.**

In Canada: B-W MANUFACTURING LTD., 188 KING STREET, LONDON, ONTARIO

Compare  
**McGOHAN**  
**AMPLIFIERS**  
WITH OTHER  
LEADING  
BRANDS

The new WA-410, for example . . . here is an amplifier-preamp combination with all of the features of more expensive units, at a price that is little more than you would expect to pay for the preamp alone.

Correlated dual concentric controls, printed circuits and McGohan's production efficiency combine to provide a unit of complete flexibility and unequalled value.



**COMPARE THESE SPECIFICATIONS:**

- Power Output: 14 watts
- Frequency Response: 20 to 20,000 cps,  $\pm 1$  db.
- Intermodulation Distortion: Less than 1% at 12 watts.
- Harmonic Distortion: Less than 0.5% at 12 watts.
- Seven Inputs: Magnetic, ceramic and FM capacitance pickups, radio, tape, TV and microphone, plus switch for high frequency compensation of GE pickups.
- All-Channel 4-Position Rumble Filter Control Selects 36 Different Recording Curves
- Flexible Bass and Treble Controls with variable inflection points to eliminate distortion that usually accompanies bass and treble boost.
- Voice Mixer Control that permits blending of microphone with all other inputs.
- Tubes: 1-Z729, 1-5Y3, 2-6V6, 3-12AX7.
- Dimensions: 14 in. x 10 in. x 4 1/2 in.
- Audiophile Net: \$89.50.

The Z729 pentode used in the WA-410 is a high-gain, low-noise tube that is internally shielded to almost completely eliminate hum.

McGohan High Fidelity Amplifiers were awarded the **MEDAL OF MERIT** at the International Sight and Sound Exhibition.

Sold by leading high fidelity distributors from coast to coast

**DON McGOHAN Inc.**  
3700 West Roosevelt Road  
Chicago 24, Illinois

**CASE HISTORIES**

*Continued from page 125*

*Delius As I Knew Him*, published by Musicana, are both fine-drawn appreciations. As for Grieg, there are David Monrad-Johanesen's *Edvard Grieg: His Life, Music, and Influence*, published by Tudor, and a symposium by Gerald Abraham and others, published by Oklahoma in 1950 and called, singularly, *Grieg*.

At this point we have gotten far enough into the alphabet for the reader to have noticed blanks. What of Gluck, Gounod, and Grétry, say? The answer is: "neglected."

Down the years since Chyrsander, there have been many worthy books about Handel, including those by W. A. Streatfield and Romain Rolland and Hugo Leichtentritt. But, as of now, the most useful single-volume, general-service study is Herbert Weinstock's extremely well-written *Handel*, published by Knopf in 1946, although Newman Flower's *George Friedrich Handel*, brought out in a revised edition by Scribner in 1948 is also a good book, too. Haydn is well represented

by Karl Geiringer's *Haydn: A Creative Life in Music*, published by Norton in 1946, and by Richard and Clara Winston's translation of H. E. Jacob's *Joseph Haydn*, published by Rhinehart in 1950.

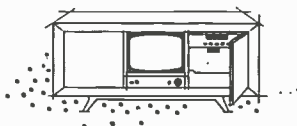
The romantic figure of Liszt has led to a sizable bibliography in various languages, but most of the list is out of print, and it seems likely that the best one-volume study—surely one of the most brilliantly written, is Sacheverell Sitwell's *Liszt*, published in London by Faber in 1934. The Mahler literature has similar attrition, and much of it is untranslated into English, especially that part of it that deals with the music, but as a verbal portrait of the man A. M. S. Mahler's *Gustav Mahler: Memoirs and Letters*, published by Viking in 1946, has a great deal to recommend it. For some reason, Mendelssohn has been rather neglected in this century, certainly in this country, but his own *Letters*, edited by H. Sheldon-Goth, published by Pantheon in 1945, gives an insight into a charming personality, both in the text and in the sketches with which the composer decorated his correspondence.

**HERE IS TELEVISION  
FOR YOUR  
HIGH FIDELITY  
SOUND SYSTEM**



Designed and custom-built to operate through your high fidelity amplifier, and speaker system (or independently, if you wish). In this way, you enjoy the VIDEO quality of Tech-Master's advanced 630-type design and the AUDIO quality of your own high fidelity system.

**TECH-MASTER** GOLD MEDAL  
TV CHASSIS  
Designed for use with Home High Fidelity Systems



Illustrated Brochure Upon Request  
**TECH-MASTER CORPORATION**  
75 Front Street, Brooklyn 1, N. Y.

*A Perfect Gift!*  
*For the Record Fan*  
 or  
*Your Record Collection!*



THE  
**MERCURY**  
 Disc-Charger  
*Imitated but not duplicated!*

This tiny plastic device contains a radioactive material which constantly ionizes the air in its vicinity, drawing off the static electricity generated by your records.

Static electricity causes records to attract and hold dust. Use of the Disc-Charger\* eliminates the static electricity and allows the stylus to pick up the dust and clean the record in a few days. Records now no longer attract dust and stay clean and noise free.

½ gram — clips to any pickup arm. See your local distributor, **\$4.50** or shipped postpaid, only . . .

**MERCURY SCIENTIFIC PRODUCTS CORP.**

1725 W. 7th St.  
 LOS ANGELES 17, CALIF.  
 \*Pat. App. For.

**STYLUS PRESSURE GAUGE**



Precision stylus pressure gauges available in 2 models calibrated from 2 to 15 grams or 3 to 30 grams each way from center position.

**\$9<sup>85</sup>**

The extra indicator "hand" will remain at the maximum reading of the device until reset by a knob on the dial face.

**CORRECT STYLUS PRESSURE NOT ONLY GUARANTEES MINIMUM STYLUS AND RECORD WEAR, BUT ASSURES SOUND PICK-UP AT MINIMUM DISTORTION.**



Dealers —  
 Why not investigate . . .  
 Send for Folder Code G10J1

**WRITE FOR ILLUSTRATED FOLDER**  
**GEORGE SCHERR CO., Inc.**  
 200-HF. LAFAYETTE ST. - NEW YORK 12, N. Y.

The Mozart books are numerous and of generally good quality, but one of the very best is Alfred Einstein's *Mozart: His Character, His Work*, published by Oxford in 1945. Of the less extended studies, Eric Blom's *Master Musicians Mozart* is exceptionally fine, and so is M. D. Calvocoressi's *Mossorgsky*, in the same series. The perspective on Prokofiev is not, perhaps, yet clear enough for a definitive study to be written, but in the interim Israel Nestyev's *Sergei Prokofiev* will serve quite well. As for Puccini, Richard Specht's biography, written in the 1930's, has a great deal of information in it if a copy can be found, and George R. Marek's *Puccini*, published by Simon and Schuster in 1951, is lively and sympathetic. The Ravel situation is fluid, or at least there is recent writing that has not yet been checked up on, but Norman Demuth's *Master Musicians Ravel* is tidy, if not exhaustive. It is probably wisest to let Rimsky-Korsakoff speak for himself, in his *My Musical Life*, published in English by Knopf in 1941.

One of the best shorter studies of a composer at all is Francis Toye's *Rossini*, published by Knopf in 1947, and one of the best longer ones, Ralph Kirkpatrick's *Scarlatti*, published by Princeton in 1953.

A great deal has been written about Schubert, but the greater part of it deals with one or another aspect of his creative output. As primary documentation, O. E. Deutsch's and Donald R. Wakeling's *The Schubert Reader*, published by Norton in 1947, is an excellently ordered compilation of letters and similar materials, and as discussion and information about the composer and his music both Alfred Einstein's *Schubert, a Musical Portrait*, published by Oxford in 1951, and Robert Haven Schaufier's *Franz Schubert: Ariel of Music*, published by Putnam's in 1949, are worth attention. Oddly, the Schumann literature is not as rich as one would imagine, and another Schaufier book, *Florestan: The Life and Work of Robert Schumann*, published by Holt in 1945, is perhaps the most useful one-volume work on him easily available, especially if it is supplemented by *Schumann: A Symposium*, edited by Gerald Abraham and published by Oxford in 1952. No definitive biography of Sibelius is yet possible, of course, but as an interim sketch Karl Ekman's *Jean Sibelius*, published by Tudor in 1938, covers

*Continued on page 128*

**DON'T LET IT GET AWAY!**



**Going Fast!**

**TERMINAL'S Sensational '5-STAR' Hi-Fi BUY!**

**Complete FM-AM Phono Radio System**  
 All brand new. Fully guaranteed. Ready to plug together and play. Consisting of famous name components as follows:



- CRAFTSMEN C800A**  
De Luxe FM-AM Tuner..... Net **\$159.50**
- CRAFTSMEN C500A**  
Ultra Fidelity Amplifier..... Net **\$99.50**
- GARRARD RC80**  
3 Speed Record Changer..... Net **\$49.50**  
SPECIAL "45" Spindle..... Net **\$3.50**
- ELECTRO-VOICE**  
12 TRXB Triaxial Speaker..... Net **\$59.70**
- GENERAL ELECTRIC**  
RPX-050 Triple Play Magnetic Pickup Net **\$8.20**

Total regular.....Net **\$379.90**

**This Complete System NOW at TERMINAL**

*Only* **\$259.**  
 f.a.b. our store

Never before such fine Hi-Fi at such low cost. See and hear it at our Sound Studios or send for Bulletin HF-12. Write today.

**Terminal Radio** CORP.  
 85 CORTLANDT ST., NEW YORK 7, N. Y. - WOrth 4-3311

# Hi-Fidelity dynamic microphone



only  
**\$57<sup>00</sup>**

Quickly converted  
for floor stand use

for  
**Broadcast  
Television  
Recording  
Public Address**

## NEW TURNER 57

This new dynamic microphone is designed to meet the requirements of TV, broadcasting, PA, high fidelity recording . . . and, at an exceptionally low price. Design is slim and modern, with black satin finish that can't reflect light. Sound characteristics for both voice and music are excellent. Response: 50 to 13,000 cps. Level: -55 db. Has built-in Cannon XL-4 connector, permitting selection of high or low impedance by making connection to proper pair of conductors at terminal end of cable. Matching stand with built-in shock mount priced separately.



Mail the coupon today  
for complete information.

### THE TURNER COMPANY

942 - 17th Street NE,  
Cedar Rapids, Iowa

Please send me complete information on  
your new Model 57 Dynamic Microphone

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

IN CANADA: Canadian Marconi Co.,  
Toronto, Ontario and Branches  
EXPORT: Ad. Aurlema, 89 Broad Street,  
New York 4, N.Y.

## CASE HISTORIES

Continued from page 127

the most significant part of his career. Far less is any definitive word possible on Stravinsky, for his final destination, at least on earth, cannot be predicted; but the symposium called *Stravinsky*, edited by Merle Armitage and published by Little Brown in 1949, has in it many articles that shed light on the man and his methods. There are a fair number of writings about Tchaikovsky, but the best word picture of the man is Herbert Weinstock's *Tchaikovsky*, published by Knopf in 1943; the most exhaustive study of his music, Gerald Abraham's *The Music of Tchaikovsky*, published by Norton in 1946.

There has yet to be a really definitive study of Verdi, but Francis Toye's *Giuseppe Verdi: His Life and Works* is a model of its kind of less-encompassing scholarship, and at the same time is an excellent evocation of the composer and the times he lived through. Briefer, but also good, is Dynely Hussey's *Master Musicians Verdi*. As far as it goes, which is quite as far as it could go when it was written, Hubert



### TURNTABLE AND CHAIRSIDE CABINET

Twenty-five pound turntable — 3 speeds — no rubber idlers — endless belt drive — professional performance free of rumble and wow — heavy-duty constant speed motor.

**NEW:** chairside cabinet for turntable provides record storage space in front and adequate ventilation for amplifier in rear.

Unique external mounting arrangement for remote type pre-amps at rear of cabinet. Roll top covers turntable during playing to reduce settling of dust on the delicate record surfaces.

Choice of blonde or mahogany finishes. Users net price for turntable and cabinet \$160.00.

Write for details today.

COMPONENTS CORP. Denville, New Jersey

## HEIDI and the HI-FI

. . . not a legend but the true story of a gal  
who wanted the best buy in HI-FI systems . . .  
but didn't know the questions, let alone the  
answers! So Heidi came to Brooklyn's only  
exclusive HI-FI CENTER, got the lowdown on  
HI-FI . . . and just the HI-FI system she needed at a very  
modest price! So come talk, come listen from 10 a.m. to  
9 p.m. Monday thru Thursday, Friday and Saturday till  
6 p.m. Liberal trade-ins on used equipment.

**DESIGNS IN SOUND**  
**brooklyn high-fidelity center**  
2128 Caton Ave., Brooklyn 26, N.Y., BU 2-5300  
(at corner of Flatbush Avenue — and on Second Floor!)



Foss's *Ralph Vaughan Williams*, published by Oxford in 1950, is a sympathetic and illuminating study.

Not unfittingly, it is with Wagner that we arrive once more at a biographical and musical study that is really definitive — Ernest Newman's great *The Life of Richard Wagner*, published in four volumes by Knopf from 1933 through 1946. As documentation, *The Letters of Richard Wagner*, edited by J. N. Burk and published by Macmillan in 1950, are also tremendously valuable and of the numerous shorter studies, Mr. Newman's *Wagner: As Man and Artist*, published by Tudor in 1946, is easily the best, as is his study *The Wagner Operas*, published by Knopf in 1949, the best of its kind.

As noted before, to adequately describe the qualities, foibles, and occasional shortcomings of each book mentioned would have meant reviewing each formally — an obvious impossibility. It is also certain that in covering so vast a field some very worth-while books — and composers — have been either ignored or given shrift shorter than they merit. But if this article provides the reading listener with a kind of thumbnail guide to books that will really enhance his enjoyment of the music of even a single composer, without distracting him from the fundamental fact that music is composed to be heard, not to be read about, then its purpose will have been accomplished.

#### AUDIO FORUM

*Continued from page 113*

records from that at which you listen to the radio. Many, including ourselves, unconsciously run the volume at a higher average level when using the turntable. The peaks are much more noticeable, of course.

Finally, you may have reason to suspect the pickup-preamp combination. A fatiguing type of distortion may be caused by a stylus improperly centered between the pole pieces. If this is the case you can, by careful manipulation with a tweezers, bend the arm slightly to re-center the stylus. A pre-amplifier tube may be low enough in emission to operate in the distortive region, although not low enough to stop working altogether. Or a circuit component may be far enough off to have the same effect.

SIR:

Having had difficulties somewhat sim-

*Continued on page 131*

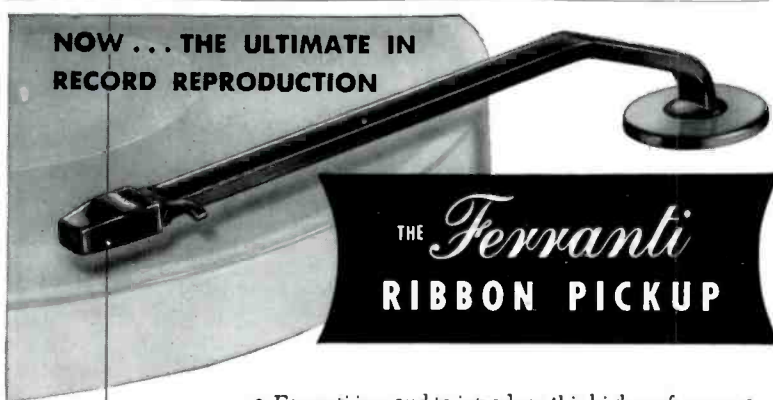
DECEMBER, 1954

# the PORTRAITIST



Those who like treble tones issued in a screeching, smoldering beam don't think much of the Portraitist. Neither do devotees of groaning, cabinet-rattling bass. But those who like music from a speaker system — who want realistic sound images — are invariably satisfied at last by this one. The full audible range, without emphasis on any part; smooth, rigid bass; crisp, sparkling middle-range and highs, uniformly distributed throughout the listening area; these are obtained from three superb speakers baffled in our exclusive manner. Cabinets are conservative and uniquely beautiful in light, medium, or dark mahogany; available also in a corner model, the Muralist, at \$310. Ask your dealer about these enclosures.

**THE RAM COMPANY** P.O. BOX 221 F • GREAT BARRINGTON, MASS.



● Ferranti is proud to introduce this high performance pickup designed by D. T. N. Williamson.

Clearly destined to earn the same enthusiastic approval as the world famous Williamson Amplifier, its brilliant realism of reproduction is matched by the quiet elegance of its style.

Precision manufacture insures continued full fidelity from your favorite records, with extremely low distortion and negligible record wear.

**EXCLUSIVE FERRANTI DESIGN FEATURES:** Low mass high compliance ribbon movement • Unequaled tracing accuracy • Arm resonance removed from audible range • Elliptical Diamond Stylus • Self-Protecting Stylus Suspension • Double Ball Race Arm Bearing • Built-in Arm Rest



**FERRANTI ELECTRIC • INC •**

30 Rockefeller Plaza New York 20, N. Y.

# KLIPSCH



## SHORTHORN

corner horn  
speaker system  
ASSEMBLY KIT

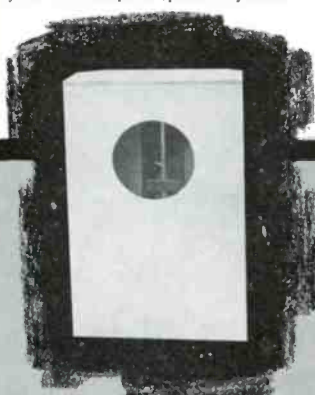
KLIPSCH  
QUALITY  
AT  
LOW COST

Now you can own a genuine Klipsch speaker system at a surprisingly low price, with a Shorthorn Kit.

The Kit is made up of pre-cut wooden parts, easily assembled with simple tools. And the result is a loud-speaker unit second only to the authentic Klipschorn.

Klipsch-designed acoustic elements, including corner horn back loading, give the Shorthorn an exceptionally wide tonal range. Yet the response is uniform from treble to bass, free from distortion, resonance or booming.

Write for the new Shorthorn folder and price list. It shows you how easily and economically you can assemble your own Klipsch speaker system.



The Shorthorn, after assembly, before finishing or installing speaker. Either a co-axial speaker, a 2-way or a 3-way system may be used.

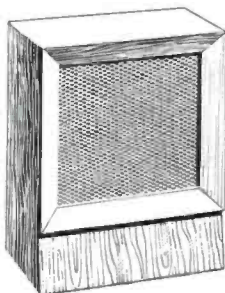
### KLIPSCH & ASSOCIATES

HOPE, ARKANSAS

TELEPHONES

PRospect 7-3395 PRospect 7-5575  
PRospect 7-4538 PRospect 7-5514

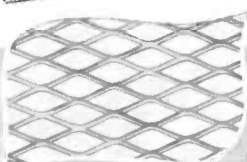
## Dress up your **HI-FI** enclosure



with new **Lowell**

expanded aluminum hi-fidelity decorative grille material

- ATTRACTIVE—INEXPENSIVE
- EASILY INSTALLED
- ONE PIECE—VIBRATION-PROOF
- CHOICE OF TYPES AND FINISHES, AVAILABLE CUT TO SIZE.



**LOWELL EXPANDED ALUMINUM GRILLE MATERIAL** is rigid, lightweight and **INEXPENSIVE.**

Here is the newest, smartest decorative grille material on the market. This new material is extremely rigid and vibration-proof because it is stamped and expanded from one solid sheet of heavy gauge aluminum. Lowell expanded aluminum decorative grille material comes in three mesh sizes— $\frac{3}{16}$ ",  $\frac{1}{4}$ " or 1". Standard finish is brass lacquered—other colors available on request.

You can order Lowell expanded aluminum decorative grille material cut to the exact size you need—up to 4' x 8' sections—finished or unfinished.

Samples of all three types of Lowell expanded aluminum decorative grille are available on request.

## Lowell

**MANUFACTURING CO.**  
3030 LACLEDE STATION ROAD, ST. LOUIS 17, MO., U. S. A.  
In Can.: Atlas Radio Corp. Ltd., 560 King St., W. Toronto 2B Can.

## NEW! BINAURAL STEREOPHONIC SOUND REPRODUCTION FOR HOME TAPE RECORDERS

WITH

### Dactron BINAURAL STEREOPHONIC Microdaptor

FOR

WBCOR ★ RCA ★ PENTRON ★ WILCOX — GAY ★ KNIGHT  
and other home tape recorders.

INSTALLED IN SECONDS  
WITH SCREWDRIVER  
NO ALTERATIONS TO  
YOUR MACHINE, EVER!

For the first time—Cinemascope-type sound reproduction for home tape recorders at such a low price! Equip your home tape recorder with amazing new Dactron Microdaptor. Contains famous Dynamu high fidelity heads, factory aligned, sealed—20 to 15,000 cycles at 7.5 IPS to input of Hi-Fi music system amplifier, phonographs. Plays channel A through your tape recorder—channel B through your phono system.



- Complete accessories available
- Standard factory guarantee

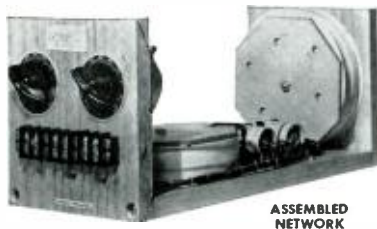
Authorized Factory Service

For name of nearest dealer, write or phone:

**SIGMA ELECTRIC COMPANY**  
Recorder Service Specialists

9-11 East 16th Street  
New York 3, New York Phone: AL5-6218

# G. A. NETWORKS AND AIR-COUPLERS



ASSEMBLED NETWORK

## G.A. Crossover Networks

As an added service to audio enthusiasts, G.A. is now supplying completely assembled networks, for use with the G.A. Air-Coupler. If you are not certain as to which networks you should use, send 10c for the G.A. network data sheet. Complete, as illustrated:

|                                    |         |
|------------------------------------|---------|
| No. 9C, 8 ohms, 173 cycles.....    | \$32.50 |
| No. 5C, 16 ohms, 173 cycles.....   | 32.50   |
| No. 6AC, 8 ohms, 2,200 cycles..... | 16.50   |
| No. 1C, 16 ohms, 2,200 cycles..... | 18.50   |

## G.A. Network Kits

Of the various G.A. crossover networks, the following are recommended for use with the Air-Coupler. Complete kits include capacitors and level controls.

| No. | Impedance | Crossover  | 2 Coils only | Complete |
|-----|-----------|------------|--------------|----------|
| 9   | 8 ohms    | 173 cycles | \$20.00      | \$24.00  |
| 5   | 16        | 173        | 20.00        | 24.00    |
| 6A  | 8         | 2,200      | 5.75         | 9.70     |
| 1   | 16        | 2,200      | 7.00         | 11.50    |

## G.A. Air-Couplers

Since 1950, only G.A. is authorized to offer the officially approved Air-Coupler design in knocked-down or assembled form. Parts are precision-cut from high-quality 3/4-in. fir plywood.

|  |         |
|--|---------|
| Air-Coupler knocked down, ready to assemble, opening cut for 12-in. speaker..... | \$29.95 |
| Air-Coupler assembled and glued.....   | 39.95   |
| Altec 600B 12-in. speaker, 8 ohms.....   | 42.00   |
| University 440B tweeter, 8 ohms.....   | 17.50   |

## G.A. Variable Networks

Type A-VAC permits the crossover frequency to be varied from 90 to 1,100 cycles; type B-VAC, from 90 to 11,000 cycles. Eliminates power loss experienced with fixed networks. Kit is complete with punched chassis and tubes. Also supplied as a finished unit, laboratory-tested, ready to use.

|                                       |         |
|---------------------------------------|---------|
| A-VAC or B-VAC, knocked-down kit..... | \$39.95 |
| Either type assembled and wired.....  | 56.95   |
| Instruction book with circuits.....   | 1.00    |

PRICES ARE FOB NEW YORK

# GENERAL APPARATUS COMPANY

Formerly at Sheffield, Mass.

344 E. 32nd St., New York 16, N. Y.

## AUDIO FORUM

Continued from page 129

ilar to those of Mr. Cheel (page 133, September, 1954 issue), I would like to pass on one possible cause which was suggested to me by a representative of KISW-FM and one from my own experience.

The FM station suggested that the whistle might be caused by a nearby television set broadcasting the whistle by re-radiation from its antenna. It might also be caused by other electrical interference.

One possible test is for Mr. Cheel to try his hi-fi components in a different neighborhood. Absence of the whistle in the new location might indicate electrical interference at his house. If such interference is present, a radio service technician might be able to locate it with test equipment and then request the interference be corrected. Another possible remedy would be to use a highly uni-directional FM beam antenna, with the interference to the back of the beam.

Mr. Cheel states that another hi-fi set is operating perfectly in his house, but no details are given. The other set, if it includes FM, (*It does.*-ED.) may be of low sensitivity, or might have a different antenna, and so may not receive the electrical interference if it is present.

As Mr. Cheel has tried several pieces of fine equipment with the same result, he probably would not have a whistle caused by the same trouble I had—a worn and noisy volume control. This whistle came on at much-used settings of the gain control and could be eliminated by turning to a different setting.

My case may have been a combination of the two causes mentioned above. The electrical interference, if it was present, has disappeared of its own accord, and so no further trouble from whistles has occurred after replacing the gain control.

George P. Dorsey  
5727 17th Avenue, N.E.  
Seattle 5, Washington

SIR:

In the June, 1954 issue, on page 77, you mention in the review of the Craftsman C900 tuner that a high-impedance voltmeter may be used as a tuning indicator.

I have a Browning RJ42. I would

Continued on page 133

**IF  
YOU'RE  
INTERESTED  
IN  
HIGH  
FIDELITY...**

*then*

**YOU'LL WANT  
TO KNOW MORE  
ABOUT THE**

**Collaro**  
*High Fidelity*  
**RECORD CHANGER**



Mail This Coupon Today

ROCKBAR CORPORATION, Dept. MM-2  
215 East 37th Street, New York 16, N. Y.  
Please send me literature describing COLLARO  
High Fidelity RECORD CHANGERS.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

# PROFESSIONAL DIRECTORY

## CALIFORNIA

In Southern California  
For the Ultimate in  
HI-FI  
it's

*Sound Un-Ltd.*

Listen  
Leisurely  
and Compare in an at-  
mosphere which reflects the  
comfort of your own living room.

6238 Commodore Street Drive Los Angeles 48, California  
(opposite Carthay Circle Theater) Yerk 6218

**"WE HAVE IT"**  
Hi-Fi Components Exclusively



**HOLLYWOOD  
ELECTRONICS**

7460 MELROSE AVENUE  
LOS ANGELES 46, CALIFORNIA  
WEBster 3-8208

**"EVERYTHING"**  
in high fidelity  
From Primary Components  
to Completed Custom Installations  
VISIT OUR NEW "AUDIO-PHILE HAVEN"  
or write to

**KIERULFF**  
*Sound Corp.*

880 West Olympic Blvd. Los Angeles 15, Calif.  
Richmond 7-0271 2 Enth 0271



**WEINGARTEN  
ELECTRONIC  
LABORATORIES  
INC.**

7556 Melrose Avenue, Los Angeles 46, California  
WAlnut 5405 YOrk 3872

The ultimate in High Fidelity  
at net prices.

**High-Fidelity House**

Offering the World's Finest Home  
Music Systems, created by experts  
with years of experience.

High Fidelity is our only business—  
not a sideline. Complete stock of every  
worthwhile component at all times.

536 South Fair Oaks, Pasadena 1, Calif.  
SY 5-4118 RY 1-8171

**IT'S YOURS!**  
THE VERY BEST IN HIGH FIDELITY

**Hal Cox Custom Music**  
2598 Lombard  
San Francisco 23, California

WEst 1-3134 NET PRICES WEst 1-3135

## DISTRICT OF COLUMBIA

**WASHINGTON, D. C.**

• Components at net prices •

ALTEC LANSING, AUDAX, BELL, BROWNING,  
COLLARO, FAIRCHILD, FISHER, FREED-EISE-  
MANN, G & H, GARRARD, H. H. SCOTT,  
JENSEN, KARLSON, LIVINGSTON, PICKERING,  
R-J, RADIO CRAFTSMEN, REK-O-KUT,  
STEPHENS, WHARFEDALE, ETC.

Free delivery anywhere in the U. S.

**custom hi-fi**  
1642 Connecticut Ave., N. W.

• ILLINOIS •

The Best in High Fidelity

**audio workshop, Inc.**

- Equipment
- Custom installations
- Service

Chicago's most complete stock  
of Hi-Fi records and tapes

2734 W. Touhy SHeldrake 3-3264

**CHICAGO** -----

Hi-Fi Equipment & Records

**NOW** NO NEED TO BUY HI-FI  
BY MAIL — SEE AND HEAR  
ANYTHING YOU WANT AT

**de Haan Hi-Fi**


1655 W. 79th St. • ABerdeen 4-4200

OPEN Mondays & Thursdays 11:30 P.M.

*E. and R. Scheller* .... Chicago

Fine Custom Cabinet Installations

Featuring ...



**JENSEN** Authorized Dealer  
FOLDED HORNS Jensen  
Loudspeakers

\*Manufactured Under JENSEN MANUFACTURING CO. Patent No. 2,329,340

1650 West Granville Avenue Ambassador 8-0978

**THE HI-FI CENTER**  
complete demonstration facilities  
components • custom installation

DISTRIBUTORS OF EVERYTHING IN ELECTRONICS  
PreRecorded Tape and Records

ROgers Park 4-8640  
2909 WEST DEVON AVE. • CHICAGO 45

*Electronic Expeditors*



**arthur nagel, inc.**


Complete Selection  
Hi-Fi Equipment

918 E. 55th ST. CHICAGO  
BUtterfield 8-5030  
Write for free catalog

## ILLINOIS (continued)

**VOICE AND VISION**  
HI-FI SPECIALISTS

- COMPONENTS
- CUSTOM DESIGNING
- INSTALLATIONS
- SERVICING



53 EAST WALTON CHICAGO 11, ILL.  
WHitehall 3-1166

• INDIANA •

**In FT. WAYNE**  
*It's VAN SICKLE*  
For Hi Fidelity

- ★ Microphones
- ★ Amplifiers
- ★ Reproducers
- ★ Tape Recorders

**VAN SICKLE RADIO  
SUPPLY CO.**  
1320 Calhoun St., Ft. Wayne, Ind.  
• MASSACHUSETTS •



**SOUND EQUIPMENT**  
*For better listening*  
**THE LISTENING POST**

161 Newbury Street, Boston  
New England's New Audio Center

Components • Systems • Tape

Telephone COplay 7-7530 for prompt free  
deliveries in our area

**SPECIAL!!!**

Now, for the first time, JUNIOR AIR-COUPERS  
for true bass reinforcement are available  
direct from the original designer-manufacturers,  
and at a new price. Described in the May-  
June, 1953 issue of HIGH FIDELITY, these are  
made of fine selected plywood and are ready to  
finish. Completely assembled except for speaker.

**PRICE \$29.50**

Shipped express collect. No COD'S, please.

**RAM COMPANY**  
P. O. Box 221 Great Barrington, Mass.

• NEW JERSEY •

Hi-Fi Components Exclusively

**CREATIVE AUDIO**

Design Installation Service

Studio 207 open until 10 P. M.

214 Glenwood Ave., East Orange, N. J.  
ORange 6-5229

FOR THE FINEST IN SOUND

**HALLMARK  
ELECTRONIC CORP.**

85 Monticello Ave. 401 Anderson Ave.  
Jersey City, N. J. Fairview, N. J.  
HE 5-5800 CL 6-9550

TWO CONVENIENT LOCATIONS

## AUDIO FORUM

Continued from page 131

like to install such a meter on that tuner. I am particularly interested in using the meter on the FM side of the tuner as it is in this position that the tuning eye is of least benefit. Could you tell me (1) what specifically you mean by a high impedance meter, and (2) where in the circuit of the RJ42 it should be attached, including the proper polarity?

A. M. Burner, M. D.  
3237 Roosevelt Street  
Dearborn 8, Michigan

Generally, only vacuum-tube voltmeters qualify as having high enough input impedance to be used in grid circuits, and that's where tuning (actually signal-strength) meters are used. Ordinary multimeters may load the measured circuit so much that its operation is disturbed.

We installed a meter on a Browning tuner, and found that it worked best on the second limiter grid. If you have an instruction book with your tuner you'll be able to find the spot without much trouble. The voltage will be negative with respect to ground, so (if your meter doesn't have a negative DC voltage position on the function selector switch) you'd connect the meter COMMON or GROUND lead to the grid, and the normally "hot" lead to the tuner ground (the chassis).

SIR:

Eventually, all of us accumulate a considerable amount of data sheets, servicing information, installation instruction books, templates and troubleshooting guides which we need for reference in conjunction with maintenance of our sound and TV equipment.

I solved the problem of "where-did-I-put-that-piece-of-paper?" and eliminated the trouble of rummaging through a heap of ill-assorted information. I purchased a 12-inch LP storage box, which from the outside looks like a record album, and using file folders separated the various data sheets, viz, PHONO, SPEAKERS, TUNER, AMP and PREAMP, TV, etc., into their various classifications. The file folders are placed inside the LP storage box, and all the information is readily at hand yet inconspicuous when placed on the record shelf.

B. Stodsky, M. D.  
8827 Dorchester  
Chicago 19, Illinois

NEW YORK

Design Service for Custom  
High Fidelity and Tele-  
vision Installations.

Home or Business.

### INTER-PLAN

167 E. 53rd St.  
N. Y. 22, N. Y. PLaza 5-1240

### EXPORT MGRS. FOR:

American Selectifier Div., N. Y.  
Regency Div. of I.D.E.A.  
R.A.C. Voltage Boosters  
Weathers Industries Inc.

★ ★ ★

ALL THE WORLD COMES TO:  
NORPAT, Inc., 113 W. 42nd St., N. Y. C.

## WHAT

makes you decide on your brand of magnetic recording tape? Advertising claims, or performance . . . ?

Timpani Hi-Fi Tape, the tape for discriminating ears, invites you to try it, listen to it, compare it. 7-in. Reel lists for \$5.50. Trial Offer: 4 reels, plus a copy of the pamphlet "How to select your brand of Tape" \$10 postpaid.

AETNA OPTIX 350 West 31st St.  
New York 1, N. Y.

## TANNOY SPEAKERS

AVAILABLE NEW YORK AREA

BOHN offers complete custom high fidelity phonograph-radios. We feature TANNÖY loudspeakers designed for MUSIC LISTENERS.

Hear a typical home installation.

BOHN MUSIC SYSTEMS  
550 Fifth Ave., N.Y.C. PL 7-8569

In Westchester it's



for high fidelity

CONSULTATIONS COMPONENTS  
SERVICE CUSTOM INSTALLATIONS

2475 Central Avenue Yonkers, N. Y.  
SPencer 9-6400

OHIO

### IN CINCINNATI AND THE TRI-STATE AREA

- ★ COMPETENT ENGINEERING
- ★ COMPONENTS AT NET PRICES
- ★ FINE CABINETRY
- ★ SERVICE ON ALL HI-FI COMPONENTS

Customcrafters, Inc.

2259 Gilbert Ave. - Capitol 3153 - Cincinnati 2, Ohio  
"A Component or a Complete System"

PENNSYLVANIA

## HI-FI-DO-IT-YOURSELF

In spare time, Mon., Wed. and Fri. evenings: ample parking. Use our workshop, tools, expert supervision. Assemble and compare leading makes; tuners, amplifiers, changers, Tape Recorders, speakers, Cabinets, kits, etc. at low net prices.

Trade-ins • Records • Tape  
**SHRYOCK** RADIO AND TELEVISION CO. EST. 1926  
317 W. LANCASTER AVE., ARDMORE, PA., Midway 2-1928

### PHILADELPHIA'S only Audio Haven

For Natural Sound. No shrieking "Presence" here. Sales, Service, Trades, Records, everything for the music lover. Your satisfaction guaranteed!

**L E C T R O N I C S**  
City Line Center Gr. 7-9535

in the PHILADELPHIA area

YOUR COMPLETE SUPPLIER is

**Radio Electric**  
SERVICE CO. OF PENNA., INC.

HIGH FIDELITY & COMMERCIAL  
SOUND STUDIO

709 Arch St., Philadelphia 6, Pa.  
Phone: LOmbard 3-7390

CANADA

### CANADA'S FIRST HIGH-FIDELITY

RADIO, PHONOGRAPH, RECORD AND  
TELEVISION CENTRE

Stromberg-Carlson "Custom 400"  
Hallcrafters Hi-Fi, Short Wave & T-V  
Fisher Radio — Concertone Tape Recorders  
All Makes of Hi-Fidelity Records

Custom Sound and Vision Ltd.  
390 EGLINTON WEST TORONTO, ONT.  
Phone HUdson 1-1119

### IN CANADA—

There's one place where you can find — and hear — all your high-fidelity equipment needs. We carry a complete stock . . . come in, or write in, for a chat, a look, and a listen.

**ELECTRO-VOICE**  
SOUND SYSTEMS

141 Dundas St., West. TORONTO

Available:  
Unmarked Binders for  
HIGH FIDELITY MAGAZINES

\$2.25

(postpaid, U.S. and Canada —  
foreign add 55¢ for postage)  
Write HIGH FIDELITY Magazine,  
Great Barrington, Mass.

As you know...

**YOUR HI-FI  
RECORDING SYSTEM  
IS ONLY AS GOOD  
AS YOUR MICROPHONE!**

*These important features  
are the reasons why the*

## SHURE GRADIENT™ "300"

**HIGHER FIDELITY MICROPHONE**  
is used by leading recording artists  
and Hi-Fi enthusiasts for consistently  
superlative reproduction:

- ✓ **REDUCES REVERBERATION** and pick-up of unwanted noises by 66%!
- ✓ **SMOOTH FREQUENCY RESPONSE**  
—40-15,000 c.p.s.
- ✓ **BI-DIRECTIONAL PICKUP PATTERN**  
—enables you to arrange the artists around microphone to obtain the best balance between the different musical components.
- ✓ **VOICE-MUSIC SWITCH**—for utmost flexibility in achieving highest quality recordings.
- ✓ **HIGH OUTPUT**—eliminates hum problems—by allowing recorder to be operated at normal gain settings.
- ✓ **MULTI-IMPEDANCE SWITCH** for LOW, MEDIUM or HIGH IMPEDANCE—provides added flexibility.



Please send me **FREE** Microphone Catalog 77A and list of Shure Distributors in my locality.

Name \_\_\_\_\_

Address \_\_\_\_\_

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

HFG-12

# Books in Review

Recollections and Reflections, by Richard Strauss. Edited by Willi Schuh. Boosey & Hawkes, London and New York, 1954. 173 pages. \$2.50.

The German edition of this little book made its appearance shortly after Strauss' death in 1949, in a natural exploitation of the regretful interest aroused by the silencing of a voice which had been authoritative in music for 60 years. In this interjective form of documents selected from Dr. Schuh's biographical data on the composer its timeliness is now decidedly retarded, and it may be considered almost on its merits. Almost, because it is patently served as an *hors d'oeuvre* for the biography to follow: it is a teaser, like the small carnal revelation after the fall of the first drapery on one of the *frères* Minsky's entertainments.

Still one does not lunch on *hors d'oeuvre* exclusively, except at specializing restaurants that provide an abundant variety in surfeiting quantity. There are not enough of these "Recollections and Reflections" to make a lunch, but as appetizers they are estimable and prepare the palate for heartier rations. The words are all Richard Strauss', from a hot-blooded letter extolling the Bayreuth *Tannhäuser* of 1892 to a gracious ceremonial note addressed to the National Saxon Orchestra on the occasion of the orchestra's Jubilee in 1948. Between are self-offered glimpses of Strauss' opinions of men and things in music: his reverence for Beethoven, Mozart, Johann Strauss and Wagner above all; his passion for opera and his understanding of the exigencies of good operatic production; his hatred for the slipshod and provincial; his affectionate contempt for his father's conservatism; his acknowledgment of artistic indebtedness to contemporaries, including some with whom he had quarreled (the magnanimity of success or confidence); some suggestions of programs of his own works, etc.

There are never-failing anecdotes about Hans von Bülow whose pungent epigrams are the best we know

from any conductor and the salvation of any book on music. There are penetrating observations on conducting masterpieces by a master-conductor who composed some masterpieces. There are arrogance and humility, assimilated knowledge and instinctive knowledge on display, and some cultural pretension of a kind commonplace in the Germany before the war of 1914. There is an interminability of syntactical construction not pretty to read, and we find obscurities of thought which are not to be attributed to the translation. There are suggestions of acerbity, and proofs of generosity, in the greatest of Strauss' remarks on his fellows, that prove him human indeed; but the little book gives only glimpses of what the biography to follow will presumably make panoramic.

C. G. BURKE

Mendelssohn, by Philip Radcliffe. *The Master Musicians*. Edited by Eric Blom. 208 pages. Illustrated. Cloth. J. M. Dent & Sons. London. Pellegrini & Cudahy. New York. \$3.00.

This excellent study of Mendelssohn, the man and his music, is the twenty third volume in J. M. Dent & Sons' "Master Musicians" series, pocket-sized books devoted to biographical and critical studies of the great composers. Each volume is the work of a noted English musical authority on a given composer, and the series offer an invaluable guide to the world of music, to both the professional and amateur musician. Mr. Radcliffe's contribution well maintains the high level of the preceding issues. His biographical sketch, full of interesting details relating to the composer's family ties, his problems as a professional conductor, his European travels and social contacts, gives us an illuminating portrait of Mendelssohn, the man. The author's critical analyses of the Mendelssohn music strike me as being well reasoned and fair, free of the overadulation accorded it by mid-nineteenth cent-

ury critics, yet not concurring with the excessively dim view taken by musical writers of the early years of this century. There is a plentiful supply of musical illustrations, though these are not too technical, and amplify the author's opinions. Additional chapters, devoted to a study of the composer's personality, musical characteristics and influence, round out the picture. For good measure we are given a complete catalog of the Mendelssohn music, with opus numbers and the year of composition, and a musical calendar that provides a list of the composer's musical contemporaries, both helpful appendices. The author presents his facts and opinions in a clear, informative and readable manner that holds the reader's interest to the last page.

J. F. INDCOX

**Penguin Scores.** Bach: Brandenburg Concerto No. 4 in G, 96 pages, 85 cents. Beethoven: Symphony No. 3 in E Flat, Opus 55, 176 pages, \$1.00. Paper, 5 1/8 in. by 7 3/4 in. Penguin Books, London and Baltimore, 1954.

Score-reading in the old fashioned sense of the term is rapidly becoming a lost art. Where enterprising musicians once trained themselves to "hear" scores in their mind's ear when works weren't available at concerts, students now turn to LPs for easy reference. Fortunately the much less demanding knack of following a record along with a score is easily acquired — even by musical semi-literates who can just manage to figure out the one-line examples often quoted in the fancier liner notes. Proficiency comes with practice.

Listening with a pocket score can do wonders for certain orchestral recordings, notably those where clarinets and oboes sound equally indistinct, or where engineers have unaccountably failed to bring out that crucial double bass solo in all its portly eloquence. A good, readable miniature score offers a fool-proof way of adding an extra dimension to any hi-fi system, however grand or modest. It's known as binoptic or "high intensity" listening.

The Penguin series, edited by Gordon Jacob, (and previously noted in this department) now includes more than 20 old stand-bys of the orchestral repertoire in a uniform easy to read, and attractive design. The

*Continued on page 137*

**THE TAPE THAT MIRRORS THE ORIGINAL SOUND**

► Frequency Range: 20-20,000 cps.  
 ► Lowest noise level • Uniform sensitivity  
 ► Minimum amplitude variation • Less distortion

|                                |            |
|--------------------------------|------------|
| 600 feet on plastic reel.....  | net \$2.10 |
| 1200 feet on plastic reel..... | net 3.30   |
| 2400 feet on plastic reel..... | net 7.71   |

At All Leading Sound Dealers

**ORRADIO INDUSTRIES, INC.**  
**OPELIKA, ALABAMA**  
 Export Division: Morhan Exporting Corp., New York  
 In Canada: Atlas Radio Corp., Ltd., Toronto

For quick, neat, electrically-perfect interconnection of audio components . . .

## AUDIO-AID

**CONNECTORS:** Phono Plugs with molded-on insulating caps, pre-soldered to each end of shielded wire (28  $\mu\mu\text{s}$  per foot) with extruded black-vinyl insulation.  
 #13 (3-ft.) 65c — #15 (5-ft.) 75c  
 #17 (7-ft.) 85c — Kit #30 (one of each) only \$2

**COUPLINGS:** Double-Female units accepting two phono plugs, for joining two Unit-Connectors.

#CF-1, 55c each; 2 for \$1

All prices postpaid, for Check or Money Order; no COD's, please. Connecticut buyers add 3% Sales Tax. Jobbers should request terms on business letterhead.

## CONNECTOR-COUPPLINGS and UNIT-CONNECTORS



## V & H SALES COMPANY

LONG HILL BRANCH  
 BRIDGEPORT, CONN.

To: V&H Sales Co., Long Hill Branch, Bridgeport, Conn.:

Enclosed find (check) (money order) for \$ ..... for

which please send me the following postpaid:

CONNECTORS: \_\_\_\_\_ #13 (3-ft) @ 65c \_\_\_\_\_ #15 (5-ft) @ 75c \_\_\_\_\_ #17 (7-ft) @ 85c  
 \_\_\_\_\_ Kit #30 (all 3) @ \$2

COUPLINGS: \_\_\_\_\_ #CF-1 @ 55c \_\_\_\_\_ pkgs. of 2 @ \$1

NAME \_\_\_\_\_

STREET \_\_\_\_\_

POST OFFICE, ZONE, STATE \_\_\_\_\_



sheer  
musical  
magic

the new **Rauland**  
model 1811 full 12 watt  
high fidelity amplifier

NOW, at moderate cost, you can own and enjoy a quality of musical re-creation virtually indistinguishable from the original performance. Here is the ideal "heart" for your home music system, capable of reproducing the full musical range from vibrant bass through thrilling treble with the full emotional depth and meaning of the original music. Here is the finest audio achievement, designed to bring you the ultimate in enduring listening pleasure.

with every desirable feature for superb musical reproduction...

- Full 12 watts output • Response,  $\pm 0.5$  db, 20-20,000 cps. • 3 Response Curves to bring out the full fidelity in all types and makes of records • Microphone input for entertainment and recording • Separate Bass and Treble tone controls • Choice of regular or "equal loudness" control
- Inputs for GE or Pickering cartridge, tape, tuner, and microphone • Removable panel for easy mounting...

PLUS every other desirable feature to create a new dimension in sound for your home.



Hear the RAULAND 1811 Amplifier at your Hi-Fi dealer, or write for full details.



**RAULAND-BORG CORPORATION**  
3515 W. Addison St., Dept. F, Chicago 18, Ill.

THE GREATEST RECORDINGS...  
THE FINEST SYSTEMS...  
demand the very best  
Precision Turntables to attain  
**TRUE HI-FI...**



THE D&R  
**DR-12A**  
OUTSIDE IDLER DRIVE  
*The most significant advance in  
TURNTABLE DESIGN in 17 years!*  
The **ULTIMATE** in signal-to-noise ratio  
**60 DB**  
Attainable only with the DR-12A

CHECK THESE D&R FEATURES

- Outside Idler Drive
- Floating Idler—Assuring utmost freedom of mechanical vibration
- Signal-to-Noise Ratio 60 DB
- Non-Magnetic Turntable
- Mercury Switch
- Dynamically Balanced Motor
- Constant Speeds—33, 45, 78, 26 with high starting torque

SEE THE NEW DR-12A at leading HI-FI dealers, or write for descriptive literature to...

AUDIO EQUIPMENT DIVISION D&R LTD.  
402 E. Gutierrez St., Santa Barbara, Calif.

THE DR-12A Turntable only, with standard panel mounting  
**\$87.00\***  
*\*Mahogany box mounting extra*



The highest overtones of the piccolo

C2-100  
Net price, \$4.50



Centralab's Senior **COMPENTROL**®

lets you hear the full range of the orchestral score

The deepest tones of the bass tuba



Senior Compentrol—with special Printed Electronic Circuit\*—is no ordinary compensated control. There's nothing else like it, for improving the tone performance of hi-fi amplifiers or pre-amplifiers! *Level-set* lets you control compensation to suit yourself. Ask your Centralab distributor—or service man. Write Centralab, Dept. 939L, Milwaukee 1, Wisconsin for Compentrol booklet. \*Trademark





**TRADER'S MARKETPLACE**

Here's the place to buy, swap, or sell audio equipment. Rates are only 30¢ a word (including address), and your advertisement will reach 50,000 to 100,000 music listeners. Remittance must accompany copy and insertion instructions.

WAVEFORMS A-20-5. 20 watt Amp and Preamp—Year old — \$110.00 (New \$199.50). RAM Corner Enclosure UNFINISHED, 5 and 8 inch. Wharfedales and 12 inch Bozak plus crossover—\$185.00. BOTH \$275.00. Carole J. Wool. Box 572, Housatonic, Mass.

HI-FI COMPONENTS shipped PREPAID in USA. LOW PRICES on top quality new and used units. Send us your requirements today. Fidelity Unlimited, 63-03 39th Ave. Woodside, N. Y.

16 inch JAZZ TRANSCRIPTIONS. Send for auction list of over 250 transcriptions. P. O. Box 8061, Portland 7, Oregon.

PRACTICALLY NEW ALTEC 820A SYSTEM \$425.00. NEW ALL PEERLESS WILLIAMSON AMP. DUP. CHASSIS \$89.50 BOTH \$485.00. DR. NICELY, KENTON, OHIO.

ENJOY THE BENEFITS OF NEW YORK'S FABULOUS DISCOUNT HOUSES. LET ME BE YOUR PERSONAL SHOPPER. SPECIAL ATTENTION TO FOREIGN INQUIRIES. ALBERT LEE, 1701 EAST FOURTH STREET, BROOKLYN 23, N. Y.

FM ANTENNAS. Broad band Yagis and standard types. Wholesale Supply Co., Lunenburg, Mass.

Custom Built HI-FI:—Speak Bass Reflex, 15 inch Coaxial. Amplifier Triode, High Gain, U. T. C. Components, Jensen Custommade Cabinets, Blonde Mahogany (Rare at any price), Turntable Rek-O-Kut, 3 speeds, Dual Livingston Arms, G. E. Broadcast. Including all packing, crating and shipping charges price \$1,050.00, R. K. Chadwick, THE MANOR, ALDEN PARK, Philadelphia 44, Pa.

TAPE exchange for new friends, amusement, education. Write, The Tape Club, 2123 Kenmore Ave., Bethlehem, Penna.

Fair trade-in allowances on your old equipment for new hi-fi components. CAMBRIDGE AUDIO CENTER, 125 Cambridge Street, Syracuse, N. Y.

HI-FI is not expensive at the CAMBRIDGE AUDIO CENTER. Finest British and American components. Featuring TANNAY AND WHARFEDALE speaker systems. Trades. Open Evenings. 125 Cambridge Street, Syracuse, N. Y. Store open daily, 1014 East Fayette St.

HI FI AT LOW COST ALL BRANDS. SEND YOUR INQUIRY ON SPECIFIC MAKES AND MODELS TO L. Leopold c/o General Delivery, CHURCH ST. ANNEX, N. Y. C.

TAPE RECORDING EQUIPMENT! Record favorite programs, music, rehearsals, party fun. Collect and trade tapes. Name brand equipment at exceptional values. Postcard brings details. Boynton Studio, 10 Pennsylvania, Dept. 212, Tuckahoe, N. Y.

TAPE RECORDERS, Tapes, Accessories, unusual values. Dressner, Box 66K, Peter Stuyvesant Station, N. Y. 9.

**BOOKS**

*Continued from page 135*

pages are more than half again as wide as they are high, and when the score is open the eye can scan twice as many bars as in the conventional small format. Each work is introduced by a biographical note and an informative analysis of the musical content. The fact that a dollar will buy 176 pp. of the *Eroica* but 85 cents only 96 pp. of Bach provides food for thought. Better Buy Beethoven? — Or is J. S. the more precious?

FRED GRUNFELD

The Music of Liszt, by Humphrey Searle. 207 pages, \$5.00. Williams & Norgate, London, 1954; John de Graff, 64 West 23rd Street, New York 10, N. Y.

For a long time the music of Franz Liszt has deserved a sympathetic reappraisal, and Humphrey Searle's study provides exactly that.

*Continued on page 138*

**Build it Yourself!**



**ARTISAN**

**ELECTRONIC ORGAN**

SAVE hundreds of dollars with our easy-to-assemble kits. Designed to sound and look like a pipe organ.

**A FEW OF THE COMPLETE ORGAN KITS FEATURED IN OUR GENERAL CATALOG:**  
 Home model (illustrated above) with 84 note tone generator—ideal for average builder—23 stops \$1,295.00  
 Home model with 164 note tone generator—for more advanced builder or organist—35 stops . . . \$1,795.00  
 Church model with beautiful gothic console—40 stops—A. G. O. specifications—auditorium speakers . . . \$1,995.00  
 (Three- and four-manual concert models also available)  
 DOZENS OF KITS FOR AMATEUR ORGAN BUILDERS



|   |  |
|---|--|
| One octave tone generator                       | 2 assemb'd organ manuals                   |
| Tone generators—12 oscillators per chassis:     | Organ manual with 6 couplers mounted \$165 |
| 16' pedal octave \$49.50                        | 2-man. console shells \$270                |
| All other octaves \$46.50                       | 3-man. console shells \$410                |
| 8-stop Great or Swell tone changer with vibrato | (smooth sanded, oak, walnut, mahogany)     |
|   | \$50.00 32-note pedal keys \$100           |

ORGAN AMPLIFIERS, SPEAKERS  
 Send \$1.00 for comprehensive Organ-Building Manual. Complete Plans for several models, plus our large Parts Catalog  
**ELECTRONIC ORGAN ARTS**  
 Dept. H, Box 41084, Los Angeles 41, Calif.

**ONLY THE**  
*Grommes*  
**New Hi-Fi Amplifier**  
**Gives You ALL This**  
**in 1 Chassis**

- 1 20 WATT TRI-LINEAR, or 10 WATT TRIODE OPERATION
- 2 SELF-CONTAINED PRE-AMPLIFIER and CONTROLS
- 3 4-POSITION RECORD COMPENSATOR



Model 60-PG **\$99.50** net

Backed by many years of Grommes research and development. Precision constructed to provide audiophiles with the best high fidelity equipment at the lowest price possible.

**Power Output**—Tri-Linear 20 watts, 30 watts peak; Triode 10 watts, 20 watts peak.  
**Distortion**—.5% harmonic and 1.5% intermodulation at 20 watts.  
**Frequency Response**—± 0.5DB. 15 to 50,000 CPS.  
**Power Response**—± 1.DB. 20 to 20,000 CPS at 20 watts.  
**Damping Factor**—10.  
 Rumble Switch, loudness switch, tape output.  
**Terminal Board Construction**—Highest quality components.  
**Adjustable Control Panel**—Finished in rich brown and gold.

See Nearest HI-FI Jobber or Send Coupon



DIVISION OF PRECISION ELECTRONICS, INC.  
 9101-HG King St., Franklin Park, Ill.

RUSH FREE NEW BULLETIN

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

**NEW FAIRCHILD  
220 CARTRIDGE**



An unparalleled achievement in high fidelity cartridge design. No peaks! No sharp cut-offs! Completely uniform response to 17,000 cycles — and slow roll-off beyond — giving smooth natural sound. Identify the NEW Fairchild 220 by its sparkling silver finish, symbolizing peerless performance.

**\$37.50**

**NEW FAIRCHILD  
240 BALANCED-BAR  
PREAMPLIFIER**



Matches the tonal balance between your high fidelity system and the acoustical properties of *your* listening room . . . automatically. And a special feature provides the most pleasant low-level listening you ever heard—plus correct balance at normal levels.

**\$98.50**

**NEW FAIRCHILD  
260 POWER  
AMPLIFIER**



Tremendous power — 50 watts — in a most compact unit. Output is unaffected by load power factor. Exceptional stability. No ringing at any level. And an exclusive Fairchild balance adjustment.

**\$149.50**

These Fairchild products are now available at better audio dealers.

**FAIRCHILD RECORDING  
EQUIPMENT**  
10th Ave. and 154th St., Whitestone, N. Y.

**BOOKS**

*Continued from page 137*

author is a composer and Honorary Secretary of the Liszt Society, which was formed in England a few years ago to spark the publication and performance of Liszt's works. Mr. Searle's survey is avowedly "general" — it uses only 123 pages of the book, but he has aimed primarily at communicating his own enthusiasm for Liszt's music in as brief and readable form as possible, attempting to draw immediate "attention to a number of . . . works which deserve more attention than they usually receive."

The book is of necessity technical, since much of the composer's interest for musicians today lies in his experimentation with technical devices that became common in the music of Wagner, Debussy, Ravel, and even Stravinsky. But the analyses are not exhaustive, and for anyone who knows the difference between diatonic and whole-tone scales or what a tritone is, the book is simple going.

Liszt wrote over 700 pieces. Many  
*Continued on page 140*

**F.M. STATION  
DIRECTORY**

FINE MUSIC in SAN FRANCISCO  
**AM KEAR 1550**  
10,000 WATTS  
**FM KXX 97.3**

No. 1 Nob Hill Circle  
Stephen A. Cisler, *President*



Conceived in high fidelity  
Nurtured on a quarter million FM homes  
Maturing with an unequalled record in hi-fi advertising

439 Concord Avenue  
Cambridge, Mass.

The *Audio Console* preamplifier



There was a clearly defined purpose in developing the Marantz Audio Console: to create a control unit embodying advanced design thinking coupled with the best available components and finest construction technique. The results have more than justified this extra effort and care, for practical efficiency...for sheer quality of performance, the Marantz Audio Console is unmatched by any unit on the market.

**These are the features:** • 7-position Selector Switch • Continuously Variable Bass and Treble Controls • Independent Turnover and Rolloff Controls • Loudness Compensator (does not affect volume) • High Frequency Cutoff Selector • Frequency Response: 17 to 40,000 cycles ±1db • Negligible IM Distortion (less than .03% at 2-volt output).

User's Net Price complete with tubes and cabinet \$155  
Chassis (less cabinet) available at lower cost

Wherever Fine Audio Equipment is Sold

Write for Complete Details:

**s. b. marantz** 25 West 43rd Street, New York 36, N. Y.

# ADVERTISING INDEX

|  |                    |
|--|--------------------|
| Aelna Optix                              | 133                |
| Allied Radio Corp.                       | 9                  |
| Altec Lansing Corp.                      | 114                |
| American Elite Co.                       | 124                |
| Angel Records                            | 85                 |
| Audio Devices, Inc.                      | Inside Front Cover |
| Audio Exchange, Inc.                     | 112                |
| Audiogersh Corp.                         | 99                 |
| Audiophile Records, Inc.                 | 90                 |
| Audio Workshop, Inc.                     | 132                |
| A-V Tape Libraries                       | 86                 |
| B & C Recordings                         | 92, 93             |
| Bartok Records                           | 77                 |
| Bell Sound Systems, Inc.                 | 28                 |
| Bogen, David, Co., Inc.                  | 121                |
| Bohn Music Systems                       | 133                |
| Bazak, R. T., Co.                        | 118                |
| Brooklyn High Fidelity Sound Center      | 128                |
| Brocner Electronic Lab.                  | 140                |
| Capitol Records                          | Back Cover, 81     |
| Centralab                                | 136                |
| Collaro                                  | 131                |
| Columbia Records, Inc.                   | 83                 |
| Components Corp.                         | 128                |
| Concertone Recorders, Berlant Associates | 96                 |
| Cook Laboratories, Inc.                  | 89                 |
| Cox, Hal, Custom Music                   | 132                |
| Creative Audio Associates                | 132                |
| Crestwood Recorder Division              | 115                |
| Custom Hi-Fi                             | 132                |
| Custom Sound & Vision, Ltd.              | 133                |
| Customcrafters                           | 133                |
| D & R, Ltd.                              | 136                |
| Da-Lite Screen Co., Inc.                 | 117                |
| Doctron Microadaptor                     | 130                |
| Dauntless International                  | 92, 93             |
| Daystrom Electric Corp.                  | 115                |
| deHaan Hi-Fi                             | 132                |
| de Mars Engineering & Mfg. Corp.         | 12                 |
| Dublin's                                 | 93                 |
| Elektra Records                          | 82, 93             |
| Electronic Expeditors                    | 132                |
| Electronic Organ Arts                    | 137                |
| Electro-Sonic Laboratories               | 10                 |
| Electro-Voice, Inc.                      | 94, 95             |
| Electro-Voice Sound Systems              | 133                |
| Espey Mfg. Co.                           | 37                 |
| Fairchild Recording & Eqpt. Corp.        | 138                |
| Ferranti Electric, Inc.                  | 129                |
| Fisher Radio Corp.                       | 30, 31, 32, 33     |
| FM Station Directory                     | 138                |
| General Apparatus Co.                    | 131                |
| Goodman Industries                       | 25                 |
| Gray Research & Development Co., Inc.    | 23                 |
| Hack Swain Productions                   | 93                 |
| Hallmark Electronic Corp.                | 132                |
| Hartley, H. A., Co., Inc.                | 139                |
| Harvey Radio Co., Inc.                   | 111                |
| Hi-Fi Record Center                      | 93                 |
| High-Fidelity House                      | 132                |
| High Fidelity Sales                      | 93                 |
| Hollywood Electronics                    | 132                |
| Interelectronics Corp.                   | 8, 93              |
| Inter-plan                               | 133                |
| KEAR                                     | 138                |
| Kierluff Sound Corp.                     | 132                |
| Klipsch Associates                       | 130                |
| Lang & Taylor, Inc.                      | 125                |
| Lansing, James B., Sound, Inc.           | 26                 |
| Letronics                                | 133                |
| Leslie Creations                         | 93                 |
| Listening Post, The                      | 132                |
| London Records                           | 87                 |
| Los Angeles Audio Fair                   | 5                  |
| Lowell Mfg. Co.                          | 130                |
| Marantz, S. B.                           | 138                |
| Marion Products Co.                      | 91                 |
| McGehan, Don, Inc.                       | 126                |
| McIntosh Laboratory, Inc.                | 6, 7, 102, 103     |
| Mercury Scientific Products Corp.        | 127                |
| Music Box                                | 92                 |
| Music Masters                            | 90                 |
| Musical Masterpiece Society, Inc.        | 1                  |
| Nagel, Arthur, Inc.                      | 132                |
| National Company                         | 14                 |
| Newcomb Audio Products                   | 21                 |
| Norpat Sales, Inc.                       | 133                |
| Omega Electronics                        | 88                 |
| Orradio Industries, Inc.                 | 135                |
| Pedersen Electronics                     | 22                 |
| Pentron Corp.                            | 16                 |
| Permo, Inc.                              | 128                |
| Permoflux Corp.                          | 120                |
| Pickering & Co., Inc.                    | 2                  |
| Pilot Radio Corp.                        | 38                 |
| Precision Electronics, Inc.              | 137                |
| Presto Recording Corp.                   | 123                |
| Professional Directory                   | 132, 133           |
| RAM Co.                                  | 129, 132           |
| RCA-Victor Division                      | 74, 75             |
| Radio Electric Service Co.               | 133                |
| Radio Craftsmen, Inc.                    | 100                |
| Rauland-Borg Corp.                       | 136                |
| Record Market                            | 93                 |
| Regency                                  | 35                 |
| Rek-O-Kur Co.                            | 29                 |
| Rinehart Books, Inc.                     | 125                |
| Sams, Howard W., & Co., Inc.             | 113                |
| Sargent-Raymont Co., The                 | 27                 |
| Scheller, E. & R.                        | 132                |
| Scherr, Geo., Co., Inc.                  | 127                |
| Scott, Herman Hosmer, Inc.               | 11, 13, 15         |
| Shryock Radio and TV Co.                 | 133                |
| Shure Bros., Inc.                        | 134                |
| Sigma Electric Co.                       | 130                |
| Sound Unlimited                          | 132                |
| Stephens Mfg. Corp.                      | 36                 |
| Tannoy, Ltd.                             | 122                |
| Tech-Masters Products Co.                | 126                |
| Terminal Radio Corp.                     | 127                |
| Thorens Co.                              | 24                 |
| Trader's Marketplace                     | 137                |
| Turner Co.                               | 124                |
| United Transformer Co.                   | Inside Back Cover  |
| University Loudspeakers                  | 17, 18, 19, 20     |
| Urania Records, Inc.                     | 80, 88             |
| V & H Sales Corp.                        | 135                |
| V-M Corp.                                | 119                |
| Van Sickle Radio Supply Co.              | 132                |
| Voice & Vision, Inc.                     | 132                |
| Vox Productions, Inc.                    | 79                 |
| WXHR                                     | 138                |
| Walco (Electrovox Co., Inc.)             | 4                  |
| Weingarten Electronic Laboratories       | 132                |
| Westlab                                  | 133                |
| Westminster Recording Co.                | 89, 91             |
| White, Stan, Inc.                        | 34                 |
| Zenith Radio Corp.                       | 116                |

## THE Perfect Match OF SPEAKER AND SPEAKER ENCLOSURE

People who hear the British-built Hartley 215 for the first time are amazed by its superbly clean performance. Those who own and live with it never cease to marvel.

But neither have really heard the 215 at its absolute best... unless they've heard it operating from a Hartley BOFFLE Speaker Enclosure.

One of the principal features of the Hartley 215 Speaker is that it is free from resonance distortion. The Hartley Baffle was designed to match this quality, and is itself entirely free from acoustical resonances.

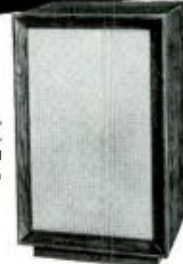
Most speaker cabinets are actually tuned resonant systems. They introduce response peaks, and should not be used with the non-resonant 215. In the Hartley Baffle, the 215 provides smooth response over the entire audible spectrum.

There is no doubt that a Hartley 215 will provide you with better sound reproduction... but for the very best, hear its performance in a Hartley Baffle.



The  
HARTLEY 215  
LOUDSPEAKER  
is priced at  
\$65

THE  
**HARTLEY 215**  
Speaker System



HARTLEY  
BOFFLE  
ENCLOSURES  
are made in single,  
dual, and four-  
speaker models, and  
are priced from  
\$50.75

In Western States: Western Audio Ltd.,  
2497 Telegraph Ave., Berkeley 4, Cal.

**H. A. HARTLEY CO., INC.**  
521 East 162nd St., Bronx 51, N. Y.

## BROCINER'S NEWEST!

Mark 30A  
Power  
Amplifier

Mark 30C  
Audio Control  
Center



THE  
**MARK 30  
AMPLIFIER**  
with  
phenomenally  
**LOW  
distortion**

### Mark 30C Audio Control Center \$88.50

### Mark 30A Power Amplifier \$98.25

- Uses military-proved "printed circuit" technique.
- Phenomenally LOW intermodulation distortion insuring purest sound reproduction: at 10 watts—1/10%; at 20 watts—1/4%; at 30 watts—less than 1%.
- Beautiful styling, low in cost.
- Ultra-linear circuit.
- Compact. Only 3 1/2" x 12" x 9" over all.

- Self-powered preamplifier of military-proved "printed circuit" design.
- 2 phonograph plus radio, TV, tape inputs.
- Turnover and Roll-Off separately adjustable for all record curves including new RIAA Standard.
- Loudness or volume control with selector switch.
- Multiple-loop negative feedback. I.M. distortion virtually unmeasurable.
- Only 3 1/2" x 10 3/4" x 6". Attractive maroon and gold cabinet. For table top or cabinet installation.

The WIDELY  
ACCLAIMED...

## BROCINER

INTEGRATED  
AUDIO  
AMPLIFIER



SMALL IN SIZE • LOW IN PRICE • TOPS IN QUALITY

12-Watt Power Amplifier, with Bass & Treble Controls, Phono Amplifier and Compensator... in a Single Unit... only **\$98.25.**

THE FIRST COMPLETE HIGH QUALITY AMPLIFIER SYSTEM USING MILITARY-PROVEN "PRINTED CIRCUITS"



Available at better high-fidelity distributors. (Prices slightly higher west of Rockies). Literature on request.

**BROCINER**  
ELECTRONICS LABORATORY

Dept. HF12, 344 E. 32nd St.,

New York 16

#### FEATURES:

- BROCINER Quality at low cost... made possible by economical production through the use of etched circuitry and semi-automatic assembly.
- Performance worthy of use with the finest speakers and phono pickups.
- Flexibility of control ordinarily found only in expensive amplifiers.
- Handsome, iridescent, maroon and gold housing... attractive as remote control unit. Compact and easy to install in cabinet.
- Full 12 watts at less than 1% distortion.
- Preamplifier for all types of high-quality phono pickups.
- Record Compensator; independent TURN-OVER and ROLL-OFF controls provide 24 playback characteristics.
- Tape take-off jack.
- Only 4 1/4" high, 10 3/4" long, 8" deep.

## BOOKS

Continued from page 138

of these are transcriptions of other composers' works, which, the author points out, served to acquaint people who had no radios, no phonographs, and few opportunities to attend concerts and operas with the music of their time. Many are empty, vulgar paraphrases with which Liszt dazzled his own generation and antagonized later ones. Several original items were revised and republished by Liszt, and Mr. Searle helpfully straightens out for the reader the resulting tangle and confusion. There remains a large area of original and worthy music, and Mr. Searle weaves his way through it, carefully pointing out the exceptional and remarkable features.

For many musicians the most fascinating and illuminating portion of the book is that devoted to the creations of Liszt's last 25 years (1861-1886), when he moved restlessly in the triangle formed by Rome, Weimar, and Budapest—music not always readily available for examination, much less for performance. Apparently shedding his concern for other people's opinions, Liszt composed music of a more inward, austere, mystical cast. Here are found works written almost entirely in bare parallel fifths (*Csardas macabre*), using violently clashing harmonies (*Funeral Prelude and March*), piling up a massive chord using all the notes of the C Major scale (the motet *O Ye Dry Bones*), and so on.

Revolutionary or experimental ideas do not necessarily result in good music, and they are not always convincing in the context of Liszt's music, where they have not been fully assimilated into a consistent idiom. But there is enough evidence here to support Mr. Searle's contention that these and other of Liszt's unfamiliar pieces should be dug out and performed. Record companies who are seeking a larger repertoire should be particularly stimulated by the book.

HIGH FIDELITY makes a  
Perfect Christmas Gift.

See Bind-in opposite  
Page 125

THE STANDARD OF COMPARISON FOR OVER 20 YEARS

# HIGH FIDELITY TRANSFORMERS

FROM STOCK... ITEMS BELOW AND 650 OTHERS IN OUR CATALOGUE B.



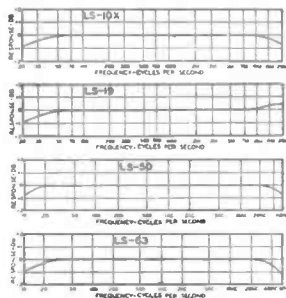
## TYPICAL UNITS

### LINEAR STANDARD series

Linear Standard units represent the acme from the standpoint of uniform frequency response, low wave form distortion, thorough shielding and dependability. LS units have a guaranteed response within 1db. from 20 to 20,000 cycles.

Hum balanced coil structures and multiple alloy shielding, where required, provide extremely low inductive pickup.

These are the finest high fidelity transformers in the world. 85 stock types from milliwatts to kilowatts.



**LS-10X Shielded Input**  
Multiple line (50, 200, 250, 500/600, etc.) to 50,000 ohms... multiple shielded.

**LS-19 Plate to Two Grids**  
Primary 15,000 ohms.  
Secondary 95,000 ohms C.T.

**LS-50 Plate to Line**  
15,000 ohms to multiple line... +15 db. level.

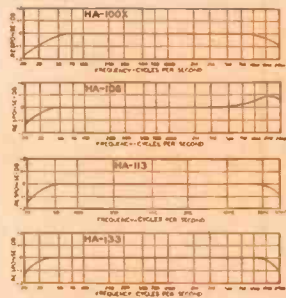
**LS-63 P.P. Plates to Voice Coil**  
Primary 10,000 C.T. and 6,000 C.T. suited to Williamson, MLF, ul. linear circuits.  
Secondary 1.2, 2.5, 5, 7.5, 10, 15, 20, 30 ohms. 20 watts.



| Case     | LS-1   | LS-2     | LS-3     |
|----------|--------|----------|----------|
| Length   | 3 1/8" | 4-7/16"  | 5-13/16" |
| Width    | 2 3/8" | 3 1/2"   | 5"       |
| Height   | 3 1/4" | 4-3/16"  | 4-11/16" |
| Unit Wt. | 3 lbs. | 7.5 lbs. | 15 lbs.  |

### HIPERMALLOY series

This series provides virtually all the characteristics of the Linear Standard group in a more compact and lighter structure. The frequency response is within 1 db. from 30 to 20,000 cycles. Hipermalloy nickel iron cores and hum balanced core structures provide minimum distortion and low hum pickup. Input transformers, maximum level +10db. Circular terminal layout and top and bottom mounting.



**HA-100X Shielded Input**  
Multiple line to 60,000 ohm grid... tri-alloy shielding for low hum pickup.

**HA-106 Plate to Two Grids**  
15,000 ohms to 135,000 ohms in two sections... +12 db. level.

**HA-113 Plate to Line**  
15,000 ohms to multiple line... +12 db. level... 0 DC in primary.

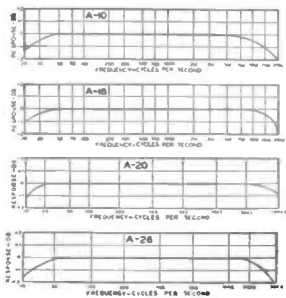
**HA-133 Plate (DC) to Line**  
15,000 ohms to multiple line... +15 db. level... 8 Ma. DC in primary.



| Case        | H-1      | H-2      |
|-------------|----------|----------|
| Length      | 2 3/8"   | 3-9/16"  |
| Width       | 1-15/16" | 2-13/16" |
| Height      | 3 1/8"   | 3 1/2"   |
| Unit Weight | 2 lbs.   | 5 lbs.   |

### ULTRA COMPACT series

UTC Ultra Compact audio units are small and light in weight, ideally suited to remote amplifier and similar compact equipment. The frequency response is within 2 db. from 30 to 20,000 cycles. Hum balanced coil structure plus high conductivity die cast case provides good inductive shielding. Maximum operating level is +7db. Top and bottom mounting as well as circular terminal layout are used in this series as well as the ones described above.



**A-10 Line to Grid**  
Multiple line to 50,000 ohm grid.

**A-18 Plate to Two Grids**  
15,000 ohms to 80,000 ohms, primary and secondary both split.

**A-20 Mixing Transformer**  
Multiple line to multiple line for mixing mikes, lines, etc.

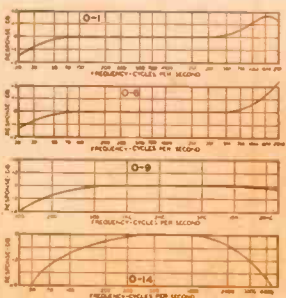
**A-26 P.P. Plates to Line**  
30,000 ohms plate to plate, to multiple line.



| A CASE      |         |
|-------------|---------|
| Length      | 1 1/2"  |
| Width       | 1 1/2"  |
| Height      | 2"      |
| Unit Weight | 1/2 lb. |

### OUNCER series

UTC Ouncer units are ideal for portable, concealed service, and similar applications. These units are extremely compact... fully impregnated and sealed in a drawn housing. Most items provide frequency response within 1 db. from 30 to 20,000 cycles. Maximum operating level 0 db. These units are also available in our stock P series which provide plug-in base. The O-16 is a new line to grid transformer using two heavy gauge hipermalloy shields for high hum shielding.



**O-1 Line to Grid**  
Primary 50, 200/250, 500/600 ohms to 50,000 ohm grid.

**O-6 Plate to Two Grids**  
15,000 ohms to 95,000 ohms C.T.

**O-9 Plate (DC) to Line**  
Primary 15,000 ohms, Secondary 50, 200/250, 500/600.

**O-14 50:1 Line to Grid**  
Primary 200 ohms, Secondary .5 megohm for mike or line to grid.



| OUNCER CASE |         |
|-------------|---------|
| Diameter    | 7/8"    |
| Height      | 1-3/16" |
| Unit Weight | 1 oz.   |

### SPECIAL UNITS TO YOUR NEEDS

If you manufacture high fidelity gear, send your specifications for prices.

## UNITED TRANSFORMER CO.

150 Varick Street, New York 13, N. Y. EXPORT DIVISION: 13 E. 40th St., New York 16, N. Y. CABLES: "ARLAB"



## Welcome, Strangers!

Of course you recall them from concerts—the oboe, 'cello, celeste, harp, piano—and other instruments whose beauty eludes ordinary recording.

The problem of capturing instruments in their original beauty has challenged the entire recording industry. Indeed it has taunted us. For years, our determined effort at Capitol has been to perfect our Full Dimensional Sound technique so that it might deliver, for your home concerts, music that would achieve live concert quality.

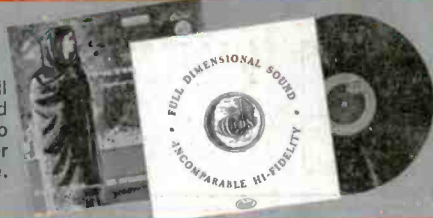
To make our task more complicated, we have insistently approached our high fidelity recording as a matter of music, not of contrived sound effects. Instruments and choirs of instruments are recorded in

their proper perspective and tonal balance, true to the composer's intent, the performer's interpretation.

To borrow a phrase from our Engineering Department, you hear—in Full Dimensional Sound—"the maximum possible within the present limits of the recording art."

This "maximum possible" is, we are convinced, incomparable—magnificently near our ideal of perfection. So near, in fact, we confidently invite you to listen to a Full Dimensional Sound recording. Listen and renew your acquaintance with music as the composer intended you to hear it. Listen—and welcome to your home concerts even the most elusive of musical "strangers."

All Full Dimensional Sound records come to you in Inner Protective Envelope.



Incomparable High Fidelity  
in Full Dimensional Sound

